

RHIZOME

BELONGING

NOMADIC URBANITE **Merve Akdağ Öner**

FREEDOM OF CHOICE AND BELONGING **Gürhan Bakırküre**

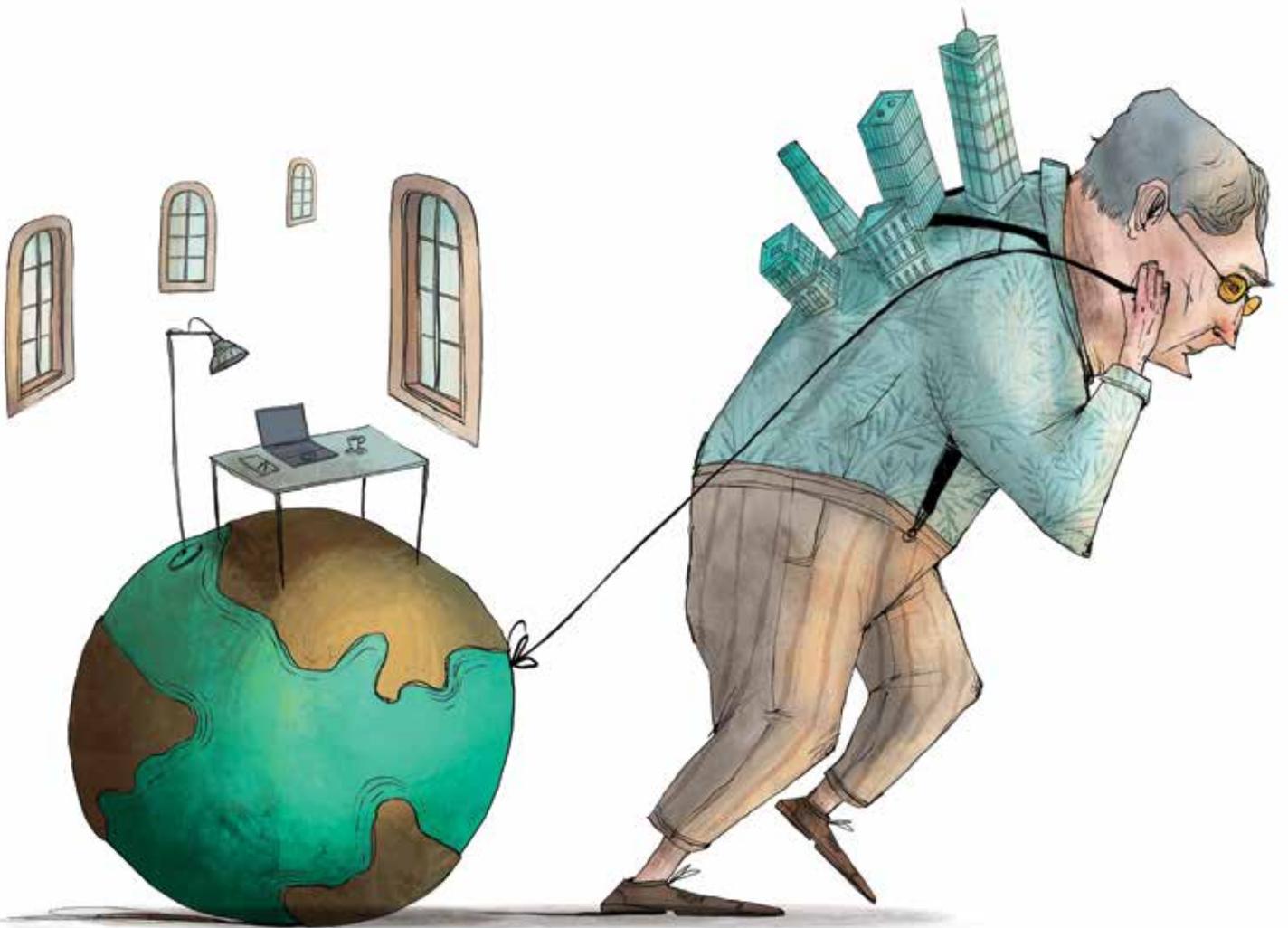
WHAT IS THE OBJECT TO ME? **Osman Şişman**

1 CITY
3 PROJECTS

Workinton, İstanbul

Allergan, İstanbul

Besan, İstanbul



Contents

4
NOMADIC URBANITE

Merve Akdağ Öner

7
FREEDOM OF CHOICE
AND BELONGING

Gürhan Bakırküre

8
WHAT IS THE
OBJECT TO ME?

Osman Şişman

10
BODRUM DESIGN
WORKSHOPS 2016

14
BORGES & CAP
Workstation

BOCCAPORTO
Seating and Working Unit

CALDER
Modular Seating System

18
A NEW WORLD
FOR YOUR PROJECTS

28
WORKS & NOTES

Zoom TPU
Atilla Kuzu & Levent Çırpıcı

30
LATEST STEPS

32
EVENT CALENDAR

October - November - December Events

33
INSPIRATIONS

#officemoods

Architect's Playlist
Alper Derinboğaz

34
KOLEKSİYON
AROUND THE WORLD

RHIZOME



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Prologue

Hülya Ertaş

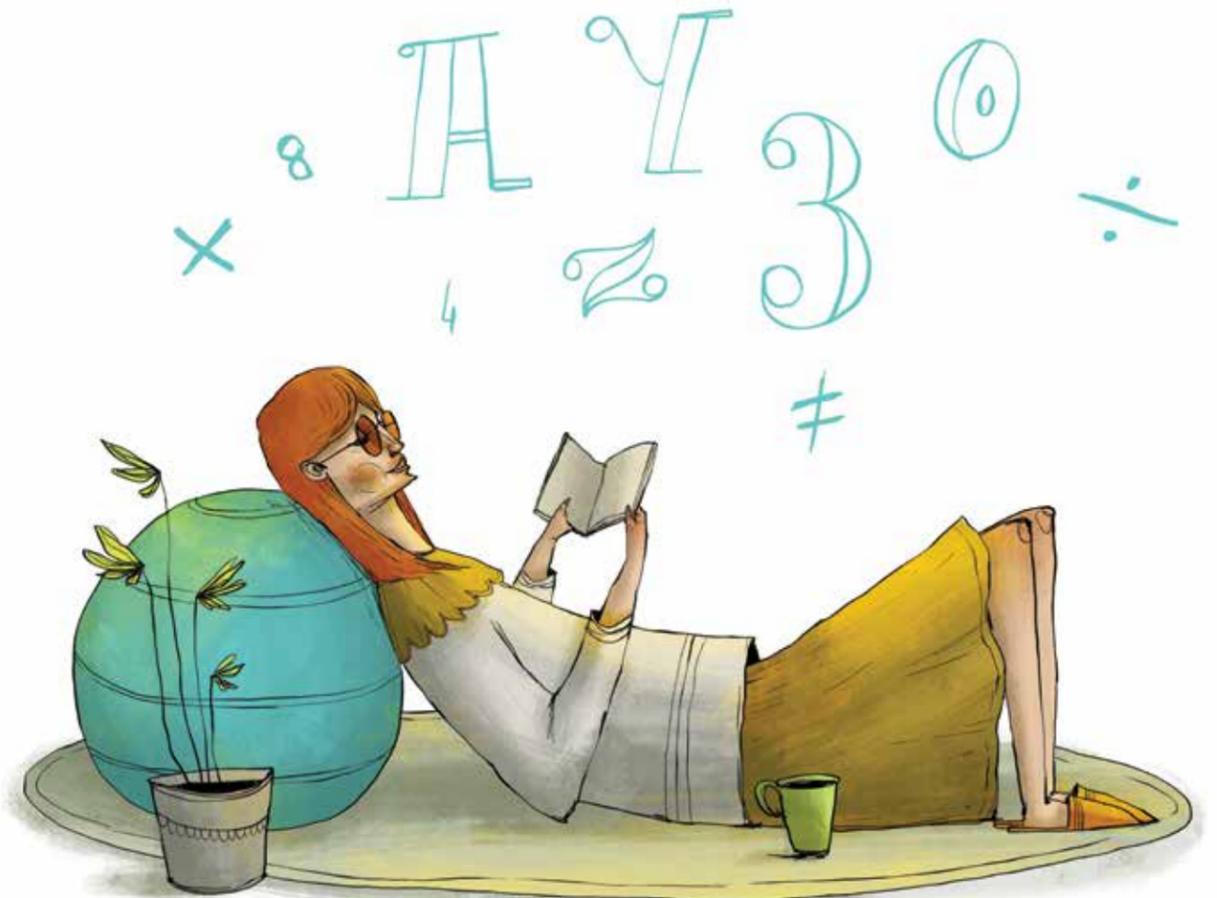
Editor / Architect

Belonging... The sense of attachment to a country, to a place or to a community. When all the concepts we know are changing with unexpected folds like origami, what could we mean by belonging today? Should we define belonging, which has started to become indistinct with modernity, by recreating it, or should we attempt to create a harmony of contradictions in today's multi-dimensional world.

In this new century, in which we have arrived by experiencing how even the most innocent feelings and concepts could be turned into weapons with the 20th century's bio-policies, we must think about how we can preserve our concepts. Maybe all these obscurities are concepts that are left unsolidified not to be evaporated. Belonging is a feeling that must sometimes be evaluated directly with personal experiences and sometimes with its opposites in order to protect the concept from itself.

