

RHIZOME

TIME

MOMENTS OF TIME Faruk Malhan

IN BETWEEN ART, CRAFT AND DESIGN Dilek Öztürk

PRODUCTION OF TIME Özlem Sert

2 CITIES 4 PROJECTS

Mercedes, İstanbul

ONS İncek, Ankara

Batı Dental, Ankara

Köker, Ankara



Contents

4
MOMENTS OF TIME

Faruk Malhan

5
PRODUCTION OF TIME

Özlem Sert

6
IN BETWEEN TIME,
CRAFT AND DESIGN

10
ATOS
Workstation

VIS
Open Storage Unit

16
A NEW WORLD
FOR YOUR PROJECTS

26
WORKS & NOTES

Salon
Alper Derinboğaz

28
LATEST STEPS

30
K - BLOG

32
EVENT CALENDAR

December-January-February Events

33
INSPIRATIONS

#officemoods

Architect's Playlist
Erdem Akan & Asena Akan

34
KOLEKSIYON
AROUND THE WORLD

RHIZOME



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Prologue

Koray Özsoy

'Time' is one of the words that we all are assumed to know very well until it turns into a difficult matter to explain when some one asks the real meaning behind. Referring to basic dictionaries; time is described as "a duration, period which uses the regular and periodic celestial events of past, present and future". However; we need to be reading its deep meaning and effects. As mentioned above, tangible references such as a train to arrive, a completed painting and a space being currently experienced add adjectives like 'past', 'present' and 'future' to time. In other words, time is a concept that is limited, measured and interpreted by experience and knowledge. Now, are we really sure about this?

Speaking of time; maybe the famous painting 'The Persistence of Memory' by Dali comes first to our minds. Although the artist in his unique way that he was inspired by the Camambert cheese melting under the sun on a hot August day, this piece of art is interpreted as a protest against the concept of time that is unquestionable, strict and unchangeable. He simply pictured clocks -key icons of time concept- on his way and gave them micro and macro references to question and rework the structure and influence of time.

Looking at micro level; we can define time as a plane formed by width, height and length in space! But it cannot be undone and controlled; there is only one direction to go: forward (for now). Time is composed of subjective marks, or 'moments', created individually by each of us as we go forward. On the other hand; macro level makes 'time' equal to the distance between all these individual 'moments'.

Place, product and human are primary elements that time interacts and influences at most. Such effects on those elements vary on the basis of micro and macro clusters.

All these varieties make us mention about a major 'change' from daily things, needs to permanent habits and traces that would settle for years, eras and influence societies. Just like the creative-destructive effects of time driving the change in objects and spaces...

In this issue, we are questioning the concept of time as our main theme and taking 'moment' and 'time' to different planes like the two legs of a compass, as metaphor by Architect Faruk Malhan, the founder chairman of the Design Foundation. We are trying to make sense of what is created for unmeasurable moments in measurable time and space. Assoc. Prof. Özlem Sert is telling about the soleness of patterns, colors and marks that time creates while flowing. As the reflections of these, she is addressing the momentum of change in working spaces at micro and macro levels of time and taking us from humans to products, products to spaces, spaces to geographies. And we gain hints and outputs from the Bodrum Design Village Workshops started for the first time this year! We are looking at the near past through latest steps and reaching the present through a selection of articles from Koleksiyon Blog and your contributions done via social media platforms. The calendar, which is a constant for each issue of our magazine, is whispering once again about the near future.

We hope you enjoy your time in peace.



Moments of Time

Faruk Malhan

Architect
President of Design Foundation

A creative person forms his/her work for the unmeasurable moments of measurable spaces and measurable time. Travelers on the quest to create have built eternal moments since the beginning of time.

Time is the distance between two **moments**; it is directly related to space. It is added to the three dimensions, which are width, length and height, as the fourth dimension. It is a mathematical dimension; it is the equivalent of other three dimensions. Although it is possible to move forward and backward in each of the three dimensions, it is accepted that you can only move forward in time (except the special relativity theory of Einstein).

For the relation of **moment** and **time** with space, **'Moment'** is a point; it is without dimension unlike **time**. It is a positive integer in Euclidean geometry; an undefined concept in al-Khwarizmi's algebra, the point where two lines intersect.

The point of **moment** is the center of **time**, the circle. If **moment** and **time** are assumed as two legs of a compass, one is on the center, in the **Moment**; other one constitutes the **time** with movement. A whirling dervish keeps one of his feet fixed while circling around that fixed point with his other foot; the moment-time relation can be explained by this means. If one is to narrow down the intervals between **moments**, the concept of time will almost perish. **Moment** becomes the focal point. As the concept of 'everlasting moment' is in existence, there can be no 'everlasting time'. **Moment** is constant; **time** is mobile.

We are advanced into contexts by moments; the transfer of experiences, competences about culture, art and craft, knowledge of time through moments is possible within their contexts. The most ground, distilled, brewed states of knowledge, its states freed from its matter and concepts are its **'contexts'**; they allow for what is beyond space and time. Whereas works done with knowledge and opinions cannot get freed of standards, timelessness is achieved through contexts.

Contexts allow us to **replace** movement in the time tunnel. Here is where the concept of **place** creates the connections. Place has more dimensions than space has; it involves history, geography and society.

Contexts have no material or matter; they are 'annotated' beings. Contexts are memorable, permanent, sustainable and universal; they therefore belong to us instead of one of us. They protect creative minds from repetitive and recurrent, ethnic and folkloric works.

Context will carry works in the **'Moments of Time'** into meta-objective, internal, heuristic, conceptual, pictorial, poetic, existential, procedural, interdisciplinary and **contemporary dimensions**.

We suggest the theme of workshops to be done in 2015-2016 be the **'Moments of Time'**. We will reach out for contexts from the **'Moments of Time'** and make our pieces genuine, general moveable to the areas of ours beyond being subjective. We will bring the domains of design and craft to society and economy in their added values through diversified workshops.

This process is the cycle of knowledge far beyond realism, materialism and logic; it is the sacred areas of dreams, creations. A poem of designs that transform into the whirl is built through works along 2015-2016. While praising the ability to be closer to the **Moment**, the past and the future come across as intermittent clusters within time.

Moment is the gathering of movement in one point. **Moment** is the point of human; the universe is around it. Human becomes Moment; the universe becomes time. Leonardo carried creativity against the scholastic thought that looks for creativity in heavenly powers and human into the center of universe and the idea that transfers creativity into human performance and the foundations of human creativity into his era.

