

ANATOLE
EXHIBITION
WILMOTTE

— KOLEKSIYON



JEAN-MICHEL WILMOTTE

Jean-Michel Wilmotte is an architect, city-planner and designer, also a member of the Academy of Fine Arts since 2015.

Born in 1948 in Soissons (France), he was graduated in interior design from the Camondo School (Paris) before founding his agency Wilmotte & Associés in 1975 in Paris. Nowadays the architecture practice and its design studio Wilmotte & Industries bring together 270 architects, city-planners, designers, museographer and interior designers from 25 different nationalities.

From Dallas to Seoul, Moscow, Dakar and Sao Paulo, Jean-Michel Wilmotte and his teams has been crisscrossing the world for more than 40 years and, wherever he goes, he places human beings, their cultures and histories at the heart of its creation.

In any project, from the simplest to the most spectacular, they develop an approach which is innovative and sustainable at the same time, with a specific attention to landscaping, lighting, materials and finishes, while always being respectful of the local and historic context of the site.

Jean-Michel Wilmotte est architecte, urbaniste et designer, membre depuis 2015 de l'Académie des Beaux-Arts.

Né en 1948 à Soissons (France) et diplômé de l'Ecole Camondo (Paris) en architecture d'intérieur, il a fondé en 1975 l'agence Wilmotte & Associés, une agence d'architecture qui, avec son studio de design Wilmotte & Industries, réunit aujourd'hui, en France, au Royaume-Uni, en Italie et en Corée du Sud, 270 architectes, urbanistes, designers, muséographes et architectes d'intérieur de 25 nationalités.

De Dallas à Séoul, en passant par Moscou, Dakar et São Paulo, Jean-Michel Wilmotte et ses équipes sillonnent le monde depuis plus de 40 ans et, partout, placent les hommes, leurs cultures et leurs histoires au cœur de leurs créations.

Quels que soient les projets, du plus simple au plus spectaculaire, ils développent une approche à la fois innovante et responsable, avec une attention particulière pour le végétal, la lumière, les matériaux et les finitions, toujours dans le respect du site et de son histoire.

If Jean-Michel Wilmotte has a specific interest in developing cultural spaces as well as refurbishing and converting the architectural heritage, he has been developing and extending the activities and know-how of its practice throughout his career to move forward the largest scale, like the Greater Moscow.

Nowadays, Jean-Michel Wilmotte and his team are leading more than 100 projects in 20 different countries with a major presence in the luxury, hotel and service, culture and industries sectors.

With the design studio Wilmotte & Industries SAS, Jean-Michel Wilmotte explores the areas of «urban design» and collaborates with numerous editors and factories in France, Italy, Spain, Germany and The United States.

From industrial design to tailor-made design, they follow sober and strict lines, while paying a specific attention to composition, material's choice and quality of the finishing.

Acutely concerned with the preservation of patrimonial heritage but also farsighted, Jean-Michel Wilmotte builds, refurbishes and displays with sensitivity, elegance and generosity. He also shares his vision, know-how and values with the young architects through the Foundation he created in 2005 or the Prix W competition.

This European award is organized every two years and aims to detect and empower young talents while increasing awareness about the conversion of the architectural heritage through the concept of "architectural grafting" he has been developing for more than thirty years.

Since 2010, W&A is one of the world's 100 largest architectural firms according to WA100, a study published annually by the British Building Design magazine, being ranked 70 in 2018. This is another international recognition for Jean-Michel Wilmotte who received in 2015 from the French Ministry of Foreign Affairs the award for the development of the French culture through the world.

Si Jean-Michel Wilmotte affectionne particulièrement l'agencement d'espaces culturels et muséographiques ainsi que les projets de réhabilitation et de reconversion du patrimoine, il a tout au long de sa carrière développé et étendu les activités et les savoir-faire de son agence jusqu'à mener des projets de très grande échelle, comme le Grand Moscou.