Among these steamy concepts, it is crucial to distinguish between belonging and ownership, even though owning a chair or a chair belonging to you mean the same thing. According to the Language Association the word "belong" has one meaning, which is: attached, related to, refer, be one of, etc...

Since the relationship defines the belonging, we can clearly say that ownership does not imply the reciprocity of belonging. The sense of belonging towards a city, a place or a design is only possible if they own you as well. Belonging requires some submissions. There it is: A long game you play to lose!



Nomadic urbanite

Merve Akdağ Öner

Architect

Founder, “Şehrine Ses Ver” (Listen To Your City) Interdisciplinary Production

In today's world, when the limits are flexible, the science is universal, and the information is seconds away, can the recipes for belonging carry us into the future?

People's sense of attachment (belonging) to the city and its impact has been on our agenda for years. Do people get involved more in places, where they feel they belong to? Is belonging in the 21st century something people feel in their natural environments or has it become a feeling to be sought out and consumed? Can the Anatolian people, who usually start the city with traumatic experiences like “migration,” maintain their culture in the places they arrive, so they can embrace that place? I find the concept of belonging in the city confusing. In our architectural, urban or research work I always keep this issue in mind. Since I couldn't find an exact answer I'll discuss this topic from different aspects.

When we look at the dictionary definition of the word “belonging” we see the “attached and related.” Belonging implies the condition of being unique to something or somebody. Definitions such as, “unique, not found anywhere else, related to the essence” give an understanding on why our cities, which get more alike each day fail to conjure up a sense of belonging. To achieve an attachment to the city and the place, it is important for the local people to go through their unique experiences...

When we look at the origins of the word, we see that it has been associated with power and authority. The power attained through fear or consent allowed for survival against people. Over time, this condition has evolved to survival against the nature and created a social belonging. Nature was then sacralized and people learned to live together. In recent ages, “belonging” was mostly used by governing states to establish authority and people's sense of belonging to geographies and borders was nurtured. However, in today's world, where the borders are flexible, where science is universal and information is seconds away, can recipes for belonging carry us into the future?

If we analyze the psychological background of the concept, we face the Maslow's triangle created in the 1940s. The study, which approaches the hierarchy of needs scientifically, states that people need to fulfill their physiological needs (breathing, food, sleep, etc.) first. When these are satisfied, then safety needs (work, ethics, health) come next. The third step involves concepts such as “belonging, loving and sympathy.” In the followings steps, there is trust and esteem and at the top of the pyramid there is self-discovery, self-actualization and virtue. When we realize that our society fails to provide the second need from the bottom, safety, we

can understand that other stages might be missing as well. These days, when feelings of love and sympathy are excessive and problematic, it is a good idea to approach attachment carefully as well. In an unbalanced relationship of belonging, unfortunately, changing the balance of the nature and the universe is left to people as well. At this point, it is helpful to emphasize the concepts of personal and social ethics. The concepts, which are pumped into cities without sufficient cultural and social infrastructure, turn cities into hollow decor and make people dull. With quick transformations that occur on individual levels rather than social, people become lonely and distanced, contrary to belonging. Possibly because we cannot stabilize our levels of self-respect, confidence and love as a society, extraordinary developments make for challenging transitions for all.

When we observe “belonging” and its relationship with a location, we see how people position themselves. If somebody who has been living in a big city for years and only feels emotional attachment towards the village, he comes from, he should re-evaluate that.

He finds himself in a position where he does not have the time to assume an active role in his village and he has belonging issues with the city in which he lives. To this point, something the Director of Culture at Istanbul Metropolitan Municipality said when we visited him caught my attention: “People who leave their orchards, gardens, houses they have built and accept living here for years without electricity or water but they don't feel that they belong here,” he said.

Maybe the ones who arrived before had a place they remembered or embraced with a picture of a village on the wall; yet their kids never had such a place... Considering that cultural elements are gain prominence mostly in emotionally intense situations such as weddings and funerals, it can be said that people protect and continue the regional traditions more profoundly. As someone who has moved to four different cities since childhood, I can say that a sense of attachment is only possible with people and places with whom you share emotions.

The volumes (places) and people in a city attain meaning over time as they come part of people's lives and leave good memories. The places in the city turn into core elements that shape us. The exchange with the urban culture becomes a structure that enhances our level of civilization.

Famous urbanologist Lewis Mumford in his work *The Culture of Cities* states “The city is where a society's culture and power concentrates on, it is a product of time, an accumulation.” In order to achieve this accumulation, people and lives must be able, to some extent, mix in harmony. As urbanization and environmental sciences expert Prof. Dr. Ruşen Keleş remarks in many of his works, only then the city can turn into a space where democracy and civilization develops.

In his research on urban history, he states that the first condition to achieve urban culture and a sense of democracy is people realizing that they belong to the city and the second is that they have developed an intellectual opinion on the city.

What is critically needed to establish this system are high social respect, solidarity and for the governing state to fulfill its responsibilities with regard to the rights and liberties of the people.

In order to achieve a level, where we can discuss rights and liberties in relation to transformations and belonging to a place, in our public designs, we must go beyond empathizing with people who will live there or drawing “inspiration” from our designs.

If a producer or designer approaches a place with a sense of empathy, this will obviously be problematic.

Because the issues related to urban structures depend on both technical and rights-based matters. Although the urbanization processes have developed differently than ours we cannot ignore the right to the city. The concept of right to the city is put forward by sociologist Henri Lefebvre during the arguments in Europe in the 1960s: “The right to the city life includes the rights to a live centralization, rights to come face-to-face and, to have places to make exchanges, to catch the rhythm of life and the right to use the time.” Like the common mistake by civil society campaigns, if we approach a technical problem with inspiration and emotions we will find ourselves moving on a slippery ground lacking unique values. For example, whether we can empathize with an orphan or a disabled person, does not allow us to debate their basic rights and liberties in society. In terms of attachment to the city, analyzing some matters through urban rights can provide us with a basic infrastructure and allow us to move forward with correct steps without losing time.



Sources:
1- Yaşama Kültürü, Cengiz Bektaş, 1996
2- Kimin Bu Sokaklar, Alanlar, Kentler?, Cengiz Bektaş, 1987
3- Totem ve Tabu, Sigmund Freud, 1913
4- Kent ve Kültür Üzerine, Ruşen Keleş, Mülkiye Dergisi, 2005
5- 100 Soruda Türkiye'de Kentleşme, Konut ve Gecekondu, Ruşen Keleş, 2014
6- Kentsel Devrim, Henri Lefebvre, 1970

David Harvey defines the right to the city as follows: "The right to the city is far more than the individual liberty to access urban resources; it is a right to change ourselves by changing the city. It is, moreover, a common rather than an individual right since this transformation inevitably depends upon the exercise of a collective power to reshape the processes of urbanization. The freedom to make and remake our cities and ourselves is, I want to argue, one of the most precious yet most neglected of our civil liberties.

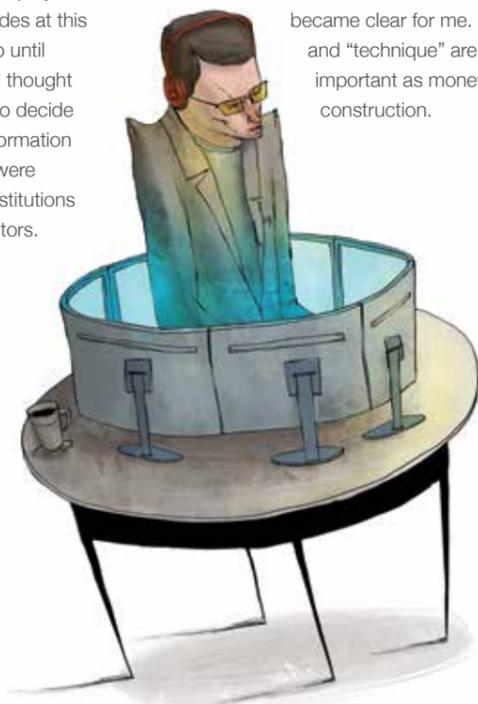
When we analyze the situation from this perspective, I believe that individuals have as much responsibility as municipalities and state institutions toward themselves and their cities. Effort is required for the use and development of social reinforcement areas and public volumes to make cities better places to live. Keeping in mind that these are not actions that get better over time by themselves like walking or talking; public and private institutions helping the urban culture through regular activities and sharing also promote development. Thus, local belongingness can move forward with momentum in an improvable fashion that does not go bad over time. However, our pace of life is so high in big cities that we need to slow down and take a deep breath to develop unique behaviors that would allow us to connect to a place and its people. This mutual dialog is one of the indispensable aspects keeping the cities together since the time of ancient (archaic) cities.

Mutual dialog develops through self-expression in various volumes such as the market, bazaar, theater, etc. This means that when transforming or restructuring the cities, we must design streets and places depending on what kind of a city we want. As people reflect their identities and personalities to these urban volumes, they assume a form that shapes communities.

The creation of places to satisfy new needs in archaic and modern locations is possible through the visions of both the local people and the related institutions. An urban culture, where people encounter each other, meet, and share things is attainable through common effort and respect. Celebrations and traditions that will keep the urban culture alive are achievable through partnerships. Architect-poet Cengiz Bektaş says "Customs arise from being together and it is related to now."