The **'Moments of Time'** workshops will be a reference to the archetype meanings of periods during which the first production of ceramic and glasswork spread from the first settlement of humankind, Anatolia to Mesopotamia, Aegean and from Aegean to world. A reference to the journey and the future in which it changes and which is changed by it. Because *"Humans become aware that they are human to the extent that they themselves change and can change things"* (Ilhan Tekeli).

A creative person forms his / her work for the unmeasurable moments of measurable spaces and measurable time. Travelers of the quest to create have built the eternal **moments** since the first day.

Dedicated to the quest to create...



Production of Time

Assist. Prof. Özlem Sert

Director of Urban Studies Center at Hacettepe University
Urban Economy-Politics & Settlement History

Time is contextual; it is produced socially like space is.¹
Time is understood as far as we realize it.

Time that Jams, Extends, Breaks, Stops and Bends

Time which can pass step by step, instantly and like forever leaves its marks and forms a pattern while passing as sense is made of it.

Moment is the point where we process our stories in patterns in time, we make sense of time and feel our emotions.

The colors of moment is composed of emotions: It is grief when moment gets dark; a light becomes a hope then; white and warm yellow becomes love, red becomes enthusiasm, blue becomes welfare, green becomes comfort, purple becomes pride and love is drunken with colors.

Time that is Left: Memories

Patterns and colors formed by time while it passes constitute our memories. Time which is colored and provided with meaning is a realized one, full of memories.

Looking at the Time Coming

Moments are the starting points of future contexts. Our identity sets sail for making new moments into memories like a boat of which sails are swelled with moments.

A Beautiful Mark (Belize)

Setting sail for beauties is continued by feedbacks about whether we are at a right or meaningful point in that direction. Manifestations of time are like road maps. Thinking that you are on the right track makes you feel like everything is alright. This is a peace of mind similar to the confidence given by walking around the spaces known to us.

Beauty varies over time and according to the perspective of our own self. There is a time in question for someone who envisages themselves as a 'guardian' in premodern era; a linear time that goes forward in the envision of someone who acts likes a 'gardener' in modern times; and a precarious time that can move to different points similar to genealogies in the envision of someone who is more like a 'hunter' today.²

Beauty in the pre-modern era is what feels the divine cycle of the world and can make it felt. In modern times, beauty is a step taken forward; it is a door opening to novelty, creativity today. People of today become aware that they are human to the extent that they themselves change and can change things.³ Today, what is beauty is the motives that clarify our hearts and which we formed through creative moments placed by us into time. The active citizen of the democratic life is someone who has a beautiful place within history and finds the power to apply their right of creativity by this means⁴ The 'moments of time' is a journey to the accumulation of memory motives composed of creative, changing and beautiful emotions. Contexts of time brew and settle down through accumulation; and it is when beauty emerges.

1-Henri Lefebvre, *The Production of Space*, (Blackwell Publishers, Oxford, 1991).

2-Zygmunt Bauman, *"Living in Utopia", Cultural Politics in a Global Age, Uncertainty, Solidarity and Innovation*, ed. David Held, Henrietta L. Moore with Kevin Young, (Oxford: Oneworld, 2008): 316-323, S.318- 320. P. W. Preston, *Political/Cultural Identity, Citizens and Nations in a Global Era*, (London: Sage Publications, 1997): S.175; Manuel Castells, *The Information Age: Economy, Society and Culture II, The Power of Identity*, (Massachusetts: Blackwell Publishers, 1997).

3-Ilhan Tekeli, *"Değişenin Değişirme Zorunluluğu Var mı?"*, *Modernizm, Modernite ve Türkiye'nin Kent Planlama Tarihi*, (Istanbul: Tarih Vakfı Yurt Yayınları, 2009), S.79.

4-Özlem Sert, *"Tarihte Bir Yeriniz Var mı? Bir Kent Hakkı ve Yaratıcılık Hakkı Olarak Tarih Hakkı"*, *Cogito*, 74 (2013): 24-47.

In between art, craft and design

Dilek Öztürk

Activity and Communication Director of the Design Foundation

The Design Foundation has emphasized the importance of workshops as a shared area of creation in parallel with the idea of 'learning by doing' since the day it was established.

Civilizations have their marks peculiar to themselves and their existence on Earth in each layer of history. Every work done and produced by hand is a sign of their era; they trail, guide and tell stories to those who follow them. Beyond all else, they leave their mark on the history of world. These manifest themselves in the layers of time and on supreme lands such as Mesopotomia and Aegean, the first settlements of the humankind.

The Design Foundation has continued activities that support the idea of 'learning by doing' and emphasized the importance of the workshops as a shared area of creation.

To this end, the Bodrum Design Village* actualized by the Design Foundation focuses on building fictional and experimental connections between design and crafts with the leaders of architecture, art, design and craft through workshops first started in June 2015.

The workshops that interpret these various connections from the past in parallel with the present open the door for a new 'way of learning'. It is aimed in the Bodrum Design Village to reveal ideas and products with high added value through multi-disciplinary workshops organized with domestic and foreign executives who are specialized in their fields.

Felt Workshop

In the **Felt Workshop** organized under the leadership of the felt artist Mehmet Girgiç who entered the UNESCO List of Living Human Treasures and the curatorship of the felt artist Ayfer Güleç between **29 June and 5 July**, daily objects, clothing, furniture and accessories were designed with the participation of professional artists and designers.

During the workshop, Mehmet Girgiç mentioned about the place and importance of felt in the culture of minimalistic living and the historical process, what processes felt goes through, and the different practices across Turkey and his own experience.

After the theoretical program of the workshop, participants applied the procedure of felt spreading. Next, they had the experience of preparing color palettes and spreading wool, introduction to water and soap, fulling and later cutting the color palettes and boiling. The participants experienced making seamless felt by molding the wool.

Furniture Accessories Design Workshop

In the **Furniture Accessories Design Workshop** organized under the sponsorship of Samet and Koleksiyon, the leadership of the designer Anette Ponholzer and the curatorship of the Founder of the Design Foundation, Architect Faruk Malhan between **3 and 8 July 2015**, furniture accessories designs were developed with the participation of students.

The workshop started with an introductory meeting at Koleksiyon Tarabya Kampus. The program and content of the workshop was communicated to the students and a tour was organized in the Koleksiyon Showroom.

Later, Samet's product lines were examined and the brand's design mentality was communicated to participants in the presentation by Samet Marketing Manager Pınar Uçkan in Samet's Çerkezköy Production Facilities.

After the facility visits, Anette Ponholzer gave participants an 'indrawer organizer' as the design brief.



Sun and Beyond Workshop

In the Bodrum Design Village stage of the workshop, the participants worked with Anette Ponholzer and Faruk Malhan in the topics of products' producibility, necessity for the user, functionality; using the material efficiently and rationally and bringing the future and the past together for designing production-oriented products. Designs were shared with Samet for consideration at the end of the workshop.