Aujourd'hui, Jean-Michel Wilmotte et ses équipes mènent plus de 100 projets dans 20 pays, avec une forte présence dans les secteurs du luxe, de la culture, de l'hôtellerie et du tertiaire.

En outre, avec le studio de design Wilmotte & Industries SAS, il explore les domaines du "design d'environnement", collaborant avec de nombreux éditeurs et industriels en France, en Italie, en Espagne, en Allemagne et aux Etats-Unis.

Du design industriel au sur-mesure, des objets aux lignes sobres et épurées, lisibles et cohérents, conçus avec une attention particulière pour la composition, le choix des matériaux et les finitions.

A la fois engagé dans la valorisation du patrimoine et résolument tourné vers l'avenir, Jean-Michel Wilmotte construit, transforme et met en scène avec sensibilité, élégance et générosité. Une vision, des savoir-faire et des valeurs qu'il partage par ailleurs avec les futurs architectes, notamment à travers la Fondation qu'il a créée en 2005 ou le prix W.

Un concours européen autour de la reconversion du bâti ancien suivant le concept de greffe contemporaine, que l'auteur du Dictionnaire amoureux de l'architecture développe depuis plus de trente ans.

Lauréate de nombreux prix internationaux, W&A est entrée en 2010 dans le classement des 100 plus grands cabinets d'architecture du monde, selon l'étude réalisée par le magazine anglais Building Design, et est à présent 70e. Une autre reconnaissance internationale pour Jean-Michel Wilmotte qui, en 2015, a reçu le Prix du Rayonnement Culturel.

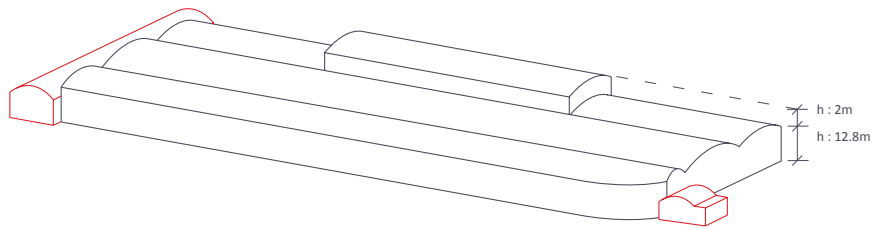
STATION F

De La Halle Freyssinet à Station F





Photo by: Didier Boy de la Tour



Morphology of the Freyssinet freight station

Morphologie de la halle Freyssinet

Back on track

New locomotive of the digital economy and largest start-up campus in the world, the Halle Freyssinet almost never boarded again!

Until recently, this former freight hall, built at the end of the 20 years by the French engineer Eugène Freyssinet, was indeed one of these outstanding "cases", as were many French industrial heritage buildings of the XXth century.

It was therefore urgent to protect it and, above all, to revitalize it, to offer it a new life by adapting it to new uses.

A great responsibility but also a formidable challenge for which Xavier Niel spontaneously calls on Jean-Michel Wilmotte, who, like him, supports young architects through the W Prize, an architecture competition organized since 2005 by his company foundation.

Back on track

Nouvelle locomotive de l'économie numérique et plus grand campus de start-up au monde, la Halle Freyssinet a pourtant bien failli ne plus jamais embarquer !

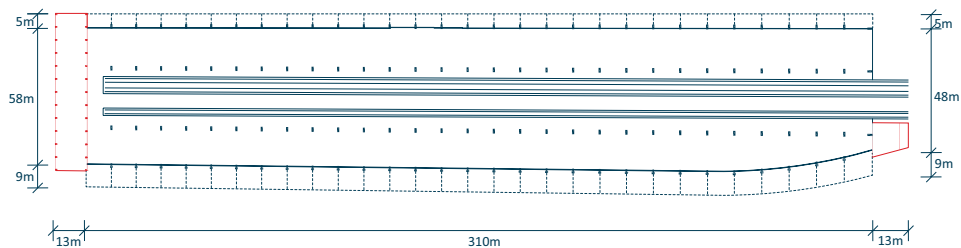
Récemment encore, cette ancienne halle de fret, construite à la fin des années 20 par l'ingénieur français Eugène Freyssinet, était en effet un de ces "cas" en souffrance, à l'instar de nombreux édifices du patrimoine industriel français du XXe siècle.