In his book, "Kimin Bu Sokaklar, Alanlar, Kentler" he dreams of an active urbanite by saying, "Have you ever had a street, which you added something, painted a wall, fixed a hole, planted a tree, a vine, a flower?" As Bektaş states in many of his books, the sense of attachment to the city can be achieved by adding to traditions while incorporating your own values. Thus, people can feel that they are an individual piece of the whole.

In these days, when our cities are rebuilt with structural, social, modern needs (or with self-interest), it is our responsibility as designers and builders to reflect the power of volumes in projects. And who decides at this point? Up until recently, I thought those who decide on transformation aspects were related institutions and directors.



However, in the recent months, our research showed that institutions like TOKİ, etc. are only precursors. When the teams that receive (can receive) project works provide quality guidance, some limits can be reached. Of course, negative experiences from unqualified transformations was also a factor in this. However, I will take this point a bit further and argue that the most important element in the transformation is the contractor firm and its foremen.

Residential blocks built by laborers, who lack the necessary care and skill and even mastery, and unfinished projects (including landscaping and environmental planning) are among the primary reasons for the spaces to lose coherence with the city. When we add the lack of supervision during the design and structural controls into the mix, completely different lives and structures may happen. It becomes impossible for people to find unique spaces in the transformed areas and embrace them. When I learned that the workers and the supervisors were not from the local people, this sense of disenfranchisement became clear for me. "Love" and "technique" are as important as money in construction.

When people's freedom to create their own environment and the means of production are taken away, the results appear foreign, rather than being unique to the place. As local stonemasons, who go through many hardships to learn their crafts are ignored and workmen who can't even improve upon the design they see in the neighboring street are "brought up", the cities fail to go beyond looking like movie sets. Especially for the local people, who lived in their self-built small homes in small towns, become estranged with new residential areas, where they don't even touch the ground. At this point, designing new markets, theaters, squares, where the community can develop their own unique behaviors becomes highly crucial.

In today's world, where we keep experiencing material and moral ebbs and flows, where we find ourselves in different places, do you think attachment to the place we live can be a strengthening, complementary element? Despite everything, I believe that we can turn desolation into abundance where we live with a balanced understanding of freedom and responsibility.

A Nazım Hikmet poem, which most of us know the final lines of, beautifully illustrates the balance on belonging:

"Coming off from the far off Asia, extending to Mediterranean like the head of a mare, this country is ours.

Wrists in blood, teeth clenched, barefoot and ground like a silk carpet, this hell, this paradise is ours.

Let the other doors shut off, not to open again, abolish the slavery of men to men, this calling is ours...

To live alone and free like a tree, in solidarity like a forest, this longing is ours..."

N. Hikmet



Freedom of choice and belonging

Gürhan Bakırküre

Architect

Founder, Barkırküre Architects

Which one would you prefer, owning just the desk or the whole office?

Today, increased competition in all areas and the requirement for efficiency in business life has inevitably led companies to understand the importance of belonging. It is clear beyond a doubt that productivity and continuity in companies is possible by achieving a sense of "belonging."

I think it would be helpful to briefly explain how this concept, which was not talked about and was not even part of the business life until recently, turned into a problem. Actually, the issue defined by the Americans as X, Y and Z and what we call generation gap has led to this problem. According to the classification of the Americans, those who were born between 1965-1979 are generation X, and those born between 1980-1999 are generation Y. The ones born after 2000 are generation Z. The problem of belonging rose to prominence once generation Y started assuming active roles in the business world.

Generation Y is apolitical, individual and lacking in organizational affiliations compared to generation X. They are the generation of mobile communication, internet and social media. They have high egos and they want instant success, promotion and rewards. When these are not obtained immediately, they are ready to change jobs. Consequently, making this generation belong to the workplace goes beyond traditional work habits. According to research by firms like Gensler and Cisco, a work environment where they feel good and happy can be even more important than a higher salary for generation Y. They want the freedom of choice. This also boosts their productivity. They want to have different work style (serious, casual, relaxed, social, focused, etc.) opportunities in an office. When needed, they must be able to gather socially, when they need concentration, they need to be able to isolate themselves and they must have rest, fun, and even opportunities to exercise.

Today's technology with its wireless communication systems, laptops, etc. make mobility possible and support this concept beyond a doubt.

At this point, it would be beneficial to consider the "shared desk" or "hot desk" concepts that are on the agenda of many firms today. In short, this concept emphasizes that desk systems at the office have no specific owner. Does this sort of office work arrangement, in which nobody has a set spot, contradict with the concept of belonging? How does it affect this concept? I can answer this question as follows: In last January, during seminar on office spaces in YEM and in the panel discussion afterwards, an Italian colleague asked me, "You talk about the importance of sense of belonging, then you defend a completely opposite system like a 'shared desk' that is far away from individuality; aren't you contradicting yourself?"

My answer was, "Let's take a look at these concepts from the opposite perspective. When you provide Generation Y with a desk, they feel themselves trapped, limited. On the other hand, when you say: "All desks in this office are yours. Sit where you like and work as you feel comfortable." when you offer different work area and style alternatives, this has a vastly different effect on this generation. Which one would you prefer, owning just the desk or the whole office?" Our brand, Bigg Working Culture Solutions' motto: "happy offices" comes from this idea. The freedom of choice and availability of alternatives when it comes to work spaces, systems and even furniture not only trigger creativity but also enhance a sense of belonging to the highest levels.

What is the object to me?

Osman Şişman

Academician

Anadolu University, Industrial Design Department

“A cage went in search of a bird.”

Franz Kafka

Who knows how many decades have passed since some people, who are fed up with mass consumption, designed obsolescence and the electronic garbage accumulating somewhere around the world, realized that “greenifying” the production conditions of objects will not be enough? A long time has passed since the concept of “sustainability” has followed and surpassed Green- and Eco- prefixes and has become a mandatory element that all members of the design community must touch upon. Conscious consumers must have realized: Cloth bags dyed with unknown chemicals have replaced the plastic bags handed out for free at the hypermarkets; of course for the right price. The air conditioners now consume as much energy as a light bulb, the washing machines save all sorts of energy as wonders of thriftiness, the dish washing machines are guardians of the water reserves that are rapidly drying out to leave humanity with a drought.

Some argue that greedy capitalism is making the people of the world pay for its own faults and the others say that measures must be taken at all levels to stop the torture the nature is suffering at the hands of humanity. As a result, on top of the technical processes such as; user intervention, reparability, after sales services, life cycle evaluations, recycling, etc. the question of how to design ways to make the user establish emotional attachments with the objects pops up as a subheading of the grand sustainability project. The disciples of emotional experience design investigate the sensual impacts of the form and the materials; whereas the supporters of the vernacular are stuck with the nostalgia of the crafted production and the attraction of the wood and leather, which get more beautiful as they age.

Of course, the subject's desire for the object is too important to be left to the designers. It has been forty years since the ambiguous philosopher Baudrillard discussed his partial object conceptualization established over orthodox psychoanalysis' frustration of missing the breast, through consumption products. When we go forty more years back from this anomalous transfer, it is possible to encounter a richer inventory. Surrealist canon where the object roams free as a source of desires, dreams, belonging and pleasure, has offered and continues to offer entertainment in a wide selection ranging from painting, to photography, literature, sexual rituals and found objects. To those who say, “Our seeing and watching regimes have gone through various mutations over the century, what use are the surrealists now?” any scene from Jan Svankmajer's, who is one of the most loyal grandchildren of the movement, 1996 movie *Conspirators of Pleasure* can be recommended; as the prime examples of the desire for the object can be seen there.

Did the last paragraph sound too sophisticated or deviant despite our tiresome and virtuously boring consumption interests, dreams and autoeroticism experiences? They let's go back to modern design language and freshen up: Design objects, especially the electronic ones, brag about how open they are to personalization. The wallpapers of smartphones and computers are rewarded with photographs of children; slightly more free headed consumers reflect their styles with accessories in their pockets; an image as personal as a fingerprint (yes even that unique) becomes a key that opens a thousand locks of the digital security. And the consumer, who is unsure about where to invest his desire is mad with pleasure: “Oh, how all my objects belong to me completely!”

What happens when we personalize object through monetary or digital means? I guess rather than a belonging relationship, a personal ownership relationship develops. One contemporary example is this: When smartphones, tablets and computers are password protected, those devices, which normally have the potential to cover the needs of dozens of people become specific to a person and the number of sold products multiplies. When the object we personalize with great care lives up to its digital or monetary life (or even before that) we buy a newer model and we use our data bundle, which we have personalized and delivered to an ambiguous digital cloud, to make our new generation miracle ours. The old device sinks deeper into the dark depths of oblivion.

In one of the L'Abécédaire (Abecedarium) videos, which consist of Gilles Deleuze's interviews with Claire Parnet, the philosopher describes his past alcohol habit as “always wishing for that final glass.” Our addiction for objects can be defined as “always wishing for that latest model”, rather than a yearning for a sense of belonging. Again, following Deleuze's steps, instead of the proposition of “Gilles wishes for that final glass” we should say “Gilles wishes for the formula ‘that final glass’ + ‘Gilles’ (and of course + all the glasses in between)”. We should put aside the human centric approach in our relationship with objects and look at the situation like this: The understanding of “me, as a separate subject and it, as a separate object” continue to condition the sciences, belief systems, useless political doctrines, and our current ideology, which we can easily name the Grand Individuality Project. Weird.