Sun and Beyond Workshop

In the **Sun and Beyond Workshop** organized under the leadership and curatorship of designers Melodi Bozkurt and Erin Türkoğlu between **20 and 25 July 2015**, experimental prints and design works were performed using sunlight as a designing instrument with the participation of professionals and students.

The workshop started with the briefing by Melodi Bozkurt and Erin Türkoğlu on the concept of using sun as an instrument. It was discussed how the sun can be used as an ever-accessible source in the field of design to create alternatives. The workshop continued with the experimental practices of the cyanotype print. A time test was performed to determine the effect of sun exposure on the quality of cyanotype print. After identifying the optimum duration, the objects of which shadows had been experienced by the participants before was printed.

Wearable Technologies Workshop

In the **Wearable Technologies Workshop** organized between **3 and 8 August 2015** under the sponsorship of Koleksiyon, the leadership of the designer and academic Gökhan Mura and the curatorship of the designers of DIFFUS, a Danish design studio which is a pioneer of the field in the world, interactive and textile-based products and objects interacting with space were designed with the participation of professionals and students.

The Wearable Technologies Workshop aimed at introducing technology to the end-user and preventing the user from alienating from technology other than designing a 'black box'.

* Bodrum Design Village was established with the equipment support of GEKA, Koleksiyon, Garanti Bankası, Arçelik, Vitra, Borusan Otomotiv, Çağdaş Holding, Häfele and İstikbal.



'Moments of Time'
Ceramic Workshop

'Designing the Celebration' Glass Workshop



The workshop was a pioneer in its field in terms of encouraging studies on an environmental understanding of architecture that features energy efficiency in local circumstances in light of design teachings based on an orientation towards the south in Mies van des Rohe's Workshop at Bauhaus.

The Bauhaus Workshop started with the presentation of the workshop leader Architect Zafer Akay named 'Bauhaus General Introduction'. The workshop continued with the 'Design Thinking' presentation of the Founder of Design Foundation, Architect **Faruk Malhan** in which he brought intellectual insights on the communication revolution and design from the eras of social catharsis. Designer **Koray Malhan**, Koleksiyon's Brand Director, opened the common processes and sharing in creativity up for discussion through a presentation that scrutinized current design mentalities within the framework of the 'Co-creation' concept.

The participants took part in the conference of Archeologist Aykut Özet and Prof. Numan Tuna on the characteristic archeological definitions in the Aegean Basin and watched the presentation of President of Design Foundation Architect Faruk Malhan themed in 'Moments of Time'. Later, under the guidance of Archeologist Mehmet Çuhadar, a visit to the Bodrum Castle and the Underwater Archeology Museum as well as a special visit for Miken and Damliboğa ceramics in the warehouses were organized. Many periods of time and moments were felt in the layers of the castle.

The participants renewed their preliminary work at the Bodrum Design Village Workshop in Bodrum's mystical geography before the workshop.

Bauhaus Workshop

Design works were developed on the question "How can an **Urban Solis (City of Sun) be put into... practice in Bodrum?**" asked by students in the **Bauhaus Workshop** organized between **31 August and 5 September 2015** under the sponsorship of VitrA and the leadership of the architect and academic Zafer Akay.



Carpet & Rug Workshop



Bauhaus Workshop

The 15.000 m² land chosen for the workshop application in Gümüslük provided an environment convenient for the Bauhausian structure method because it was supportive of the sun orientation. Each participant performed works on a parcel of 1000 m² in 14 parcels.

The evaluation meeting on the last day of the workshop was held with the participation of Architect Boran Ekinci who provided the project data and participated in the project construct since the beginning and the experienced architect Murat Artu who moved his office to Bodrum 6 years ago.

'Designing the Celebration' Glass Workshop

In the 'Designing the Celebration' themed **Glass Workshop** organized between **14 and 18 September 2015** under the leadership of Assoc. Prof. Mustafa Ağatekin and the curatorship of Architect Faruk Malhan, the Founder of Design Foundation, contemporary approaches were developed in glass design.

Starting with the content that celebration will last for life and the idea of designing the sacralization of life, the workshop focused on the question "Can we design the sacralization of life?"

Organized under the leadership of the Glass Artist Assoc. Mustafa Ağatekin, the workshop included dear participants like Tülin Yiğit Akgül, Enver Çamdal, Hale Hendekcigil, Sinem Güler and Payam Latifi.

Assoc. Prof. Mustafa Ağatekin mentioned how glass should be handled as a material and highlighted the opacity as the basic characteristic of glass and from which aspects refractions should be evaluated while designing a product through the works of Stanislav Libenský and Jaroslava Brychtová. In the later days of the workshop, the participants who prepared their wax models started producing their prototypes with their first fusion baking.

The Bodrum Design Village will continue to bring designers and sectors together through workshops and perform workshops that bring the design of product, service and experience in innovation, economy, culture and employment with their added values along the year.

Bodrum Design Workshops focus on building fictional and experimental connections between design and craft.



designfoundationistanbul.org

After the briefing by the workshop leaders and curators on the application of technology to wearable products, DIFFUS performed a simple application to reinforce the use of materials in the work kits it prepared for the workshop. Later, the participants started to transfer their experiences during the day into designs in groups.

'Moments of Time' Ceramic Workshop

In the 'Moments of Time' **Ceramic Workshop** organized between **22 and 27 August 2015** under the curatorship of architect Faruk Malhan, the President of Design Foundation Architect, ceramic objects and artworks were developed with the participation of ceramic artists who are masters in their field.

The theme of the 'Moments of Time' encouraged designers to think of moments by associating them with contexts, spaces, culture, art & craft.

Performed under the guidance of the ceramic artist Tefik Turen Karagözoğlu, the participants included valuable personalities like Kadriye Ağaoğlu, Tektaş Ağaoğlu, Mehmet Tüzüm Kızılcan, Mutlu Başkaya Yağcı, Candan Terwiel, Serkan Önder, Efe Türkel, Metin Ertürk, Şenay Akkurt, Müge Eryılmaz, Burcu Karabey, Yüksel Güner and Nural Şentunalı.

Atos

Design by Faruk Malhan, 2010

In cultures dominated by hierarchic structures, precisely-defined approaches and behaviors are also reflected in working environments. One influence of 'Time' manifests itself on this approach. We have started to come by important taboobreaking approaches frequently in today's work culture. We may be seeing the most striking ones in desk systems.



