

MAHALLATI

INTERIOR DESIGN

VOL.
015



**INSPIRATION
BOOK**

A BOOK OF MIXED INTERIOR DESIGN
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SEPTEMBER 2016

Experience the Beauty of Libraries
Around the World

Container Park /
ATÖLYE Labs

TAKE YOUR TIME AND BE INSPIRED.

From: **MAHALLATI** *an interior design company*

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"You don't
think your way
to creative work.
You work your
way to creative
Thinking."

”

GEORGE NELSON

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INSPIRED



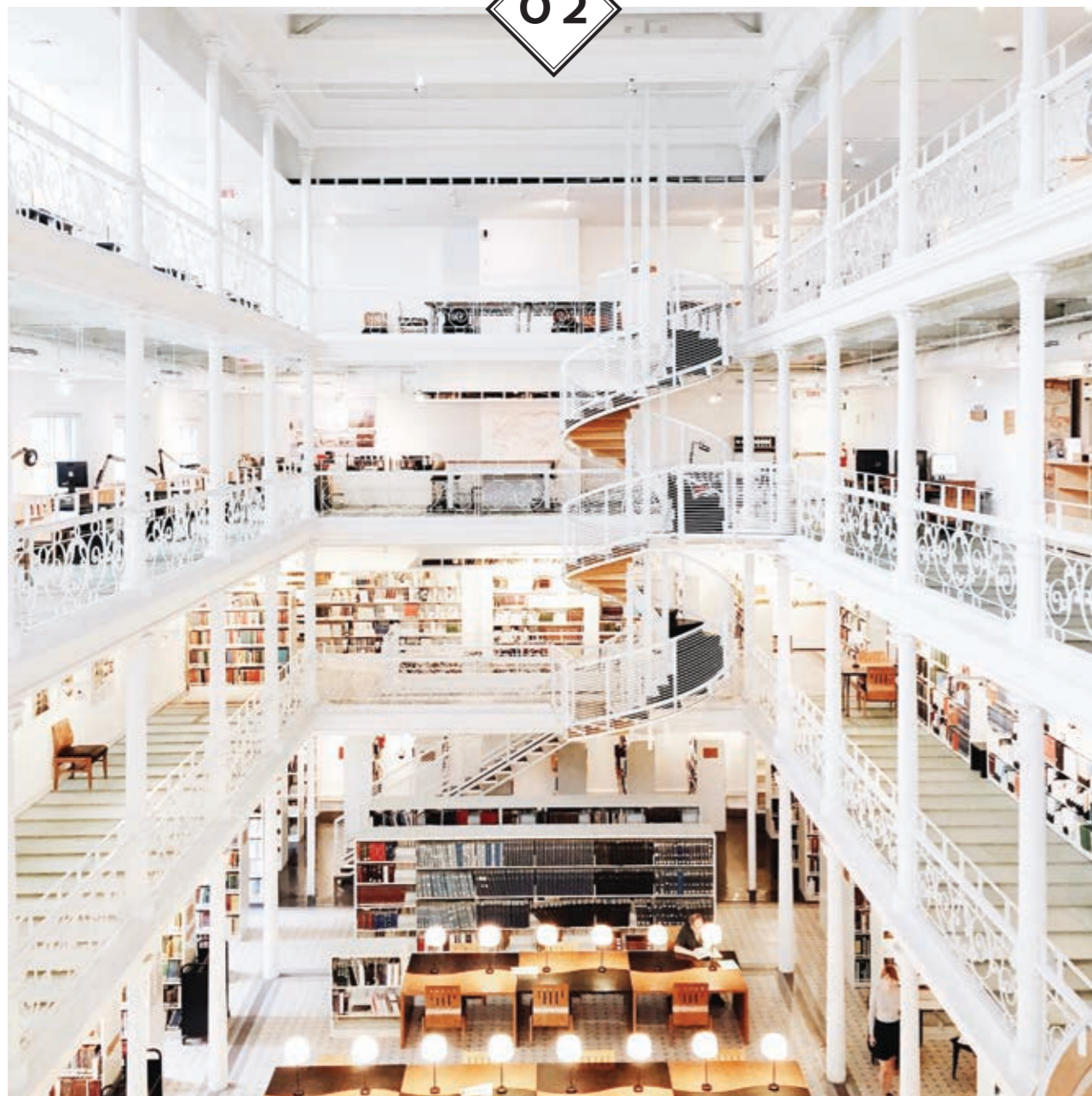
EXPERIENCE THE BEAUTY OF LIBRARIES AROUND THE WORLD THROUGH THIS INSTAGRAM SERIES