When it is clear that we are not much more than destroyable bodies, an identity number and a tax payer, when we are just programmable, categorizeable clusters for big data that exponentially speed up the flow of cultural and economic capital; then what is talking about unique subjectivity, if not weird? Idiomatic. When we realize that we are cloudy data clusters and all network devices make this cluster processable and thirsty for shopping, maybe we will need to reverse the formula: “Oh, how we belong to devices and networks completely!” Although it damages out individualistic ideology, there is nothing to fear. Removing the subject from the center of the universe and placing the networks and multitudes in its place is at least a philosophical revolution. We just need a few more critical steps: We must understand that the devices are insisting upon conservative subjectivity with designs that tightly hold on to individualist ideology even though the infrastructure they are built upon has much more liberating potential; we must step outside of this zone.

This is not easy for the design world: It appears that we are still years away from designers, who are still content to sell tiny design interventions as innovation when we are in the middle of the social reality Marx conceptualized as collective intelligence, and who are happy to be the soldiers of a pointless intellectual property warfare, designing collective objects, services and systems that belong to everybody and that are excluded from an ownership relationship. Only when we get away from the ownership relationship, we will reach a ground, where we can talk about a sense of belonging. For now, the efforts to create a sense of belonging through forced designs are doomed to have the opposite effect.



Bodrum Design Workshops 2016

Bodrum Design Workshops organized by Design Foundation embrace design approach based on collaboration, open work, pluralist and shared minds.



In 2015, as part of Bodrum Design Workshops, in **Felt Making Workshops** led by felt artist Mehmet Girgiç, who was included on UNESCO's Living Human Treasures lists, and curated by felt artist Ayfer Güleç, the participants created decorative objects and functional felt designs they can use in real life.



Jewelry Design Workshop



Felt Making Workshop



Ceramic Workshop

The discovery of high value-added ideas and products are being provided by these multi-disciplinary workshops.

In the **Furniture Accessories Workshop** led by Anette Ponholzer and curated by Design Foundation Founder Architect Faruk Malhan, furniture accessories were designed with an emphasis on the product's manufacturability, its necessity for the user, functionality and efficient and smart use of material as well as the past and the future of the product design. **The Sun and Beyond Workshop** led and curated by designers Melodi Bozkurt and Erin Türkoğlu from Müzz Design used sunlight as a design element and focused on creating experimental prints and design works.

In the **Wearable Technologies Workshop** led by designer and academician Gökhan Mura and curated by world leading Danish design studio DIFFUS's designers, the participants designed interactive textile-based products and objects interacting with space. In the **"Moments of Time" Ceramic Workshop** curated by Design Foundation President Faruk Malhan, the goal was to encourage participants to think by connecting the moments with contexts, spaces, culture, art and craft. In the workshop, ceramic objects and artworks were designed with the participation of ceramic art masters. In the **Bauhaus Workshop** led by architect and academician Zafer Akay, student participants worked on the question "Why did a Sun City (Urbis Solis) come to be in Bodrum?"

"Designing Celebration" Glass Design Workshop coordinated by Associate Professor Mustafa Ağatekin and curated by Design Foundation President Architect Faruk Malhan, focused on contemporary approaches in glass design. In the **New Forms in Design Training Workshop** organized in cooperation with Culture.pl, led by Poznan School of Form director academician Agnieszka Jacobsen and School of Form Psychology Department academic Dawid Wiener, an international design training model was developed with the participation of academicians by analyzing the connections between design training and humanist sciences.

The ideas and products from Bodrum Design Workshops were presented to domestic and foreign press last December and were introduced to the stakeholders in a special exhibition. Bodrum Design Workshops Exhibitions where 168 works by 54 designers are presented can be visited in Design Foundation's Istanbul and Bodrum centers.



'Designing Celebration' Glass Design Workshop

With this goal in mind, **Bodrum Design Workshops** organized by the **Design Foundation** hope to bring the designer and production together, and aim to include design in the economy, culture and employment with added-value.

Bodrum Design Workshops, which were organized for the first time in 2015 with 12 leaders, 96 participants and 10 Summer Workshops, had multi-disciplinary workshops with expert domestic and foreign coordinators and led to ideas and products with high added value.

Ever since its establishment in 2013, the Design Foundation brings creative industries and creative economies together and continues its activities based on **"learning by doing and application."** The Design Foundation adopts supra-disciplinary, extracting, questioning, design focused research processes and approaches creative disciplines holistically. It embraces a design understanding that is based on cooperation, open works, plurality and shared wisdom.



designfoundationistanbul.org



Vilma Villaverde
Ceramic Artist



M. Tüzüm Kızılcan
Ceramic Artist

2016 Workshop Program

This year, **Bodrum Design Workshops** will take place between **June 1 - November 30** and focus on furniture, weaving, fashion, rug, glass, ceramic, gastronomy, jewelry, papier-mâché and leather designs.

Bodrum Design Workshops, which hope to bring design together with the values around it and provide experimentation, conceptualization and contextualization, refrain from object based work; and aim to create a new product, service, experience, inspiration and culture by studying the value and context of the object.



Åsa Pärson
Textile Designer, Kvadrat

2016 workshops started with the **Furniture Design Workshop** lead by Koleksiyon Furniture and Design Foundation founder Faruk Malhan between **June 13 - 18**.

During the **“Emptiness” Textile Design Workshop** led by Spanish textile firm Teixidors designers Nuria Bitria and Sofia Agerbeth between **June 27 - July 2**, textile designs were prepared.

In the **Fashion Design Workshop**, which was held between **July 25 - 29** under the leadership of Arzu Kaprol, provided a multi-disciplinary and interactive platform for professionals, who design, apparel, textile and accessory products.

In the **“Papier Mâché” Workshop** run by Kikkula Mostly Paper Founder Uta-Tuna Ciner between **August 1 - 6**, papier mâché techniques were experimented with and featured designs and applications.

Between **August 15 - 20**, in cooperation with textile manufacturer Kvadrat, Kvadrat textile designer and weaving expert Åsa Pärson conducted the **Textile Design Workshop**.

In the final workshop of August, between **August 22 - 27**, in the **Kilim Design Workshop** led by kilim artist Belkis Balpınar, kilim designs were prepared and these designs were produced using weaving looms.

In the **Leather Products Design Workshop** held between **August 23 - September 3**, under the leadership of Koray Arış, leather, a material almost as old as the history of humanity, was experimented with and new product designs were carried out. Production-oriented **Industrial Design Workshop / Metal** was held between **September 5 - 10** under the leadership of architect Faruk Malhan and featured “house / hotel, kitchen accessories and furniture designs.”



Arzu Kaprol
Fashion Designer

Nuria Bitria
Textile Designer, Teixidors



Felt Making Workshop, 2015

The goal is to refrain from object-based works, and to create a new product, service, experience, inspiration and culture by studying the value and the context of the objects.

In the **“Dinnerware & Design” Glass Fusion Workshop** lead by Finnish glass artist and designer Anu Penttinen between **September 26 - October 2**, the focus was on dinnerware products, presentation and serving plate designs.

The workshops will continue between **October 3 - 5**, with the **Jewelry Design Workshop** that will be led by miniature artist and jewelry designer Hasan Kale.

The second workshop of October, **Sagar Ceramic Workshop** will run between **October 10 - 15** by ceramic artist Mehmet Tüzüm Kızılcan. The 2016 Workshop Program will conclude with the **Mosaic Glass Fusion Design Workshop**, which will be led by German glass fusion artist Gabriele Küstner between **November 5 - 13**.

The contextually and conceptually developed products in Bodrum Design Workshops will be presented to the sector and the press with a new exhibition at the end of the year.

For more information on Design Foundation and Bodrum Design Workshops you can visit www.tasarimvakfi.org. Design Foundation reserves the right to make changes on the workshop schedule.

Design Foundation 2016 Workshops Program was organized with contributions by Turkey Exporters' Assembly and Mediterranean Exporters' Associations, Aegean Exporters' Associations, Istanbul Mineral and Metals Exporters' Associations, Istanbul Textile and Apparel Exporters' Associations, Central Anatolia Exporters' Association and Uludağ Exporters' Associations.

Workshop Contributors: Hafele Turkey, Homag Group, Teixidors, Kvadrat, Mudo

Uta - Tuna Ciner
Papier Mâché Designers, Kikkula



Borges & Cap

Design by Studio Kairos, 2014

Borges and Cap provide an office environment that allows both individual and group work.

Customizable Shared Spaces
Special cut desktop panels provide dynamism for your work space and increase personal concentration.



In order to save the offices from the tediousness of a standard order, Borges and Cap designed by Studio Kairos for Koleksiyon, can be used together in different arrangements. While Borges creates a unique order and unlimited work space, Cap offers a personal and peaceful area out in the open.

With its modular structure that can extend indefinitely, Borges allows employees to define their personal space and enables them to feel attached to the office. The design features an "open structure" where each project can be distinctly developed and prevents the office from becoming monotonous. It gives architects and planners the ability to play with the elements of the design system to create their own reference points or scales. Thus, it allows the creation of unique systems and spatial arrangements that cannot be repeated in other projects.