Il était donc urgent de la protéger et, surtout, de la revitaliser, de lui offrir une nouvelle vie en l'adaptant à de nouveaux usages.

Une grande responsabilité mais également un formidable défi pour lequel Xavier Niel spontanément fait appel à Jean-Michel Wilmotte qui, comme lui, soutient les jeunes pousses de l'architecture à travers le prix W, un concours d'architecture organisé depuis 2005 par sa fondation d'entreprise.

Template for the Freyssinet freight station

Gabarit de la halle Freyssinet

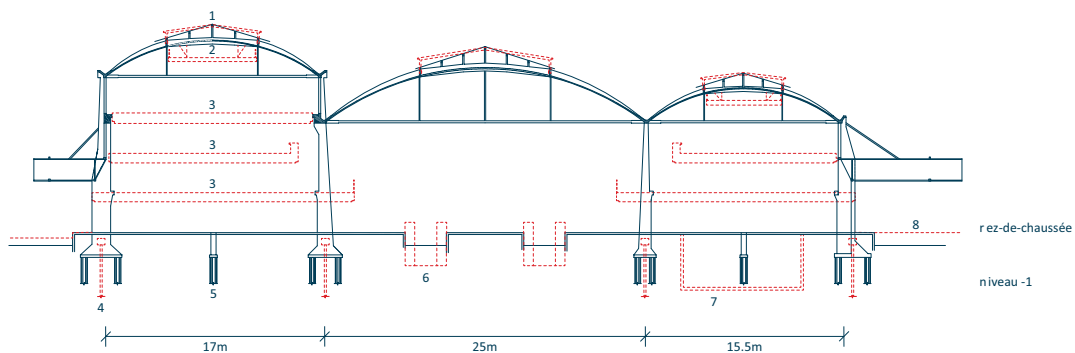


Plans by: Wilmotte & Associés Architectes

Next stop: Station F!

The mission of Wilmotte & Associates? Open up the building and allow it to accommodate all the components of digital innovation, including a thousand start-ups (or “the heart of a digital ecosystem Made in France”). A project that is at once urban, architectural and human, developed around a central axis of 310 m... The size of the Eiffel Tower!

Jean-Michel Wilmotte and his team have thus imagined a contemporary building, open and connected to his district, while preserving its elegant pre-stressed raw concrete structure which, under its apparent simplicity, is extremely complex and fragile... An almost 100-year-old structure of exceptional finesse that has earned it a place on the Supplementary Inventory of Historic Monuments since 2012, now reinforced by a new metallic structure with a contemporary aesthetic.



Existing structure and modifications to the building

Structure existante et modifications apportées à la halle

Prochain arrêt: Station F!

La mission de Wilmotte & Associés? Désenclaver le bâtiment et lui permettre d'accueillir l'ensemble des composantes de l'innovation numérique, dont un millier de start-ups (ou “le cœur d'un écosystème numérique Made in France”). Un projet à la fois urbain, architectural et humain, développé autour d'un axe central de 310 m... La taille de la tour Eiffel !

Jean-Michel Wilmotte et son équipe ont ainsi imaginé un bâtiment contemporain, ouvert et connecté à son quartier, tout en préservant son élégante structure en béton brut précontraint qui, sous son apparente simplicité, s'avère extrêmement complexe et fragile... Une structure presque centenaire d'une exceptionnelle finesse qui lui vaut d'être classée depuis 2012 à l'Inventaire Supplémentaire des Monuments historiques, désormais renforcée par une nouvelle structure métallique à l'esthétique contemporaine.