The fact that designs we used to call operational, meeting or executive are now able to easily transit between each other with little effort increases the flexibility in working spaces. More importantly, this method enhances the team spirit and ensures that individuals are drawn to each other. One of them is the Atos Desk System designed by Faruk Malhan.

Atos Desk Systems are a family composed of products to meet all needs for different working spaces such as operational, executive and meeting. From flat desks to executive desks with meeting attachments, working desks with or without shelving units to dining and meeting desks, this system addresses a large mass and several spaces.

Where desk platforms are hung from cabinets, separate rooms, that are independent of each other are formed, without the use of additional panel systems or walls. Cabinets are offered in different heights and stand alone cabinets can be specified to house technology and other communication tools. Lower cabinet units are offered as file drawers.

Atos Desk System allows for approaching the desk from all directions with its authentic, angular legs coming down from the sides of the platform. This makes it possible for desks to be coupled up side by side. This special form also makes the desk legs pretty thin.



Atos' colorful intermediate panels bring dynamism to working spaces. In addition, one of the most important and authentic elements of the design is the alternative that allows for multiple clover-like working systems beside straight desk models. This Atos model that can be opened to 3 different axes from one focal point increasing employee interaction while still providing areas for individual concentration.

Atos breaks the desk-chair grid-like geometry in offices of the past with an organic form and dynamism that is offered through color. Offered together, more efficiencies are realized.

With single, double, quadruple and sextuple work stations, Atos offers over 30 models including oval, square and rectangular platforms with varying alternatives.

Dynamic Dividing Walls

Dividing panels which can be chosen in different colors from a rich palette both increase the individual concentration and add mobility to the working space.

Flexible Modulation

Due to the special cross-section of the thin platform and originally formed legs, desks in different forms can be coupled side-by-side.

User-Friendly Thin Legs

Atos' authentic legs go down the floor in a special angle from the sides of the platform. Allowing the user to access the desk from every point.



Vis

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

A design by Studio Kairos, Vis stands out as an evolved design that overthrows the usual closed-minded, and close-ended, storage solutions of today.



Being positioned in front of the wall, at the furthest corner of the office or right beside the users to divide the space. Having different concepts in one working platform and also having a basic volume produced definitely in a flat axis. To sum up, being surrounded by many taboos which are never thought of because they are taken for granted.

We all accept these truths as if they were the constant fate of storage systems. Now, current working concepts are questioned more bravely. A design by Studio Kairos, Vis shines out as a product line that involves designs that will overthrow usual and close-ended storage solutions.

It is possible to describe Vis as an open and structural storage system composed of horizontal and vertical planes. Even though its modules grow on a flat plane that will meet traditional approaches, it also allows for organic forms to be constructed. It creates unique space.



Design your own order out of chaos

The final visual effect is open to different compositions and interpretations as each vertical column is placed on an angle and rotates on a central axis.

Vis shelving is connected, one to the other, by a vertical rod that runs through the structure. Placed around each rod is an elliptical panel, cut at an angle. This allows the user to organize and influence the appearance of the entire piece, simply by turning these vertical panels and resting them in any direction.

This feature also makes it possible for Vis to be seen as an exhibition unit. With the ability to choose the color finish of the metal elliptical panels, coupled with the paint and veneer choices available for the shelving and main structural frame, the finish combinations are endless providing the ability to easily create a dynamic and rich visual language.

Another, and perhaps the most characteristic feature of Vis are its modules, available in oval and other organic shapes. Layouts created using Vis forms allow spaces to be delineated in softer shapes, that are more aesthetically pleasing and diverse.



Aesthetic aluminum legs

Adjustable glides are mounted at the bottom of each leg. Its subtle finish is easily combined with any color combination.

All Vis shelves are connected, one to the other along the same vertical axis through a series of vertical beams, stacked one on top of the other. The elliptical cross sections of these beams add a dynamic look to the main volume. The user can therefore organize the appearance of the beams by turning them to any direction. This feature also makes it possible for Vis to be categorized as an exhibition unit. With the color difference in the beam, the shelf and the main structure, this dynamic appearance becomes a rich one.



Vis modules can be integrated with Borges desk systems, another design by Kairos, and matched with Atos desk systems designed by Faruk Malhan. This allows for the creation of specific working space where both visual and functional integrity are established in a unique aesthetic language.

In addition to creating structural harmony, where there is an adjacent user, a wall is created by way of the vertical panels behind each unit.

The lowest modules of Vis are composed of drawers that serve as closed cabinets. Since these parts can be specified in different wood veneer and paint finishes, they support the richness in the space.



Shelves & panels
Shelving and vertical back panels are made of MDF and available in wood veneer or painted finishes. All shelving and panels are connected using high-grade metal hardware.

Back panel
The panel system in the back not only supports the overall structure but also serves as a partial wall to create the effect of a visual barrier and creates a influence the overall aesthetic when vivid colors are used.