The Secret Journey of Cables

In Borges, which offers solutions to eliminate the cable clutter in work spaces, cables run through the closet and the coffer to reach the cable tray and socket group under the table. Then, they go through the discrete cover on the table platform to reach the surface.



The rack axle placed at the center of Borges is the backbone of its design. Working planes on this central axis house technological solutions and the cables that extend from work desks at various sizes and forms to meeting tables. This feature enable Borges to provide customizable spaces and special configurations that help employees achieve a sense of belonging.

Personal workspaces are easily created by attaching Cap to the main backbone. Cap does not belong to anybody in the mixed office structure and serves as a private-work point open to all. Cap, which is a quiet work station provides a safe haven from the crowd of an open office, prevents ambient noise with its special textile cover while enhancing focus on a specific field of view. The integrated light source in the unit provides the correct lightning for efficient work.



Flexibility of Use
Special cut legs and leg structure that carry the table top can be adjusted up to 22.5 degrees allowing use at varying angles, as desired.



Height Adjustable Legs

Special cut legs can be elevated to the desired height with the glides mounted at the bottom.

Boccaporto

Design by Métrica, 2016

A new and special working environment in crowded places or isolated spaces...



Self-Packing Wire Mechanism
It has a disguised self-packing wire socket unit at the lower base behind.



Designed by the Italian design office Métrica, Boccaporto is a seating and working unit developed for open offices and public areas.

Idealizing the interaction level with environment, Boccaporto comprises a design that triggers the co-creation process. It ensures individual concentration is enhanced as required in common workspaces by creating space within space. In addition to the single-seater type, Boccaporto is capable to host 2-3 persons and it also allows creating an isolated environment required for team work. At the same time, Boccaporto offers a special working environment in crowded places such as airports.



Horizontal LED Lighting
LED lighting detail in the interior underlines a minimalist design approach.

Boccaporto's external surface has a special sound-proof design. The depth of its interior section supports this feature and prevents any sound from being transferred. The outer coating available in color alternatives and the inner shell unit meet on the front surface creating a minimal edging detail.

Boccaporto can be used together with various accessories eligible to ensure a comfortable posture. Cushions supporting the back and arm can be utilized according to the preference of the user. Another outstanding feature of Boccaporto is its cable equipment which is not seen at first glance. Boccaporto has a disguised self-packing wire socket unit at the lower base and it also offers a LED lighting opportunity in the interior. Additionally Boccaporto provides 2 USB outputs.

Calder

Design by Studio Kairos, 2016

As a modular seating system developed for workspaces and common fields, Calder allows to compose more than 40 different set ups and also to change them afterwards.

Designed by the Italian design office Studio Kairos, Calder is one of the latest products introduced by Koleksiyon in Orgatec 2016.

Calder, named after the famous artist Alexander Calder renowned for his abstract mobile sculptures, consists of four different pouf units and one aluminum tray. Calder, which allows pouf units to be connected to one another in various ways, enables its user to create a sheer number of different combinations.

The modules are connected to one another with special fittings and thus they can be shaped according to various requirements and wishes. Ready-to-use mounting holes have been opened underside the relevant units of all pouf modules by considering any various combination options.

Calder's right-side, left-side and center pouf models have wooden frames. Each pouf unit may be in the same color or they can become attuned to the place to be used in by choosing them in different colors.

As to the preference of its user, Calder can be with or without sockets. Thanks to its rotatable inner casing, the socket set ensures that the sockets become disguised by being rotated when not used. The inner casing is automatically rotated by means of the little black button located next to the socket set and the disguised sockets become ready-to use again.

Calder's socket set includes 2 child-proof power sockets, 1 USB output, 1 HDMI output and 1 CAT5 Ethernet port. These electric connections are included into the design as a plain detail by virtue of zippers used on the pouf surface.

Calder is designed as an open system that can easily be composed by interior designers and architects in order to fulfil different needs in a variety of projects. With the existing three elements, it is easily possible to compose more than 40 different set ups and also to change them afterwards.

Power & Data Access
As the design aims public areas, lounge and waiting zones, it is proposed with power and data access to make it technologically supportive to users.

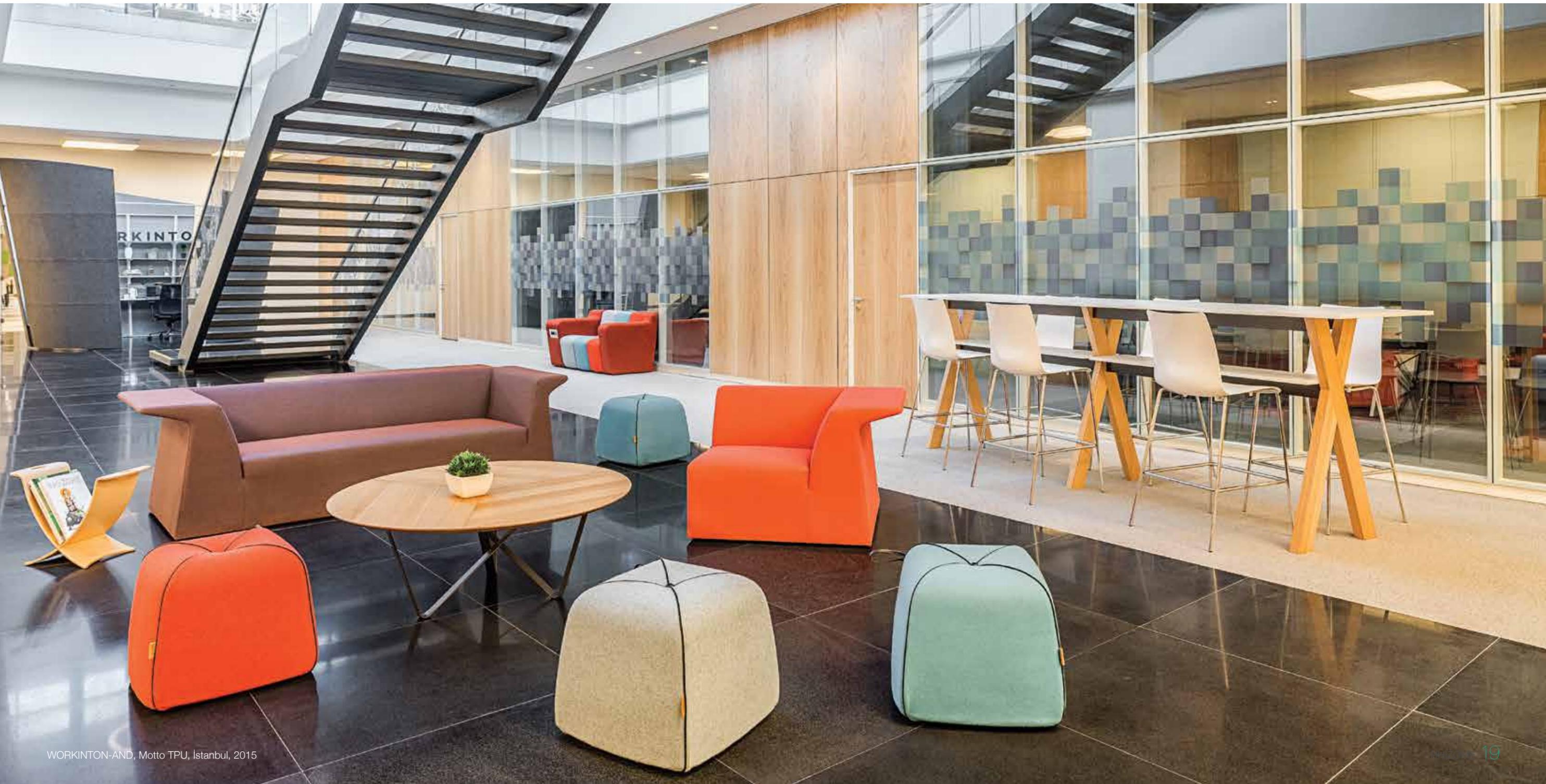


A new world for your projects

The parameters required to stimulate creativity and increase efficiency have changed and transformed over time. Closed office systems of 1970s have been replaced by more open and functional offices while the interpretation of the belonging concept have started to change.

Today, belonging in the office means more than employees being able to personalize their work spaces. As belonging evolves into attachment to the institution through the work space, design's focus must turn to solutions that provide this.

21st century employees, who are more mobile thanks to advancements in technology, set their own pace by using different areas of the office, such as meeting rooms, common lounges, cafeterias, at different times. By following, and sometimes leading these changes, office furniture design begins to vary and becomes more distinct.





Workinton, which was established with the name Urban Station in 2012 to allow mobile and corporate employees to come up with creative ideas and enjoy work environments, became an escape point from the chaos of the urban life at the time. Today, Workinton defines itself as "a country that declared its independence to allow more productivity for the employees" with a structure that is spread to many more locations.

Workinton serves in a total of 11 locations, nine in Istanbul and one each in Ankara and Izmir. In over 9.000 m² working space, it allows for 130 different meetings to be held per day and 1,200 people to work simultaneously in shared working spaces.

Each Workinton branch offers concentration boosting interior design, ergonomic furniture that cares about physical well-being, alerting snacks and music broadcast that improves working prowess; and thus provides high motivation. In the branches, the communication between corporate firms and "start-ups" as well as socialization opportunities for employees have all been considered in detail.