Self-proclaimed “Instagram purist” Olivier Martel Savoie (@une_olive) has created #olive_libraries, a series of Instagram photographs portraying libraries around the world, using only the camera on his iPhone. Over the past two years, Savoie has traveled from his home city of Montréal, to Berlin, Amsterdam, Budapest, Rome, Riga, Paris, Moscow, and several other cities photographing the stunning architecture of libraries. Encountering language barriers and even intense security, Savoie’s dedication to taking the perfect photo has resulted in a stunning collection of images.



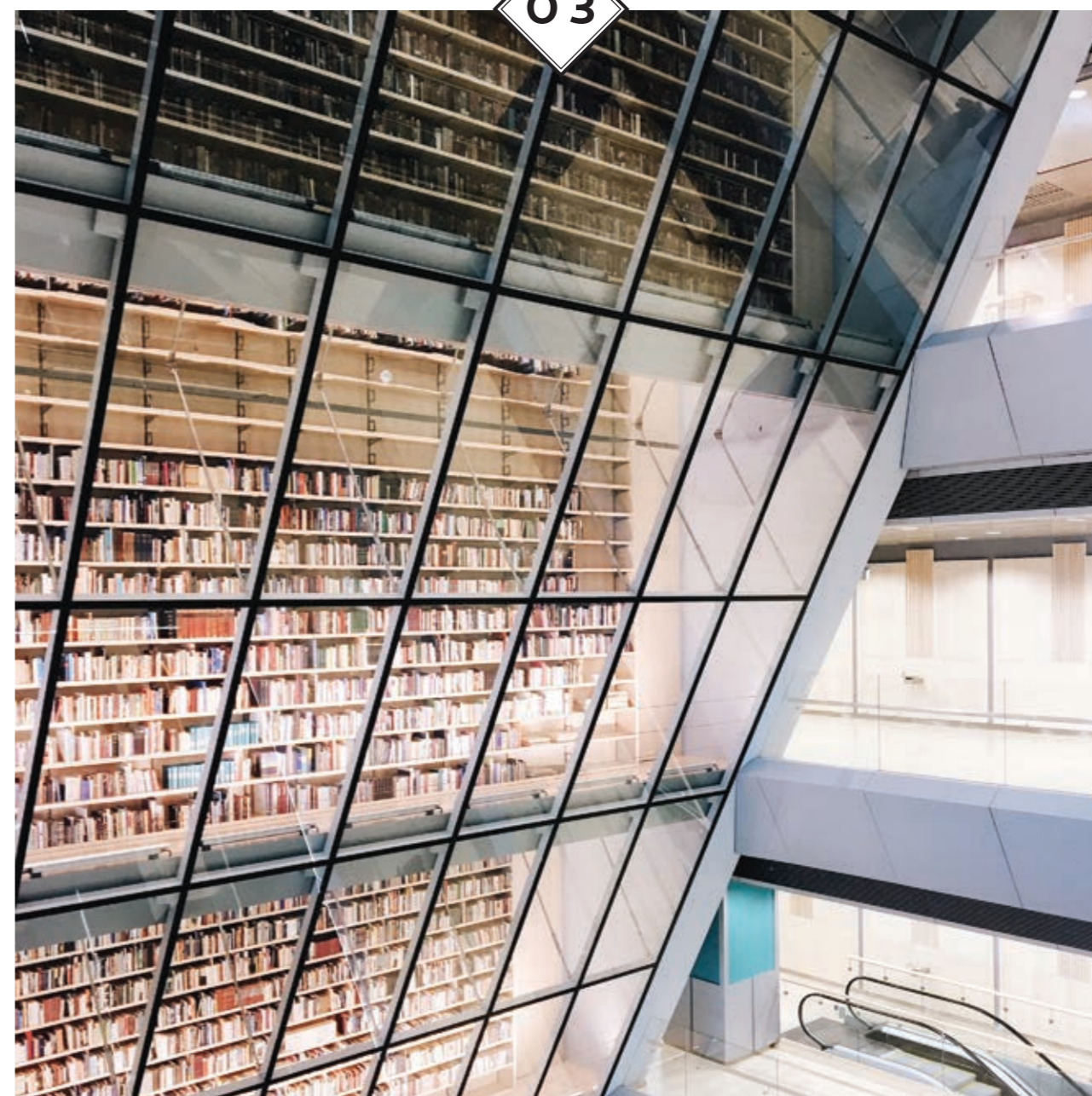
**Rijksmuseum
Library, Amsterdam.**
Image © Olivier Martel
Savoie, @une_olive