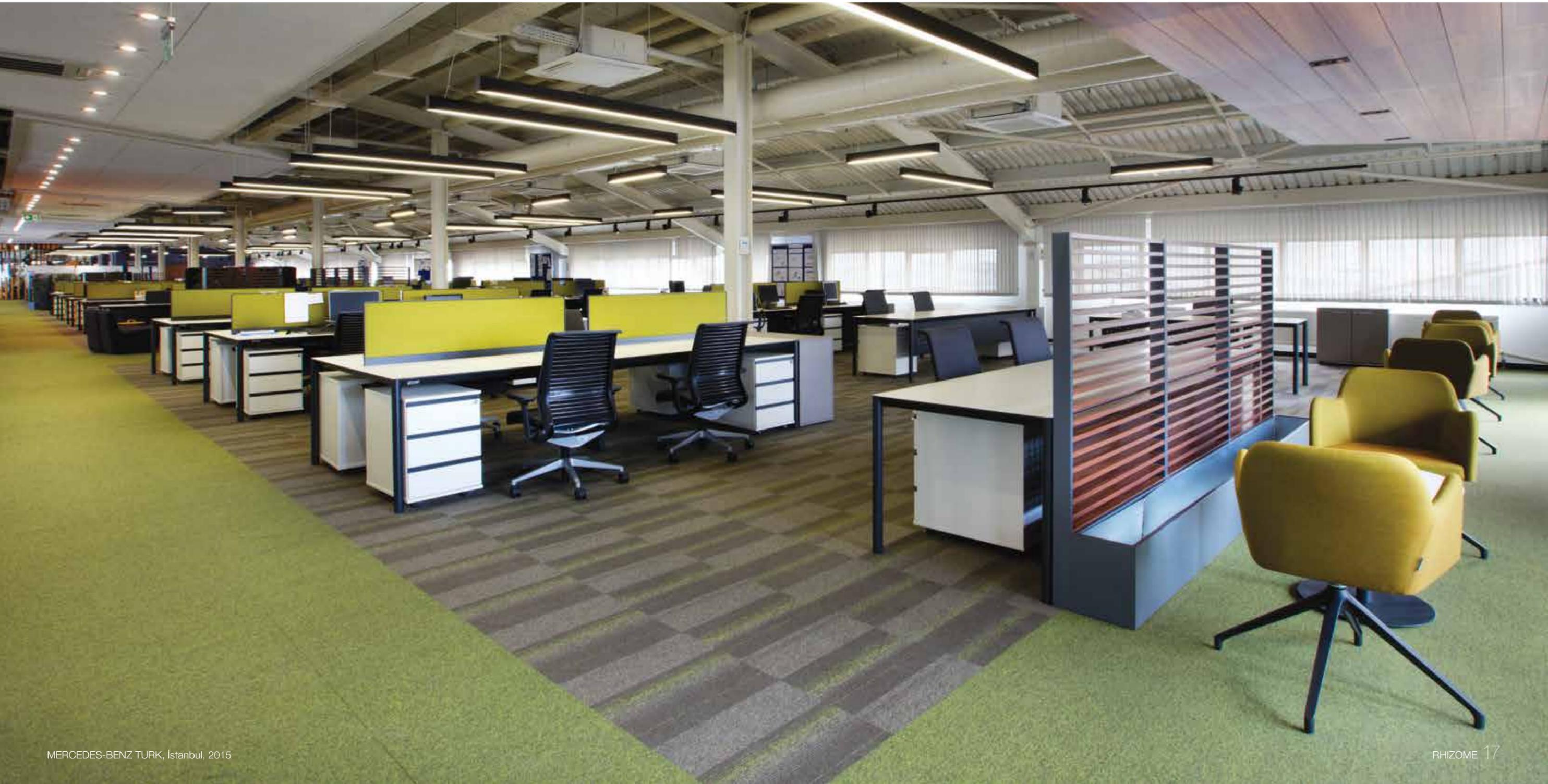
A new world for your projects

As well as dynamics such as geography, sectors and size of organizations that drive changes in working spaces and direct us to today's office, the concept of 'time' plays an important part in all this. Creating working spaces that are flexible enough to correspond to this concept of which effects we can separate into micro and macro levels is an indispensable part of current work culture now.

Hence, organizations look at their investments into working spaces more and more differently; architects, interior designers and designers break behaviors such as individual and team work down to time, make detailed analyses and try to make sense of them.

These behaviors that are triggered due to very different needs at different times along a day represent the micro dimension of the time effect. Its creative subjects are mainly the users. Needs that have developed and have given rise to more radical changes over years are the effective players of time on a macro level. The leading actor is both the organization itself and the designer of the project.

Being aware of this, we are looking for solutions that will provide all subjects, micro or macro, with flexible mobility which they will need in the spaces they have designed over time.





The Mercedes-Benz Türk project, IT Services Center is an office design constructed on an area of 5900 m² that welcomes about 360 employees every day. What attracts attention as the most determinative criterion of design is its design as a green and spacious place integrated with the working style of the brand's dynamic team.

The building is generally composed of floors and spaces where there are reception areas and technical spaces. Open offices, executive units and social spaces are on the second and the third floors.

Another striking feature of the project is that the current size of the building's windows were readjusted to use sunlight efficiently in all open office working spaces.

PROJECT
Mercedes-Benz Türk
IT Services Center

ARCHITECT
Boytorun Architects

PHOTOGRAPHY
Gürkan Akay

YEAR
2015

LOCATION
Istanbul

PRODUCTS
Calvino desk systems
Ruba storage systems
Opera sofas
Dilim sofas
Tamina sofas and armchairs
Miranda chairs
Suri poufs
Guamba coffee tables
Ova coffee tables
Sihirlikare coffee tables

On the top floor, the elliptical conference room in the center of the open office and the executive units represents a strong focal point not only with its position but also its transparent construct and remarkable form. The terrace with an area of 2500 m² was designed for relaxation featuring a floor constructed of wood and transitive pebble, providing a fresh change from the interior spaces while still allowing various group activities to take place.

Colors and forms used in all volumes primarily including materials and furniture are integrated with each other to put the green and wooden composition forward. The monotonous office construct is broken with living plants, natural materials. The emphasis on green is aimed to make one feel they are working in a natural environment. High-back furniture that both defines and divides working spaces is designed to make coffee breaks and small meetings more enjoyable.





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Being a part of AGN International, which is headquartered in England and has 459 offices, 10,000 employees and 195 member companies in 88 countries, influenced Köker's headquarters when the decision of renewing the office was put into play in 2015.

Designed by architect Derya Şahin Sezer, what attracts attention first in the project is the use of marble and wood perhaps as marks of the disciplines in which they operate. Using vivid colors in spaces such as executive offices where it is normally expected that hierarchic traditions are dominant creates a serious shift in the general construct. The shared and flexible working spaces located near work desks and working stations are essential in today's work culture.

Training is an indispensable and crucial part of each sector without doubt... Awarded with the international design award, Cantata training chairs are used in training spaces in the project in parallel with that importance.



PROJECT
Köker Certified Public Accountancy & Auditing Inc. Co.

ARCHITECT
Derya Şahin Sezer

PHOTOGRAPHY
Gürkan Akay

YEAR
2015

LOCATION
Ankara

PRODUCTS
Calvino desk systems
Lean desk systems
Gazel executive desk systems
Tristan office chairs
Dastan office chairs
Anitta office chairs
Path storage systems
Madrigal sofas
Botero armchairs
Cantata chairs
Guamba coffee tables
Madrigal coffee tables





PROJECT
ONS İncek Sales Office

ARCHITECT
Kerem Yazgan

PHOTOGRAPHY
Gürkan Akay

YEAR
2015

LOCATION
Ankara

PRODUCTS

- Partita desk systems
- Barbari desk systems
- Lean desk systems
- Quo Vadis executive desk systems
- Gazel executive desk systems
- Gala office chairs
- Tristan office chairs
- Rarum storage systems
- Adia storage systems
- Ruba storage systems
- Madrigal sofas
- Homer sofas
- Dilim sofas
- Tamina sofas and armchairs
- Laluna armchairs
- Monte Cristo armchairs
- Miranda chairs
- Cantata chairs
- Suri poufs
- Ova coffee tables
- Plinth coffee tables
- Guamba coffee tables
- Narcissus coffee tables



Established in the beginning of 2000s, ONS is remarkable with its achievement of having become one of the important brands in the construction industry in such a short time. The company's latest project realized several construction projects such as malls, houses in different regions of Turkey was a new life center composed of 992 houses and commercial spaces in İncek, Ankara. The design of the project of which ongoing works are planned to be completed in 2016 was made by Yazgan Design and Architecture.