Workinton CEO Gökhan Beydoğan, who asserts that they offer advantages for freelancers, entrepreneurs and corporate firms, says that they emphasize the selection of furniture that makes the mind work while providing comfort for the body. "We offer all the infrastructure that business life requires.

We set the stage for productive cooperations between the employees. In our shared working spaces, freelancers and mobile employees enjoy the comfort of working productively and motivatedly without losing focus" continues Beydoğan; and declares that they hope to have a total of 100 branches domestically and abroad in 2021.

Koleksiyon's special designs can be found in Workinton's new branches Maçka / Nişantaşı, Astoria, Levent 199 and AND Kozyatağı. These designs include products that allow individual or group work and that make it possible to socialize. In general, common cafeteria areas are preferred as much as open office spaces and personal concentration zones. Workinton also plans to use Koleksiyon designs in its other branches in Turkey that are being renovated.

PROJECT
Workinton

ARCHITECT
Motto TPU

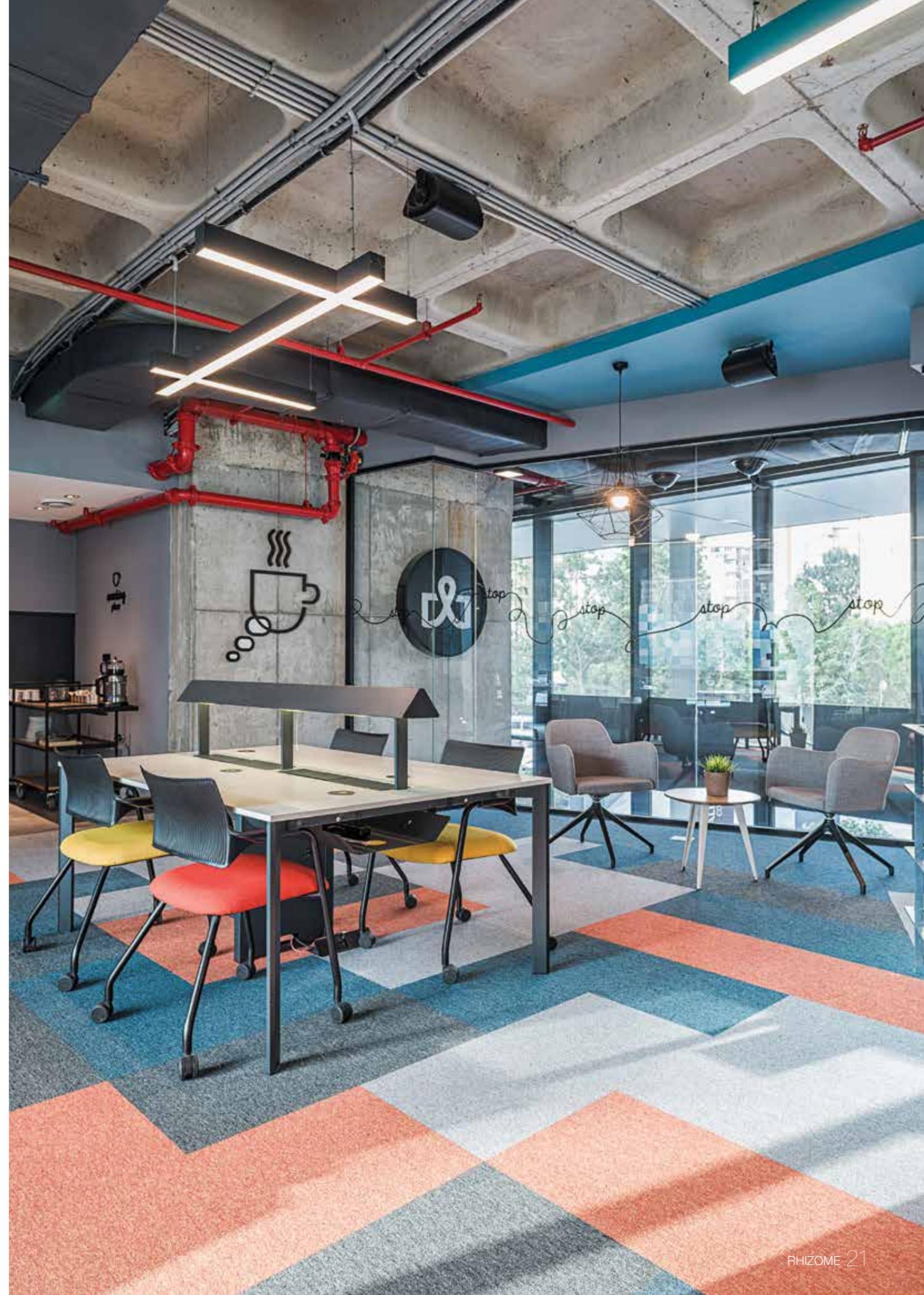
PHOTOGRAPHY
Ufuk Serim Arslan

YEAR
2015

LOCATION
Istanbul

PRODUCTS

- Borges desk systems
- Partita desk systems
- Lean desk systems
- Atos desk systems
- Cap single working units
- Tristan office chairs
- Halia office chairs
- Dilim sofas
- İkaros sofas
- Cantata chairs
- Pub poufs
- Suri poufs
- Narcissus coffee tables
- Ray coffee tables
- Bremen coffee tables
- Guamba coffee tables





PROJECT
Allergan Turkey

ARCHITECT
Design Office

PHOTOGRAPHY
Erhan Kaya

YEAR
2015

LOCATION
Istanbul

- PRODUCTS**
- Calvino desk systems
 - Altar desk systems
 - Partita meeting tables
 - Halia office chairs
 - Tola office chairs
 - Gala office chairs
 - Rarum storage systems
 - Song storage systems
 - Path storage systems
 - Ikaros sofas
 - Madrigal sofas
 - Dilim sofas
 - Gazel sofas
 - Tellamar sofas
 - Miranda armchairs
 - Botero armchairs
 - Cantata chairs
 - Asanda chairs
 - Suri poufs
 - Terna coffee tables
 - Bremen coffee tables



A Working Area That Make People Share and Improves Them: Allergan Turkey

Koleksiyon provides design solutions in Turkey and around the world that shapes tomorrow's working culture in various sectors ranging from finance to education. Now, Koleksiyon is impacting the design of the Turkish office of Allergan, a leading company in the health sector. This project appeals, in particular, to young, new generations of professionals in this sector and distinguishes itself with spatial solutions that stimulate sharing and continuous improvement.

Allergan develops special products for neurosciences, aesthetic medicine, dermatology and other specific markets in more than 100 countries as an innovative and technology-oriented global company.

The company started its business in Turkey in June, 2009 and now operates in 23 cities with 170 employees.

In this project, Allergan's aim was to reflect its dynamic, functional and multi-purpose structure in its headquarters. In order to do that, they chose Koleksiyon designs that feature innovation and independent individuality for their 1.850 m² office in Maslak Sun Plaza, Istanbul. The project is designed and carried out by Design Office and its central theme is based on offering solutions suitable for the expectations and performance of generation Y in the pharmaceutical industry, where professionals are getting ever younger. This innovative project features a multi-functional office environment and considers employees' priorities such as waiting lounges, managers' rooms, meeting rooms and common break areas.





Spaces, which highlight the importance of sharing and continuous improvement while at work, are furnished with designs that feature these activities. There are areas available for individual and collective work as well as venues that allow employees to socialize during breaks or when there are major celebrations across the company. In addition, the project provides various working opportunities by offering alternative work spaces within its scope.

In the project, functions and related departments are deliberately situated far from one another with the aim of encouraging employees to take more steps during the day. Koleksiyon designs deliver spatial solutions to fulfill this purpose.

With help from the warmth of the wood and the bold energy of the colors, these vibrant and characteristic choices give the space a distinguished ambience and highlight the company's dynamic structure. Calvino desk systems designed by Studio Kairos and Gala office chairs collaboratively designed by Gerhard Reichert, Heinrich Iglseider and Koray Malhan are used for open offices. In common working areas, Altar and Cantata desk systems designed by Faruk Malhan and Guamba desks designed by Koray Malhan are used along with the award-winning chair series Halia and Miranda. For meeting rooms, Altar desks and Tola office chairs provide the right ergonomic fit and design.





Unilever, a leading global company in the fast-moving consumer packaged goods industry, renovated their factory-office of Besan, a production plant operating under Unilever Group. The design of the project, undertaken by Studio 13, is in compliance with the brand's international standards. Located in Istanbul / Tuzla, the two-storey building covers a surface area of 1300 m². The product plant features mostly laboratories and includes a variety of areas including open offices, meeting rooms, conference halls, cafes, and a doctor's room, all providing workspace for more than 50 employees every day.

Designed and built as a factory office, the interior was intentionally created as a simple, spacious and sterile atmosphere. To meet project expectations, the functional and practical use of open offices was emphasized. As a result, the connection between working groups and transparent rooms was designed with this emphasis in mind.

Color and theme were selected with the purpose of creating a look in harmony with Unilever's corporate identity and so the simple forms inside were enhanced using color. The factory building, which is a sustainable structure, features material selections that all conform to LEED criteria.