KOLEKSIYON & STATION F

What could be a better place to host the avant-garde design of Koleksiyon than a building where new ways of life and work are invented and experimented?

A unique place, invested by thousands of entrepreneurs from here and there, suffused with history but designed for the future.

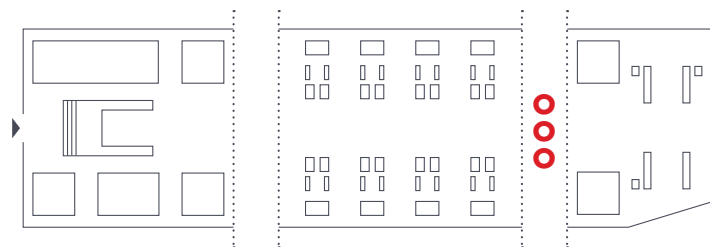
Quel meilleur endroit pour accueillir le design avant-gardiste de Koleksiyon qu'un bâtiment où s'inventent et s'expérimentent les nouveaux modes de vie et de travail?

Un lieu inédit investi par des milliers d'entrepreneurs d'ici et d'ailleurs, empreint d'histoire mais conçu pour le futur.

Some pieces were hard to describe in terms of category, if they belonged to the domain of architecture or of design was a little ambiguous. However it was exactly this ambiguity that guided this new programme into the ever changing horizons of a new working culture.

The choice of the specific corridor "Anatole" that is just between the most busy restaurant in Paris Felicita, and the middle harbour of the incubation atrium of Station F, had a signalling effect, in the sense where this collection was aiming forward its ambition, concerning the transforming work habitat of our near future.

One can easily find elements of collaborative service areas, or of private zones in this collection that are created in an amalgam of harmony, which are also bound with mobile elements of coffee table, panels, lanterns, which move between them, thus linking them in utility as well as in coherence.



Entre architecture et design, "Anatole" est une collection hybride, à l'instar des nouveaux modes de travail.

En combinant ses différents éléments (tables basses, panneaux, luminaires, etc.), "Anatole" permet de constituer des espaces de travail personnalisés, agiles et évolutifs.

ANATOLE DESK



The idea of the workstation with equal share of space for every single user is practically denied via a geometric division of the overall setting in alternating portions. Each space dedicated, has its own share of meaning and reasoning for a specific task. The idea is to create a rich variety of geometrical proportions, each apt for different uses or tasks, and not dedicated for any specific person at all.

"Anatole" reconnecte les acteurs de l'espaces de travail et évolue avec leurs besoins, se détachant d'un schéma "classique" au profit d'une division géométrique rassembleuse de l'environnement global.

The basic colour selection represents the fundamental colours that symbolise the modern language, however the palette includes selections with black and white finishes as well as a rich variety of natural wood finishes.

En plus des couleurs primaires, "Anatole" est déclinée en noir et blanc et propose différentes finitions de bois naturel.



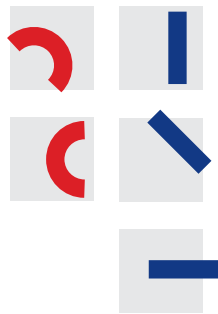
“Anatole” s’adapte à l’organisation du groupe et aux missions qui le rassemble. La structure du cadre permet d’ajuster la hauteur de chaque plateau, chaise et tabouret.

This proposition calls for a collaborative work culture, where people conglomerate in exciting and inspiring get-togethers and for each time there is a different and specific task at hand, hence a different proportion of desk surface is dedicated for the task in question. Thanks to the structural organisation of the frame, each top can be levelled in a specific height, the users may enjoy a desktop height with chairs, as well as a sit stand height with adequately proposed high stools.