Standing out with its landscape of 15,000 m² in its architectural construct, the project also aims to eliminate the concept of lost areas. In addition, it continues offering an enjoyable and comfortable life with its innovation solutions to balcony culture.

At the ONS sales office, one of the most remarkable and recent housing projects in Ankara, place and building constructs were applied to reflect different colors on interior and exterior spaces in order to capture the best of the sunlight in interior spaces. In the open offices, this dynamism is supported by the contradictory and surprising color choices on interior and exterior coatings while using dynamic and geometric forms. Instead of closed panel systems which are the products of traditional approaches, modern designs such as Rarum that serves both as storage and space divider were preferred to prevent the smothering effect in separating these areas. The wooden and white combinations representing purity and naturalness were utilized in executive offices.





The only authorized distributor of Straumann, which is an important international brand in the implant world, in Turkey, Bati Dental has recently renewed its center Ankara. Committed to constantly following the scientific developments and developing itself continually as an organization, the company transferred this same approach to the working spaces throughout this project. With the decision of renovation made within the framework of the requirements of current work culture, new office solutions were used to correspond to employees' behaviors and expectations with the goal to increase their performance and creativity. As well as the colors used in common spaces and traditional working spaces, layouts that allow for flexible working are some of the remarkable details which one first notices in the project's construct.

Bati Dental's central office located in Paragon Tower Plaza in Çukurambar, Ankara is established on an area overseeing a wide cityscape on the sixteenth floor of the building. Founded in the beginning of 2000s, the brand welcomes its important guests from the medical and science community at its center every day and continues its operations with its whole staff to offer new solutions. The wooden textures that evoke the white and the naturalness of the sector in which it operates are featured in the renovated office. Colorful products used in certain spaces draw even more attention.

The shared working spaces that may become a necessity as various factors may influence the workday, are located right beside the traditional workstations. This approach ensures there are no missed opportunities for inspiring creativity in the individual or the team.



PROJECT
Bati Dental Office

ARCHITECT
Studio 86 Interiors

PHOTOGRAPHY
Gürkan Akay

YEAR
2015

LOCATION
Ankara

PRODUCTS
Lean desk systems
Quo Vadis executive desk systems
Tristan office chairs
Dastan office chairs
Song storage systems
Rarum storage systems
Ruba storage systems
Madrigal sofas
Opera sofas
Guamba coffee tables



Works & notes



Salon

Alper Derinboğaz

Architect



CTHB Law Office

Do you have priorities while designing new working environments?

The principles and objectives of the office in question and its employees are important. These matter from two aspects: First of all, they determine what kind of impression to be created for those who first meet the office and how to design a comfortable place for employees.

Separating general and private spaces from each other and then planning the way they integrate with each other are the priority. Further to that, using unexpected elements and language of design in interior spaces is important for breaking the monotony of the working order. I find it crucial to question the meaning of architectural elements such as floor, wall and load bearing elements in terms of design. I think the interpretations of design such as the integration of the wall and the floor and the breakdown of the load bearing system monotonous.



Düzce Campus

What are the products you prefer for working spaces?

Furniture and lighting are pretty important in working spaces. I therefore prefer high-quality and good-performance products.

Is there any Koleksiyon design you have primarily preferred even in different projects?

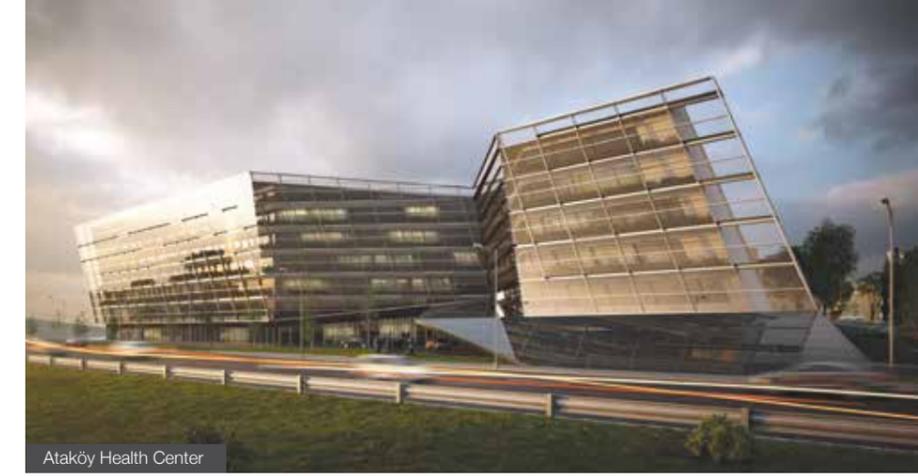
Since it is parallel with our material chart and design mentality, we have recently used Koleksiyon's products in the design of CTHB Law Office.



Office Central

What type of designs do you prefer in 'open offices' which are increasingly used in working spaces and what benefits do your preferences offer in terms of employees?

I think the biggest benefit of open spaces is the feel of roominess they give the people. What is critical here is to combine both open and isolated spaces together. Creating unseen barriers in the same place through different functions without spoiling the sense of continuity within the place first of all creates a good sense of place. In addition, I believe this improves the working motivation and the sense of synergy among employees who are constantly in visual communication with each other. Places where they can enjoy working together as a team and the opportunity to interact with each other make it possible for open plans to be efficient and advantageous for use.



Ataköy Health Center

If you had the chance to revise the Koleksiyon product which you use most, how would you?

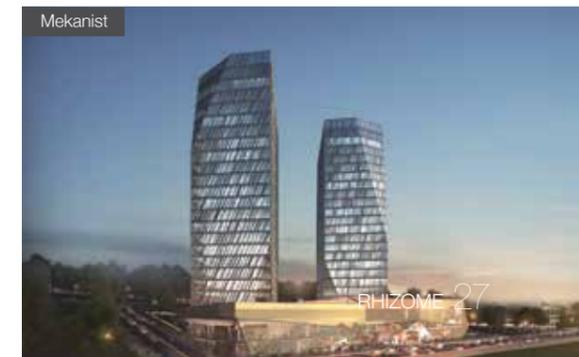
I am satisfied with Koleksiyon's product in just the way they are. On the other hand, it would be interesting to design a new one through up-to-date production methods. For example, a delicate table leg manufactured by a 3-D writer, a composite, light chair or a surface of coffee table formed by mixed surface patterns in your collection would be one of my favorites.

If you had every means to create the office of your dreams, what would you design or where would you start?