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National Library and Archives of Québec, Montréal. Image © Olivier Martel Savoie, @une_olive

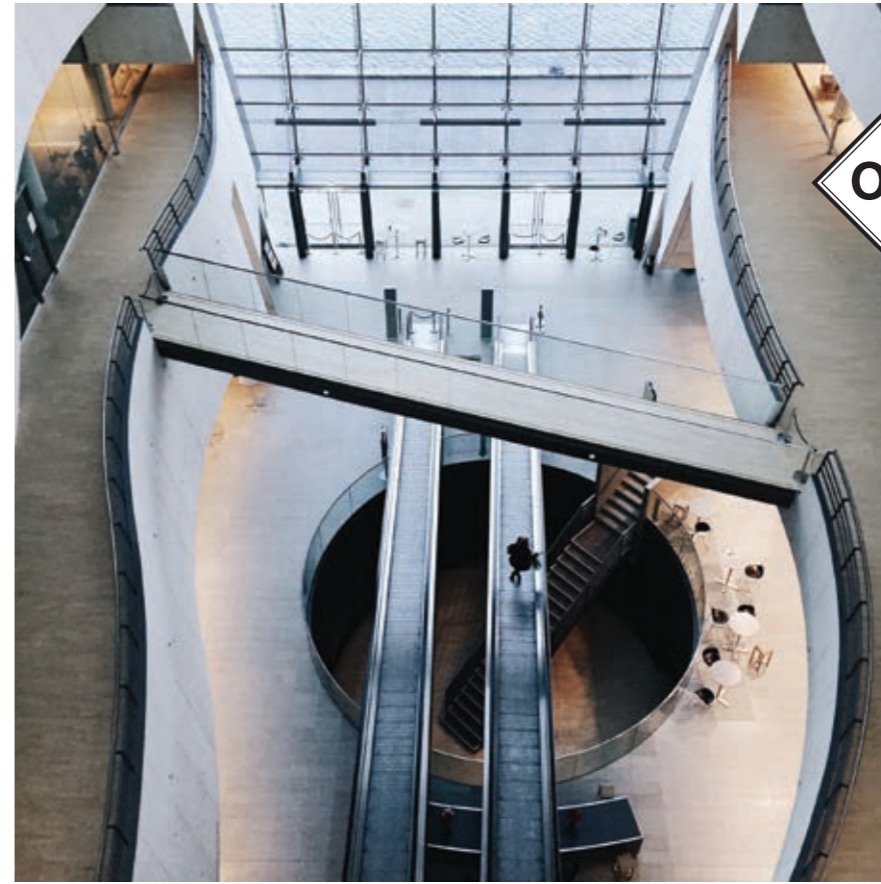
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Latvia National Library, Riga. Image © Olivier Martel Savoie, @une_olive

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**National Library of Russia,
St Petersburg.** Image © Olivier
Martel Savoie, @une_olive