ANATOLE SOFA



The future of the work space is definitely shaped elsewhere than the work station that dominated the offices for long time already. The sofa programme has three basic modules; one with no back support at all, one with a rotating cylindrical back support and another one with a curved cylinder that rotates as a back support. This unique seat element can invite people to sit in all directions, and allow for more than one user to share a single element thus inspiring the social gathering around an island of this composable topography.

"Anatole" comprend une gamme de canapés articulée autour de trois modules de base: l'un sans support dorsal, l'autre avec un support dorsal cylindrique rotatif et un autre avec un cylindre courbe en guise de support dorsal. Des assises inédites et multidirectionnelles qui, individuellement, peuvent être partagées par plusieurs personnes.



ANATOLE SOFA

Red **Rouge** | Steelcut Trio 3 - 666
Blue **Bleu** | Steelcut Trio 3 - 746
Yellow **Jaune** | Steelcut Trio 3 - 446

The suggestion of using primary colours strengthen the use of primary geometries in this programme. The colours used in the original exhibition are all by Kvadrat.

Signées Kvadrat, les couleurs primaires viennent renforcer la puissance des formes géométriques du mobilier.



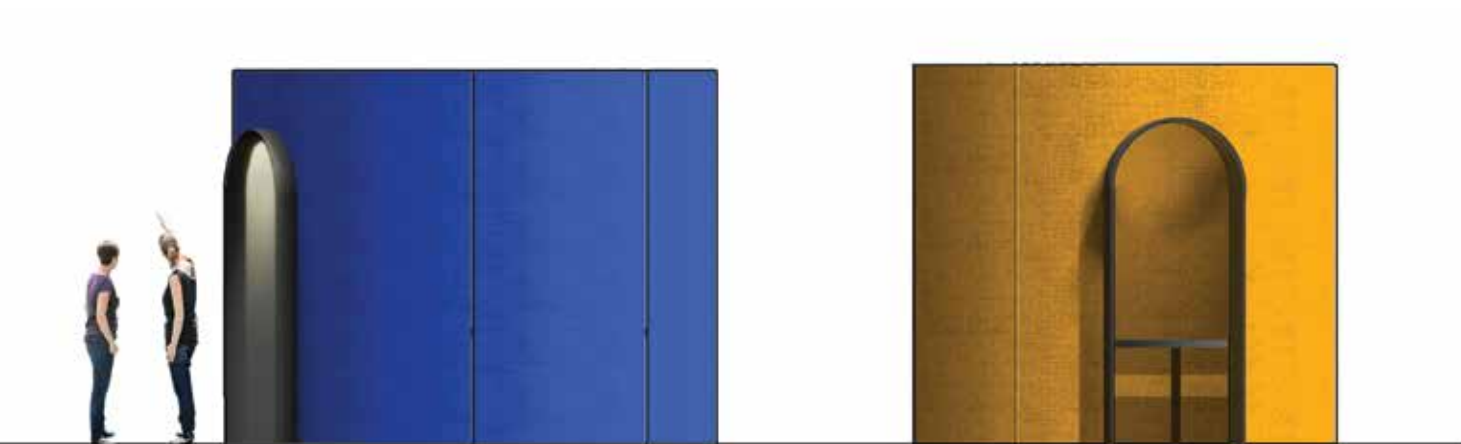






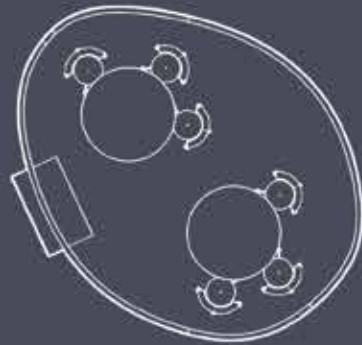
ANATOLE FLEX WALLS





Les Igloos permettent de préserver l'intimité au sein des espaces collectifs.

The Igloo like spaces built with eyes as windows and doors that you can peek into them, are meant to create a new spatialized culture that arise from the purposeful clustering and collective cohabitation of people in space, in a work habitat.