I can say I have the office of my dreams, but if you ask what kind of an office I would design, I may have a different answer to that. For example, I would like to design an innovation office. I would enjoy designing places where nothing to inspire new ideas had to be the same with what we knew. The flexibility of products and buildings have been increasing more and more but the offices maintain their monotony. A demand for a design to go beyond that would be very attractive.

What kind of offices do you think we will be in 20 years from now?

More precisely, will there be any offices as we know 20 years later? Office actually overflows the working hours and spaces inevitably and covers the living spaces because we are increasingly subjected to digital environments to be in connection and up to date. In this sense, I think we will see the things that will be increasingly missing in our lives rather than holograms, retina scanners or automatic doors. Furniture will remain important; a massive, wooden table will be a digital interface at the same time. Take the CRT TVs; I think the society has never made such a rapid reform in any matter before. All CRT TVs were replaced by thin plasma TVs in one or two years. I think the most important reason for this change is not that they are more technological but that they occupy less place in our lives. Maybe you will have a small farm on your office table and be able to raise strawberries during your leisure time; maybe you will go down to the basketball court instead of the cafeteria when you have break or a boat will be your office on a shore. I mean, office will be places where you prefer going and include the things you miss in your life in future.



Mekanist

Latest steps

We continue to present our new office which we have recently launched domestically and is based on Umberto Eco's 'Open Work' approach on the international platform. In recent months, we have had the chance to meet architects, designers and end users from different geographies at important international fairs held in Europe, USA and Middle East.



Often addressing the 'Open Work' theme in recent years, Koleksiyon's Brand and Design Director Koray Malhan had introduced the new office line 'ReWork' at the Orgatec Fair in October 2014 for the first time. A few months later, we launched this new line in Turkey at a reception we held at Koleksiyon Tarabya Campus. We have recently been on the road to promote these new designs in three important fairs on different continents.

The first stop in our journey which had started in May was Dubai Workspace. It was announced that over 750 companies took part in this fair in Dubai. It was actually easy to feel the crowd. We welcomed important architects, designers and company representatives of the region in that show between May 18 and 21. Cap and Borges designed by Studio Kairos and Akkadian designed by Faruk Malhan were the products that stood out.

Clerkenwell Design Week, London

We both talked about the current approaches for working spaces and heard about their experiences about our new ReWork line that encourages to rethink working spaces.



Dubai Workspace, Dubai

NeoCon, Chicago



Later, we participated in the Clerkenwell Design Week in London like we have done in May of the last 4 years. We reflected the philosophy and the formation processes of the new office line, and we hosted a conference. We introduced all members of our new office line to design lovers in our London store along the design week that lasted for three days in the Clerkenwell region of London. The infrastructure of this new line and the attitude that questions the work culture were discussed in the panel 'The New Workplace Revolution' held on May 20.

With the participation of Richard Hywel Evans, Dean Connell, who is the founder of Unik and the design director of We Work, Buckley Grey Yeoman's deputy director Oliver Bayliss, the activity was hosted by Koleksiyon's Brand and Design Director Koray Malhan who welcomed the region's important architects and designers.

As the last stop of this marathon, USA also represented the excitement of some firsts as far as we are concerned. We were in Chicago in June for NeoCon which is one of the most important fairs in the international office market. This was a first in terms of both participation in this fair and our brand awareness in an important market such as the USA. NeoCon brings important architects, designers and brands in the North American market come together at this show.

Our new designs exhibited in the show included Cap single working unit, TUBE and VIS storage systems, BORGES desk systems and HALIA task chair. Moreover, the OBLIVION Living and Working Space designed by Koray Malhan was placed in the entrance of the fair offering visitors a preview of what the Koleksiyon brand has to offer.

Making a short evaluation of the fair, Koray Malhan stated "USA is a new country for us that we have wanted to enter into for a long time and where we started the necessary procedures to take new steps. It took so much effort for what we see here. The fact that visitors observed and enjoyed them along the fair made us really happy. We believe all these sincere efforts will open new doors to us."

K-Blog

We felt the dynamism of summer reflected on different branches of art and design in the Koleksiyon Blog seriously. We were on the streets but always online. We could not wait to share the beauties we came across. We are sharing the things that, we believe, will work up your appetite below. Enjoy your reading!



Mandala Effect in Decoration

Canan Bozkurt

Have you ever met mandala? The answer lies within the recent reunion of many people and crayons as in their childhoods. Mandala, which can be defined as the symbolization of micro cosmos in Hindu beliefs, is actually a ritual that has turned into an art alone. Transforming the mystical center of everything in the universe into circular or square forms, mandala is the incarnational state of meditation. This type of meditation in which people reflect their inner world through their own patterns finds itself a place in different religions and psychiatry too.

Having drawn the increasing attention of more people in recent years, mandala is considered the most colorful alternative of meditation to get rid of the chaos and the stress posed by daily life. Starting from a center and taking shape outwards, mandala comes across as a tattoo pattern most of the time. We see different examples of it from clothing to accessories as an element of decoration in our living spaces.

Focusing on concepts such as love, health, redundancy, the mandala rituals can result in colorful energies for your home. We prepared a case of inspiration for those who take an interest in mandala and wanted to use fine-processed patterns in the decoration of their homes. Let us see how cosmic reflections are seen in our houses...

Color the stones

It is easy to create a mandala by painting stone just like drawing one on paper. You can create large and small mandalas with a brush depending on the shape of the stones. Moreover, you can include them in the decor of your bathroom or kitchen, wherever you like, and you can take them wherever you go.

A new meaning to ceramic

If you are interested in the art of ceramic which has the characteristics of a type of meditation, you are in luck. You can use ceramic and mandala together to work wonders both spiritually and artistically. For example, you can make plates out of clay or ceramic dough to draw your mandala lines on them before the surface completely dries. After the first baking, you can finish your mandala-patterned plates with enameling which requires patience and labor.

Let the walls reflect your spirit

After you practice the mandala with paper and stone coloring, how about making use of the walls of your home?

Re-interpret grandmother's laces

The value of art surviving against industrial production has been newly recognized. Hence, embroideries and handcrafted laces made by grandmothers which have remained in chests for years are among the trends of decoration in demand lately. It is possible to make use of lacework, which is a different interpretation of mandala due to the similarity of the motives, with different methods. You can produce pillowcases, wallboards or pendants with hoops. You can create alternatives through different colors and motives in cooperation with your creativity.

A Dialog between Architecture and Art

Koray Özsoy

The London Design Festival, one of the leading design activities of the world, brought many creative minds together this year again. The festival which was held for the twelfth time this year hosted over 350 activities and exhibitions. Tabanlıoğlu Architecture from Turkey was also among the participants.