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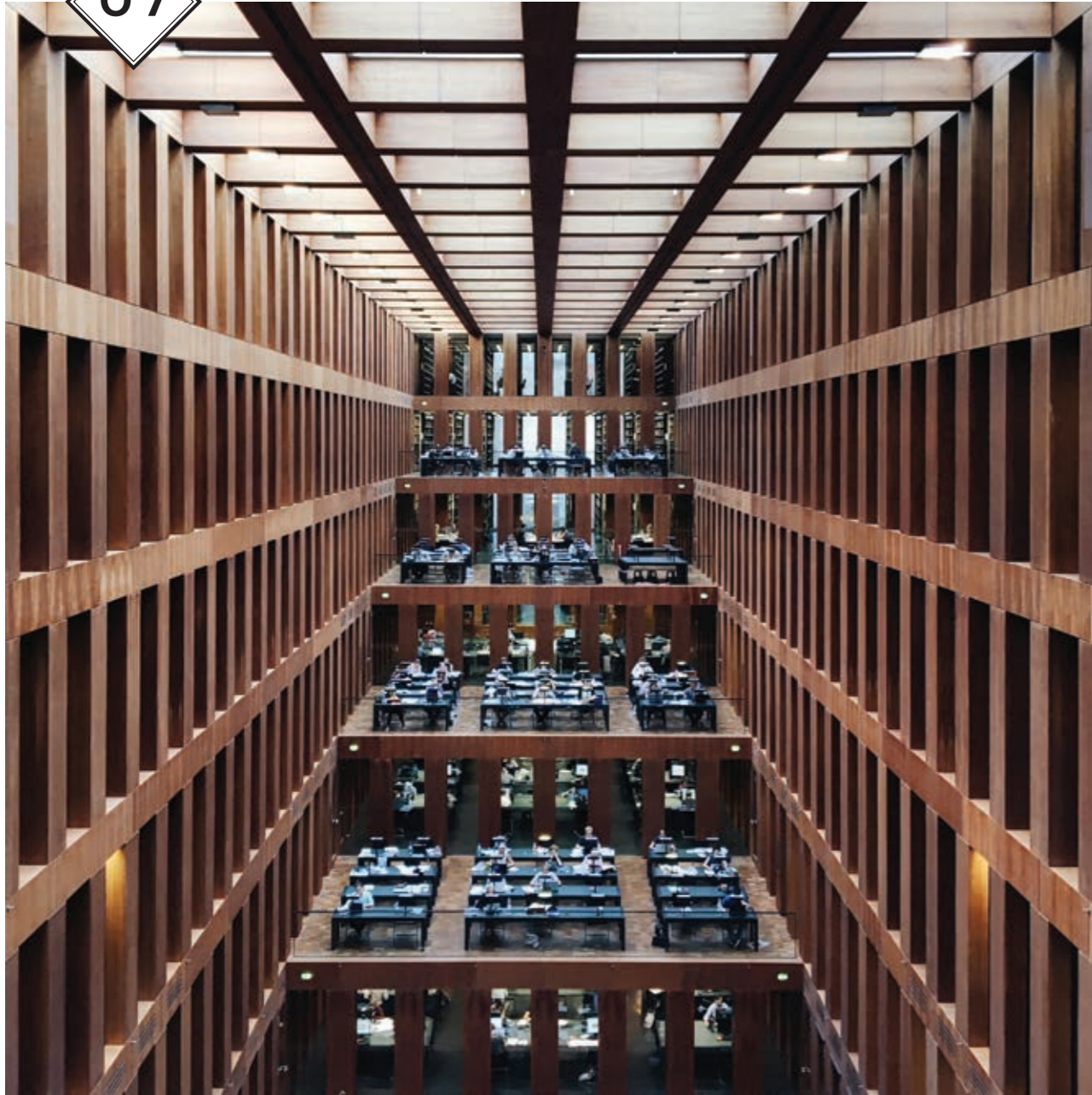
**Royal Danish Library,
Copenhagen.** Image ©
Olivier Martel Savoie,
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**Helsinki
University
Library.** Image
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Savoie, @une_olive



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**Jacob and Wilhelm
Grimm Center
Library, Berlin.** Image
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**Marc-Favreau Library,
Montréal.** Image ©
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09



**Richelieu-
Louvois
Library, Paris.**
Image © Olivier
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Alcatraz Library, San Francisco,
Image © Olivier Martel Savoie, @une_olive