"The fact is that around 1910 a certain space was shattered. It was the space of common sense, of knowledge (savoir), of social practice, of political power... just as in abstract thought, as the environment of communications; the space, too, of classical perspective and geometry, developed from the Renaissance onwards on the basis of the basis of the Greek tradition (Euclid logic) and bodied forth in Western art and philosophy...

Euclidian and perspectivist space have disappeared as systems of reference, along with other former "commonplaces" such as the town, history, paternity, the tonal system in music, traditional morality, and so forth."

Henry Lefebvre, The production of Space, 1974, Edition Anthropos

"Le fait est que vers 1910, un certain espace a été détruit. C'était l'espace du bon sens, du savoir, de la pratique sociale, du pouvoir politique... tout comme dans la pensée abstraite, comme l'environnement des communications; l'espace aussi de la perspective et de la géométrie classiques, développées à partir de la Renaissance sur la base de la tradition grecque (logique euclidienne) et inscrites dans la philosophie et l'art occidental....

L'espace euclidien et perspectiviste a disparu comme système de référence, ainsi que d'autres anciens "lieux communs" tels que la ville, l'histoire, la paternité, le système tonal en musique, la morale traditionnelle, etc.

Henry Lefebvre, The production of Space, 1974, Édition Anthropos



The idea of the curvilinear walls that defy the orthogonal logic of space dividing is further developed in a flexible wall system. The novel and innovative structure of the system is comprised of a single translucent profile that is organized in a chain link and can be shaped in a limitless variety of forms, inviting architects and planners to be the author of each project and to shape the required space for each specific purpose, for each unique situation.

Le concept de mur curviligne défie la logique orthogonale de la division de l'espace pour offrir un maximum de flexibilité. Cette structure novatrice, au profil translucide unique, peut prendre des formes infinies.



ANATOLE FLEX WALLS

Blue Polycarbonate Polycarbonate Bleu RAL 5002

Séparateurs translucides pouvant constituer une assise ou une armoire.

Translucent dividers alternatively organised as seaters or cabinets. Or a module that a team can be seated within, for informal discussions, meetings etc. The element can simply be used in combination with the rotating sofas and all the mobile elements of the collection.



ANATOLE CABIN SEAT

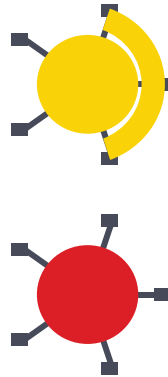
Yellow Polycarbonate Polycarbonate Jaune RAL 1021



Once a system is constructed with the flexible organization of a single element, various solutions are provided in endless possibilities of utilities. An example is a storage unit with doors, inside which a screen is easily mounted, with shelves and extended desk, to serve any set up for presentations, video conferences etc.

Un meuble de rangement, des portes, et, au choix à l'intérieur, un écran, des étagères, un bureau, ou encore un canapé... "Anatole" permet de constituer un système complet et flexible à partir d'un seul élément pouvant, en outre, être combiné avec les canapés rotatifs et tout autre éléments mobile de la collection.

ANATOLE HIGH STOOLS



The chair and stool family is a unique proposition as a counter offer to the ultra ergonomical machines, designed for the workplace where people are supposed to sit 8 or more hours on a single chair and desk position for a day long. Many evidence suggests that, this situation does not represent the future of work habitats, and its inhabitant's habits.

A famille des tabourets hauts est une proposition unique en réponse aux machines ultra ergonomiques, conçues pour les lieux de travail où les gens sont censés rester assis 8 heures ou plus sur une seule chaise et sur un bureau pendant une journée entière. De nombreuses preuves suggèrent que cette situation ne représente pas l'avenir des habitats de travail et des habitudes de ses habitants.

The basic colour selection represents the fundamental colours that symbolise the modern language, however the palette includes selections with black leather or other basic leather colours that can help enrich an inspiring colour palette.