PROJECT

Besan Besin Sanayi ve Ticaret A.Ş. / Unilever A.Ş.

ARCHITECT

Studio 13 Architects

PHOTOGRAPHY

Aslı Dayıoğlu

YEAR

2015

LOCATION

Istanbul

PRODUCTS

Partita desk systems

Altar desk systems

Barbari desk systems

Gala office chairs

Halia office chairs

Tola office chairs

Song storage systems

Opera sofas

Kaffa sofas

Kardinal armchairs

Halia bergers

Asanda chairs

Cantata chairs

Narcissus coffee tables

Ray coffee tables

Ottomane coffee tables





Atilla Kuzu
Architect



Levent Çırpıcı
Architect

Works & notes

Zoom TPU

Atilla Kuzu & Levent Çırpıcı

Zoom TPU Founding Partners



Roche

Portrait photographs: Ege Türkmenler
Project photographs: Murat Alpgüven

During the 22 years, in which you ran the office, how did the space itself or the requests change?

Levent Çırpıcı: The spaces changed because the business models changed. Our position in the sector changed; the service production and the work environment changed as well. When we first started out, in the late 80s and early 90s, there was an elegant loading approach. There was a closed office system, no CEO or director would accept sitting behind a glass or half-partitioned wall.

Atilla Kuzu: Now there aren't even any rooms. CEOs, managers, chiefs, sit with all employees. Some institutions still need separate spaces but even that is slowly phasing out. An office work system is spreading everywhere based on the model that started in the West.

Levent Çırpıcı: For example, Google offers an experimental platform; that experimentation is reflected here by the employer saying, "Look Google is great, we want the same." Same as everywhere, this is the way it works; it is what the architect turns to.

During 2000s, in the office project we encountered, working spaces were simpler whereas the manager's room could be totally different; we could see embellished furniture, wainscoting depending on the personal taste of the manager...

Levent Çırpıcı: Yes, that doesn't happen very often now. We see different, more modern versions of that. On the other hand, there is a strong return to old designs, to work desks we might call retro, in the offices. We have started to see Jean Prouve's metal legged desks, Foster's designs like Techno Nomos or desks produced by Korçelik and Masis once upon a time. There are also small ones with metal sheet drawers.

Atilla Kuzu: However, I don't think that's the reason for moving away from those heavy furniture. The way business world does work has changed. In the past, in a pharmaceutical company a thousand people worked in the same place; now with laptops and tablets they work everywhere.

Office spaces are getting smaller and smaller, they will get even smaller and they have to disappear because the occupational values of the professionals, who have received training in business, finance and economics, are also changing. The change is not limited to the offices, the hospitals will change too. In the near future, everybody will receive their medical treatment at home. You won't need to go anywhere for treatments like dialysis or chemotherapy; they will be done at work or at home. These methods will even become capsules, bands or chips. Because the times are



Urgan

different now; such things used to change every five years, now the change is instant. Something new happens every day.

Will the sense of belonging be lost during this transition process?

Atilla Kuzu: Yes; however, the institutions, whomever they are working with, still need a spatial presence in any case.

Levent Çırpıcı: For example, I believe that rather than offices, those institutions will be like libraries, like Bibliothèque Nationale in Paris or our national libraries. When I was studying in Vefa High School, there was the National Library next to the school and in Fatih, Edirnekapı, there was the district library located in today's Chora Museum. I used to go those places because we had a culture of grabbing a bagel and studying in the library instead of going home and getting tired. Those places were not just libraries; people from many disciplines visited there and you did not just grab a book and read, you also studied and communicated with other people. One day a girl studying pharmacy would be sitting next to me and the next day a college student would be solving some math problems. You could ask for

their advice. I encountered very interesting things there. That's why, the library model reminds me of other things. In those days, the policemen would take their hats off and write their notes in the library. That's what I think when I imagine there were a monumental library in Maslak and many people from the plazas would prefer it there. When you view the library as an art gallery on one side and as a work station on the other, you cover everything and then it truly becomes a "public" space. People are getting solitary anyways. A great many people working in companies does not mean they all get along well. I think it is more valuable for people, who are completely unaware of each other, to socialize.

What are the primary qualities that you look for got when you are designing an office?

Atilla Kuzu: We have a design language. First there is the design language that will come out of the venue's image and we must be influenced by that. The function is important, it must stimulate creativity, etc. However, some have no use for this, they say, "How am I going to pick my nose behind a transparent glass?" As long as there are people like that...

Levent Çırpıcı: In a project, we first challenge the current version of the plan. We try to detect, identify and then get rid of any clichés that are present. We approach the third dimension, the form in the same manner. But our first concerns are the clichés. First, we focus on a problem; if there aren't any, we

create one. However, sometimes a problem is handed out to us. We deal with so many problematic works, corners, adaptations... Still, these are things we can easily get over. That is because we love it and we have plenty of chances to practice.



Farmatek

What does a Koleksiyon product add to the space? What are your selection criteria?

Atilla Kuzu: Koleksiyon has been around since I graduated and in the last 10 years they have taken important steps in the design field. I think Koray Malhan contributed greatly to this. In his recent presentations and collections prepared by design groups that include foreigners, I saw revolutionary pursuits that can change the business culture and discipline in different ways.

This was present in Koleksiyon in the past as well but I think it picked up steam recently. That's why I see a parallel between Koleksiyon's latest work and our break the mold, remove the cliché approach Levent just described. In that regard, I find Koleksiyon very positive.

Do you have a favorite product?

Atilla Kuzu: One of my favorites is Tube storage systems, which is designed with inspiration from stowing systems. It is a product based on sociological inferences from humanity's past. Whenever we are building something, we are actually stowing. I really liked their spatial design that slides the boxes and arranges a full-empty relationship.



Latest steps

By opening its new headquarters in Ankara, Koleksiyon aims to maintain its presence in the city, where it was first founded in the 1970s, not only with more exposure but with special venues designated for exhibitions and conferences. The EDIDA International Design Special Award was given to Koleksiyon Furniture and Design Foundation's founder, architect Faruk Malhan. Koleksiyon's design and brand director Koray Malhan gave a speech in Koleksiyon's Ankara Headquarters with Başkent University's cooperation.



Koleksiyon, Ankara

Opened its Doors.

Koleksiyon in its new headquarters in Ankara, where it was first founded, offers designs in complete arrangements ranging from home, office furniture to glass and porcelain accessories and provides exhibition and conference areas. Located over 9,000 square meters in Etimesgut, the new Koleksiyon Ankara Headquarters have 6,400 square meters of display area. In the structure, with 6 floors dedicated for displays, special conference and exhibition areas are standing out. Koleksiyon, known for its cultural exhibitions organized in cooperation with many institutions, will be able to host many more exhibits in its new and fresh environment in Ankara. The conference area located on the top floor of the structure will bring together many creative thinkers, opinion leaders and academicians from different disciplines with diverse audiences.

Koleksiyon's New Ankara HQ was opened on November 24, 2015 with a special event hosted by founder architect Faruk Malhan, Chairman of the Executive Board Doruk Malhan and General Director Hasan Tici and attended by many guests from architecture, design, public and business worlds. In the opening, Doruk Malhan talked about the excitement of opening a new center in Ankara, where the brand was born and said: "Ever since our foundation in the 1970s, we have been a brand that refreshes itself and maintains its development trend. At the moment, we continue our operations in 11 domestic points and in 24 countries abroad. We are going on with our domestic expansion and our new headquarters in Ankara is an indicator of this."

The new Koleksiyon Ankara Headquarters is located in address: Fatih Sultan Mah. Dumlupınar Bulvarı No:396 Etimesgut; and it can be reached by: +90 312 467 7100.



Special Award of EDIDA International Design Awards goes to Faruk Malhan

The EDIDA International Design Awards are given after the voting is completed by the editors of Elle Decoration magazine published in 25 countries. Every year, professional designers compete in 14 categories. Each country's winners from each category are evaluated by a jury, again consisting of the chief editors on 25 countries and thus, the international winners are determined. Today, in the 11th incarnation of the ceremony in Turkey, "The Special Award", which is a new category, was given to Faruk Malhan.

In his speech, the founder of Koleksiyon and Design Foundation, architect Faruk Malhan expressed his happiness for the increased importance placed on design in many different sectors. Malhan began his speech by saying, "In the early 1970s, we started the Koleksiyon brand with 'a dream of industry for design' and Design Foundation quickly reached its current state to show that design is not only limited to the products and it can create value even for management; and to emphasize that it can touch many different disciplines." He highlighted the importance of Design Foundation's Bodrum Design Workshops, "In order to bring design to all areas of society and create a more accessible design perception, we are rapidly carrying out our project. We hope to spread this practice to society by creating connections between design, architecture, craft and art applications."

Koleksiyon, Ankara



Başkent University / Koleksiyon Talks Architecture, Art and Design

On March 17, 2016 in Koleksiyon's Ankara Headquarters, Koray Malhan gave a speech titled, On Architecture and Art: Design and Pathos. The opening speech for the event organized in cooperation with Baskent University was given by Prof. Dr. Can Hersek.

Koray Malhan started his speech by talking about the influence of Umberto Eco's Opera Aparta, which is one of the leading works of the 1960s Italian art movement Arte Povera, on his design process and pointed out that his own designs focus on creating characteristic environments with order and basic lines within a mathematical simplicity.