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Kungliga Library, Stockholm.
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Monique-Corriveau Library, Québec. Image © Olivier Martel Savoie, @une_olive



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Maison de la littérature Library, Québec. Image © Olivier Martel Savoie, @une_olive





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Trinity College Library, Dublin.
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HEC Library, Montréal.
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Daunt Books Library, London. Image © Olivier Martel Savoie, @une_olive



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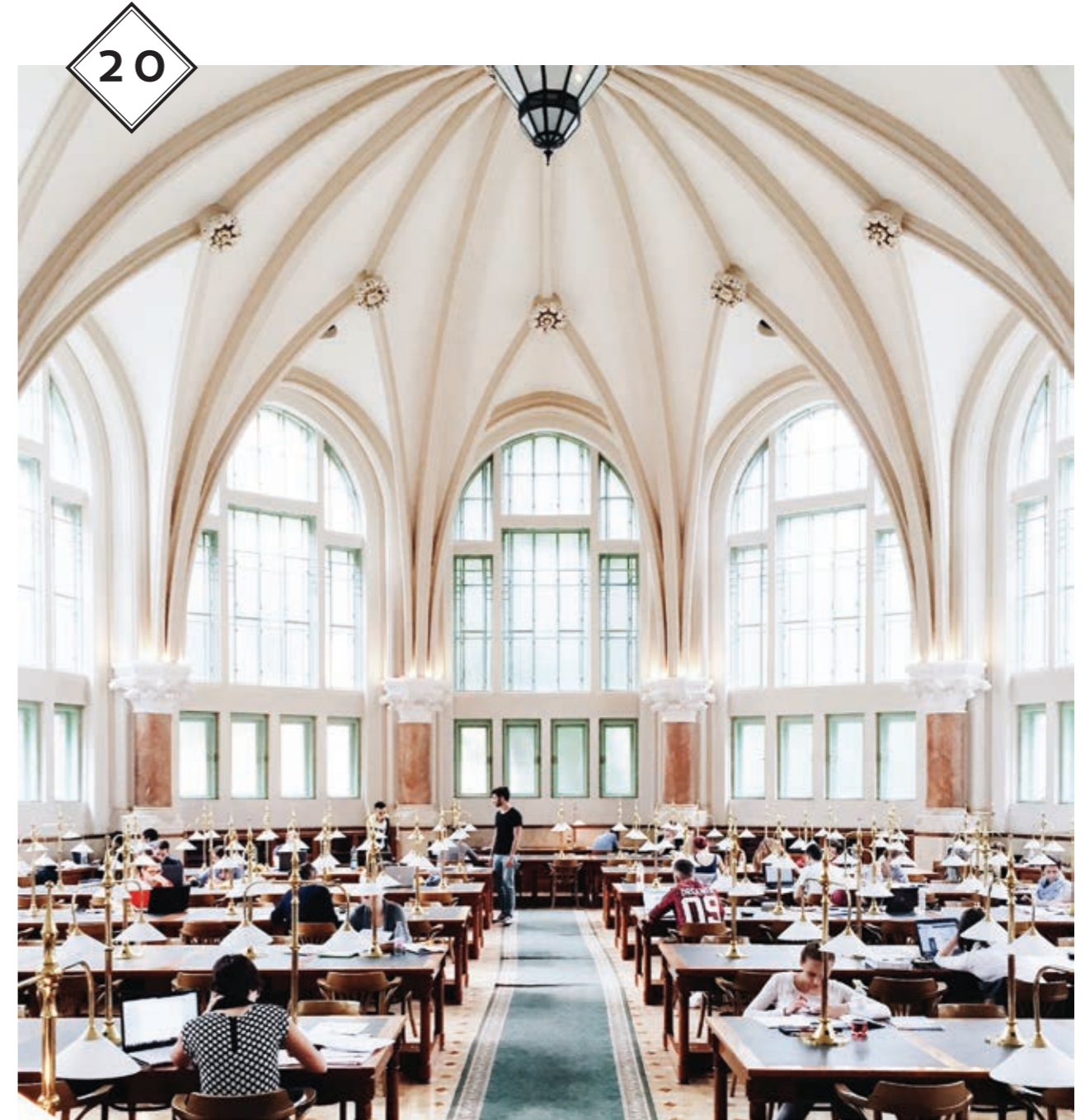
Russia State Library, Moscow. Image © Olivier Martel Savoie, @une_olive