"Anatole" présente une palette de couleurs inspirante, déclinées sur du cuir ou du tissu.



The unique and very simple geometry of the back support for this high stool allows for numerous postures for the user in the day time, to relate to their work top, to use the upper bar as a back support or as a front bar to lean on to. This dynamic and free use of the stool, definitely addresses the habits of the millennials and their work styles and the agile work culture that is in rise.

La géométrie unique et très simple du support dorsal permet une utilisation dynamique et libre du tabouret, en phases avec la culture du travail de millénials.

ANATOLE MOBILES

The mobile elements may seem to be accessories, however they act as major complementary elements to enhance the collaborative use of all the elements in the Anatole programme in harmony and support them in many alternative scenarios. The mobile lamps are in two heights, set the mood in a simply controlled way by directing light to add a dramatic effect.

Les éléments mobiles, à l'image de la lampe, connectent les éléments pour créer des morphologies uniques et cohérents.



ANATOLE MOBILE LAMP



ANATOLE COFFEE TABLE



The Digital Mobile panel is a great service unit for any meetings, video conference situations and ad hoc presentations.

Le panneau Digital Mobile est une unité de service idéale pour les réunions, les vidéoconférences et les présentations ad hoc.



ANATOLE DIGITAL MOBILE

Small and mobile partitions are designed to create options for small gatherings with some controlled privacy.

Les petites cloisons mobiles garantissent une certaine intimité au sein d'espaces ouverts.



ANATOLE MOBILE PARTITION

Acrylic panel with steel structure
Acoustic panel with fabric finish and steel structure

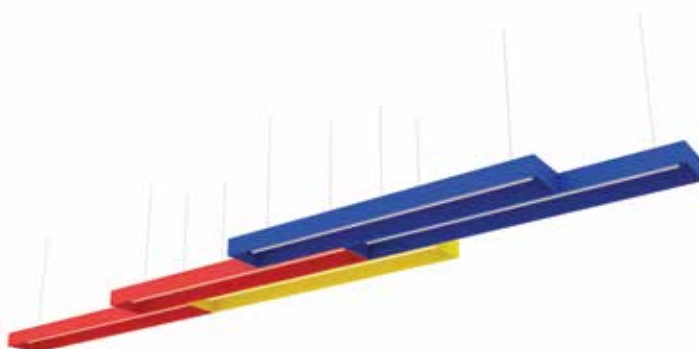
Panneau acrylique avec structure en acier
Panneau acoustique avec finition en tissu et
structure en acier

ANATOLE SUSPENSION LAMPS



Les différentes couleurs et formes géométriques permettent de créer de multiples compositions, en jouant avec la symbolique autant qu'avec la lumière.

The primary colors and geometrical shapes are meant to create a symbolic effect to materialize light's ephemerality into basic forms. The way that each geometrical shape can be grown into modularly enhanced compositions is the main idea, to help architects create solutions for alternative spaces for working, meeting, as well for all lounge and dining areas etc.



ANATOLE SUSPENSION LAMPS

Finishes are Red, Blue, Yellow

Les finitions sont en Rouge, Bleu, Jaune



KORAY MALHAN

Koray Malhan (born 1972) attended the Industrial Design Department at Mimar Sinan Fine Arts University in Istanbul, after which he received his degree in furniture design at the Ravensbourne College of Design and Communication in London in 1995.

Malhan has been supervising the development of design projects, collaborations with architects and designers around the world, as well as creating the brand's communication strategy. He has shaped the design language of Koleksiyon's office furniture by studying the relationship between spaces and different generations and the concept of "work" with a main focus on people. He re-thinks the workspace dynamics of today and predicts the needs of the future by synthesizing his readings and studies in music, sociology, philosophy, semiology, architecture and linguistics. In this realm, inspired by Umberto Eco's Opera Aperta, Malhan has developed fluid design concepts to offer freedom and flexibility for the continuously changing work culture after a 4-year creation process.