The London Design Festival which has been organized to reinforce the 'capital of design' title of London and bring international creative communities together is one of the most important design organizations of the world. The Victoria & Albert Museum which hosted the main activity program as in previous years and the Somerset House which is one of the new main venues hosted several exhibitions and installations together.

The project "Transparency; Warm / Wet" carried out by Tabanlıoğlu Architecture and the renowned designer Arik Levy was exhibited there as an interdisciplinary cooperation of architecture and art. The two-room installation stood out with an authentic and distinct mentality about transparency, light, opacity and transition in previous works of Tabanlıoğlu Architecture and Arik Levy. References were made to both the emotions and the relationships between particles and elements which are effective on the formation of the world by creating two different ambience via water, light and motion. Visitors experienced the contrast between the references to 'warm light' and 'cold wetness' while transiting between the rooms in which the two concepts were emphasized separately.

Photograph: thomasmalestuffs.com



Hosting the exhibition '10 Designers in the West Wing' between 19 and 27 September 2015, the Somerset House / West Wing Galleries also welcomed works by Nendo, Faye Toogood and Ross Lovegrove. During the festival which is both cultural and commercial, seminars and workshops were organized especially for design lovers.

Prepare for a new Outbreak; 1000 Dot-to-Dot

Elif Seyrekbasan

As trying to live among the bad news, it is sure that it will do good to keep the child inside awake. The coloring books of which types we have seen for adults recently have this function. We could not help eluding from this coloring activity which is perfect for emptying and relaxing the mind but making an interesting suggestion that takes us back to our childhood. To be honest, we have been bored of social media photos with coloring books and crayons in them.

The creator of our suggestion is the New Zealander graphic designer Thomas Pavitte. You remember the connecting the dots games. We used to draw with our pencil from one dot to the other, always being curious about what to come across in the end. We are all grownups and we can draw until 1000 with the same method in the adult version of the game. The 1000 Dot-to-Dot may become your new passion.

The 1000 Dot-to-Dot series by Thomas Pavitte revolutionizes connecting the dot games and turns them into small-size art pieces by adding details such as shadows.

The first book of the 1000 Dot-to-Dot series is about icons. It provides the portraits of 20 worldwide-known icons such as Alfred Hitchcock, Marilyn Monroe, Andy Warhol, Elvis Presley, Albert Einstein, Salvador Dalí, Madonna, Bob Marley, Audrey Hepburn and Muhammad Ali.

The book was published by Domingo Publication. The 1000 Dot-to-Dot Book: Cityscapes book of the series, which is yet to be published in Turkey may attract architect's attention greatly.

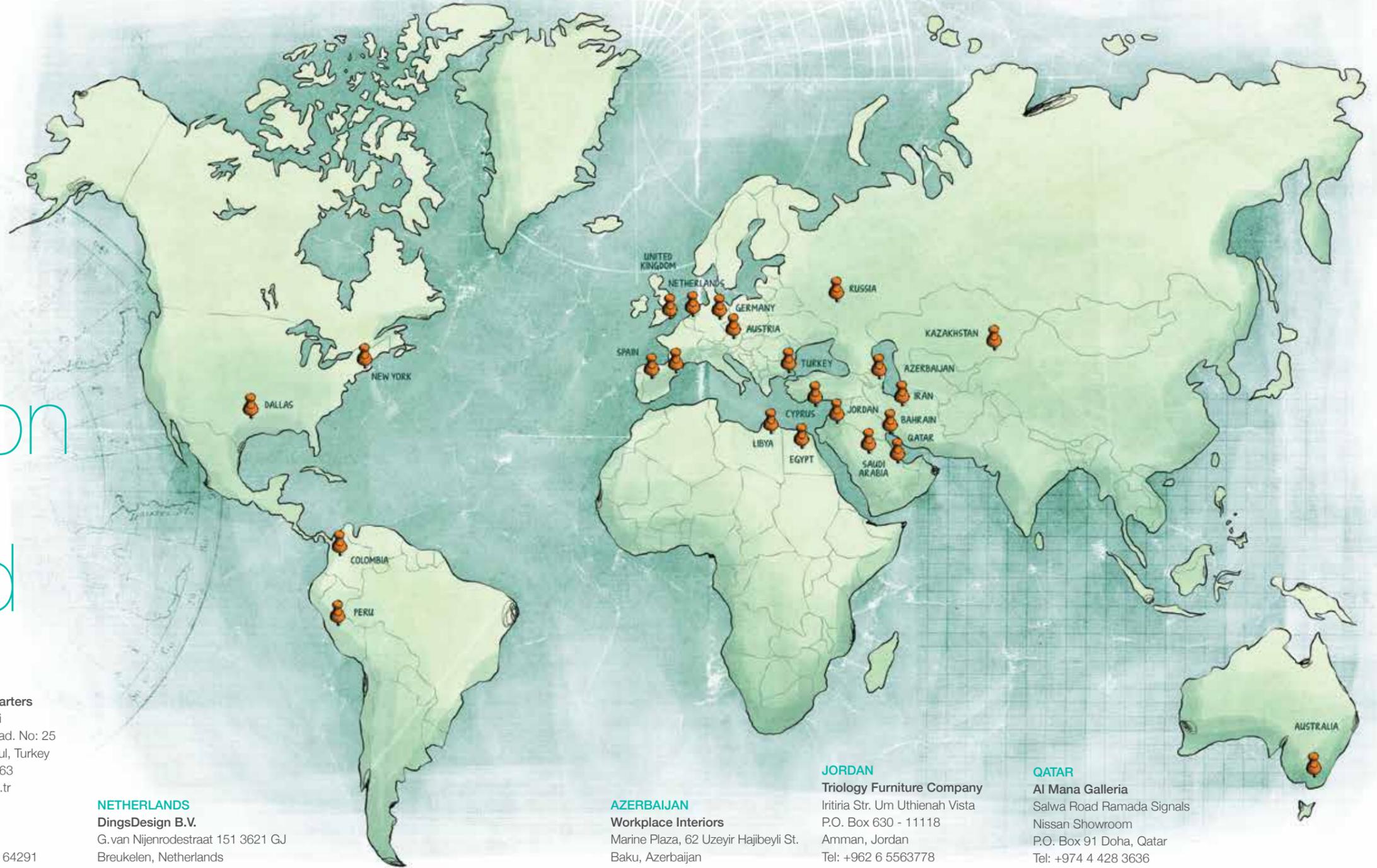
Be aware that this outbreak requires some patience!

For more:
blog.koleksiyon.com.tr

Photograph: Mark Cockisedge



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