Malhan's designs, that aim to change the working habits of office life, draw inspiration from literature, linguistics, architecture, design, music and art on a large scale ranging from antiquity to modernity. His design journey starts from the leading figures of the Arte Povera movement, based on the life and art relationship, such as Rudi Fuchs, Carl Ronzi, Herbert Marcuse, Umberto Eco, Pier Paolo Pasolini, and also take the music of many important artists like Theodor W. Adorno, Pierre Boulez, and extends from Heidegger's word to James Joyce's sentences.

While emphasizing that change can be reinterpreted in a changing world, Koray Malhan pointed out that forms of existence could be reevaluated as well. From this perspective, he shared the stories of designs that allow a creative emptiness, offer a unique order or infinite possibilities, or make it possible to create a personalized area in an open space.

Event calendar

October - November - December

Festival
8th New York Architecture and Design Film Festival
 28 September - 2 October
 Venue: Cinépolis Chelsea, New York, USA
www.cinepolisusa.com/chelsea.aspx

Exhibition
"Birden Sonsuza"
 2 - 13 October
 Venue: Tophane-i Amire Tek Kubbeli Salon, Istanbul, Turkey
www.hasmimarlik.net

Exhibition
"Tek ve Çok"
 6 September - 13 October
 Venue: Salt Galata, Istanbul, Turkey
www.saltonline.org/tr/1449

Symposium
Mies van der Rohe Barcelona 1929
 13 - 15 October
 Venue: Barcelona CaixaForum, Spain
www.miesbcn.com

Festival
World Architecture Festival 2016
 16 - 18 October
 Venue: Arena Berlin, Germany
www.worldarchitecturefestival.com

Festival
İstanbul Design Week
 18 - 23 October
 Venue: Istanbul, Turkey
www.istanbuldesignweek.com

Fair
Orgatec 2016
 25 - 29 October
 Venue: Cologne, Germany
www.orgatec.com

Festival
Fotoistanbul 2016
 1 - 30 October
 Venue: Beşiktaş, Istanbul, Turkey
www.fotoistanbul.org

Exhibition, seminar, workshop
Dutch Design Week 2016
 22 - 30 October
 Venue: Eindhoven, Germany
www.ddw.nl

Exhibition
Making a Difference / A Difference in Making
 27 September - 30 October
 Venue: Essen, Germany
www.red-dot-design-museum.de/en/essen

Festival
Archtober 2016
 1 - 30 October
 Venue: New York, USA
www.archtober.org

Festival
INSIDE: World Festival of Interiors 2016
 16 - 18 November
 Venue: Arena Berlin, Germany
www.insidefestival.com

Biennial
3rd Istanbul Design Biennial
 22 October - 20 November
 Venue: Karaköy, Bomonti, Sultanahmet, Istanbul, Turkey
www.bizinsanmiyiz.iksv.org

Biennial
Venice Biennale of Architecture ... - 27 November
 Venue: Arsenale ve Giardini, Venice, Italy
www.labiennale.org

Exhibition
Our Urban Living Room
 14 October - 5 January 2017
 Venue: Copenhagen, Denmark
www.dac.dk/en

Exhibition
We Live in the Office. A commission by Giles Round
 22 September - 5 February 2017
 Venue: RIBA, 66 Portland Place, London, England
www.architecture.com

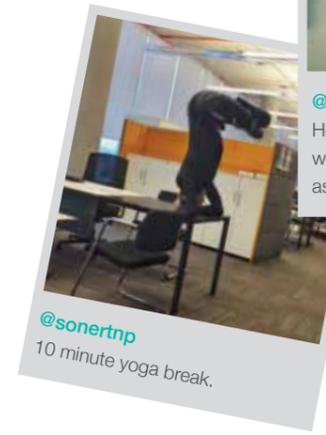
Inspirations

#officemoods

We all know that people always feel the need for more energy when it is the mid season. Especially long-awaited spring and summer are ones we leave behind! Just to despite chilling weather, some #OfficeMoods are still embraced by these missed feelings.



@erislii
 Helloooo to my supersonic work desk that will let me do as I please.



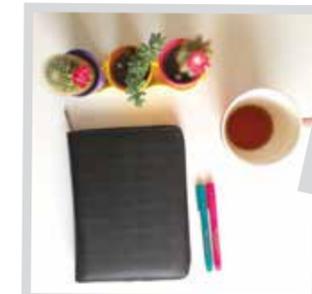
@sonertnp
 10 minute yoga break.



@pinar_vesaire
 "A mid-day dessert break."



@sibel_kutlu
 Some inspiration is good for boredom at the office.



@muringozdesi
 Budding spring flowers on work desks.

Architect's Playlist

Alper Derinboğaz

1. Adriana Calcanhotto / Clandestino (Ao Vivo)
2. Andra / Chicago's Streets
3. George Benson / Billie's Bounce
4. Woodkid / Run Boy Run
5. Queen / Another One Bites the Dust
6. David August / Voices from the Dust
7. Lisa Ekdahl / Now or Never
8. Lisa Ekdahl / Night and Day
9. George Benson & Tony Williams / Hip Skip
10. Baz Luhrmann / Everbody's Free (To Wear Sunscreen)



Fotoistanbul 2016



Venice Biennale of Architecture



Dutch Design Week 2016



Making a Difference / A Difference in Making

October 2016

Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su	Mo	
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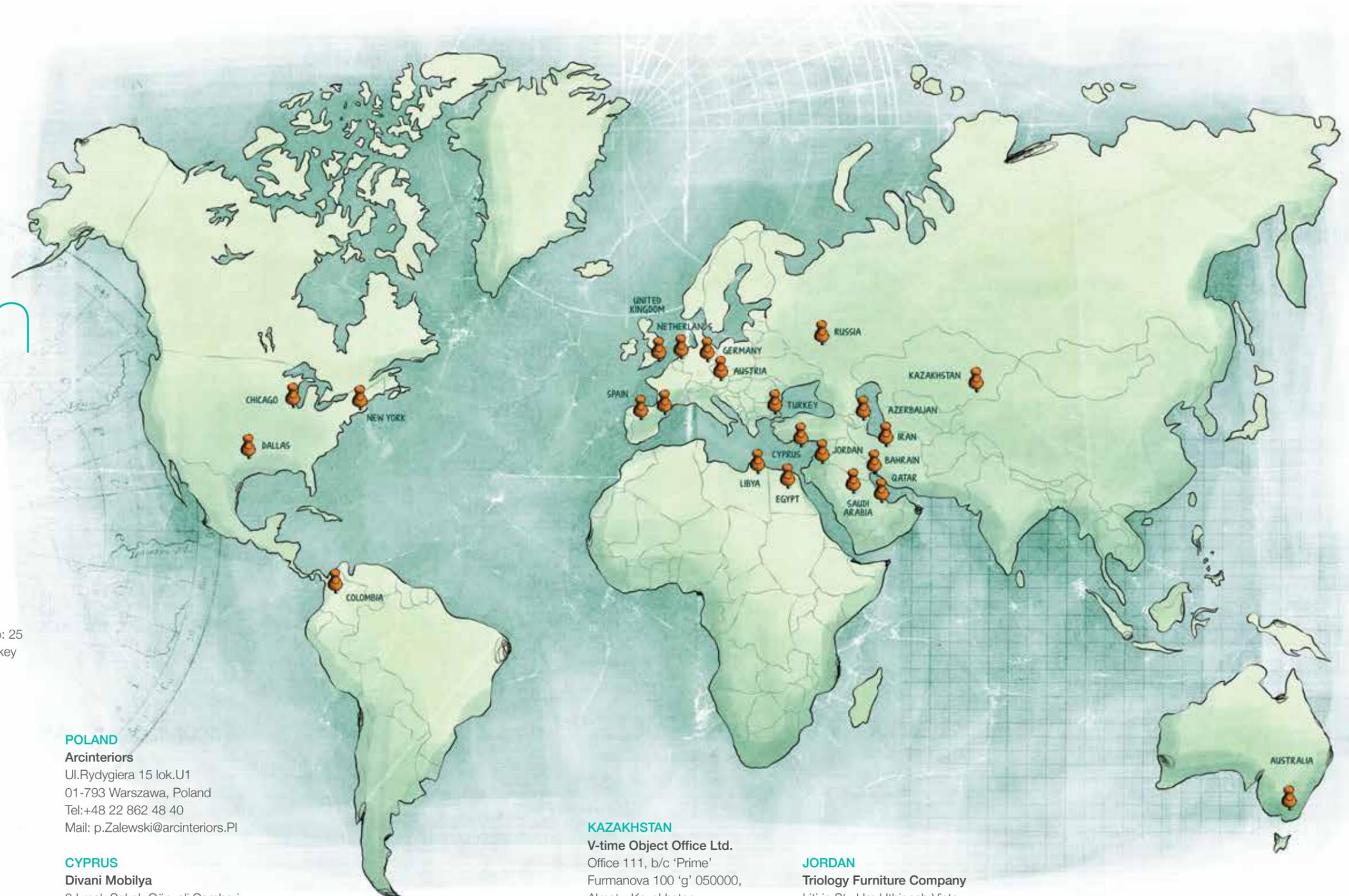
November 2016

Tu	We	Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su	Mo	Tu	We	
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December 2016

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

Koleksiyon around the world



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