Koray Malhan (né en 1972) a étudié au Département de Design Industriel à l'Université des Beaux-Arts Mimar Sinan à Istanbul, après quoi il a obtenu son diplôme en design mobilier au Ravensbourne College of Design and Communication à Londres en 1995.

Malhan a supervisé le développement de projets de conception, de collaborations et de projets d'aménagement avec des architectes et des concepteurs du monde entier, ainsi que la création de la stratégie de communication de la marque. Il a façonné le langage du design du mobilier de bureau de Koleksiyon en étudiant la relation entre les espaces et les différentes générations et le concept de "travail" en mettant l'accent sur les personnes. Il repense la dynamique de l'espace de travail d'aujourd'hui et prédit les besoins du futur en synthétisant ses lectures et ses études en musique, sociologie, philosophie, sémiologie, architecture et linguistique. Dans ce domaine, inspiré par l'Opéra Aperta d'Umberto Eco, Malhan a développé des concepts de design fluides pour offrir liberté et flexibilité à la culture de travail en constante évolution après 4 ans de processus de création.

With his new "Self-Organised Workplace" concept, Koray Malhan challenges the centric and absolute approach to the workspace structure by designing solutions for the ever-changing and evolving needs of the progressive, non-hierarchical and collaborative work culture of today and tomorrow. The main idea is to involve the architects and users, as active participants in the design development phase and present dynamic solutions that are open for change.

As the Design and Brand Director, Malhan currently manages the entire product portfolio of office & contract division. In addition to creating his own designs, he works closely with Koleksiyon's partners including international designers and design studios to ensure that a consistent approach is sustained in product design and development.

In 2012, Koray Malhan received 2012 Good Design Awards and Red Dot Product Design Awards with "Gala", an office chair that he designed in collaboration with Gerhard Reichert and Heinrich Iglseider. In 2015, his sofa design "Ikaros" which doubles as a desk to enhance cross fertilization of ideas and discussions at the workplace won the MetropolisLIKES award as well as The Architect's Newspaper's Best of Product Award.

One of Malhan's latest designs, "Oblivion", winner of the 2016 MetropolisLIKES award and the 2016 Design Turkey Superior Design Award, answers the modern-day quest for a creative space within traditional office layouts by creating private hubs for various uses.

Avec son nouveau concept "Lieu de Travail Auto-Organisé", Koray Malhan remet en question l'approche centrée et absolue de la structure de l'espace de travail en concevant des solutions pour les besoins en constante évolution de la culture de travail progressive, non hiérarchique et collaborative d'aujourd'hui et de demain. L'idée principale est d'impliquer les architectes et les utilisateurs, en tant que les participants actifs dans la phase de développement du design et de présenter des solutions dynamiques et ouvertes au changement.

En tant que le Directeur du Design et de la Marque, Malhan gère actuellement l'ensemble du portefeuille de produits de la division bureaux et contrats. En plus de créer ses propres designs, il travaille en étroite collaboration avec les partenaires de Koleksiyon, y compris les concepteurs internationaux et les studios de design, pour s'assurer qu'une approche cohérente soit maintenue dans la conception et le développement des produits.

En 2012, Koray Malhan a reçu les Good Design Awards 2012 et les Red Dot Product Design Awards avec "Gala", un siège de bureau qu'il a conçu en collaboration avec Gerhard Reichert et Heinrich Iglseider. En 2015, son design de canapé "Ikaros" à remporter le prix MetropolisLIKES ainsi que le prix Best of Product Award du journal The Architect's Newspaper. L'une des dernières créations de Malhan, "Oblivion", lauréate du prix MetropolisLIKES 2016 et du prix Design Turkey Superior Design Award 2016, répond à la quête moderne d'un espace créatif au sein des aménagements de bureaux traditionnels en créant des pôles privés à usages multiples.

Our special thanks to the amazing team who has supported the project with great passion for the last two years;

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