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Klementinum Library, Prague. Image © Olivier Martel Savoie, @une_olive



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BME OMIKK Library, Budapest. Image © Olivier Martel Savoie, @une_olive



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Freie Universität Library, Berlin. Image © Olivier Martel Savoie, @une_olive

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DTU Ballerup Library, Denmark.
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Monique-Corriveau Library, Québec.
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Malmö City Library. Image © Olivier Martel Savoie, @une_olive

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Strahovská Library, Prague. Image © Olivier Martel Savoie, @une_olive



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Stockholm Public Library.
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Metropolitan Ervin Szabó Library, Budapest. Image ©
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Metropolitan Ervin Szabó Library, Budapest. Image © Olivier Martel Savoie, @une_olive



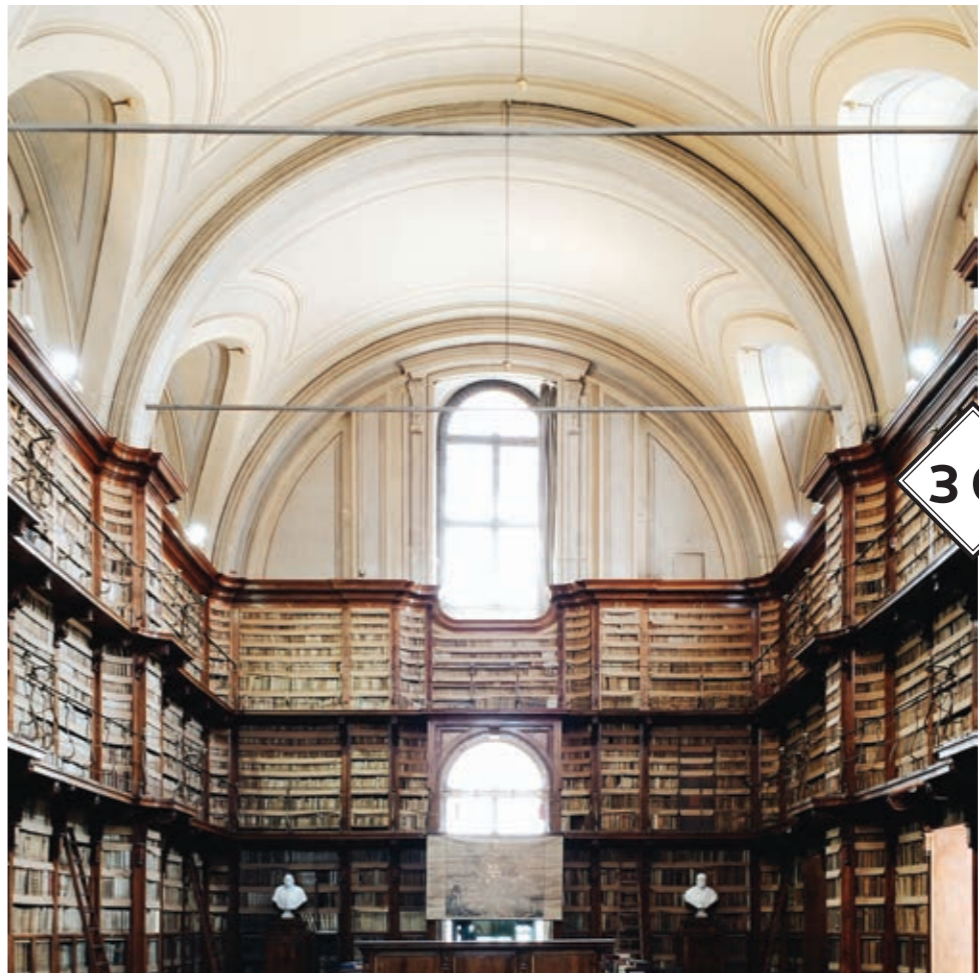
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Islamic Studies Library, Montréal. Image © Olivier Martel Savoie, @une_olive



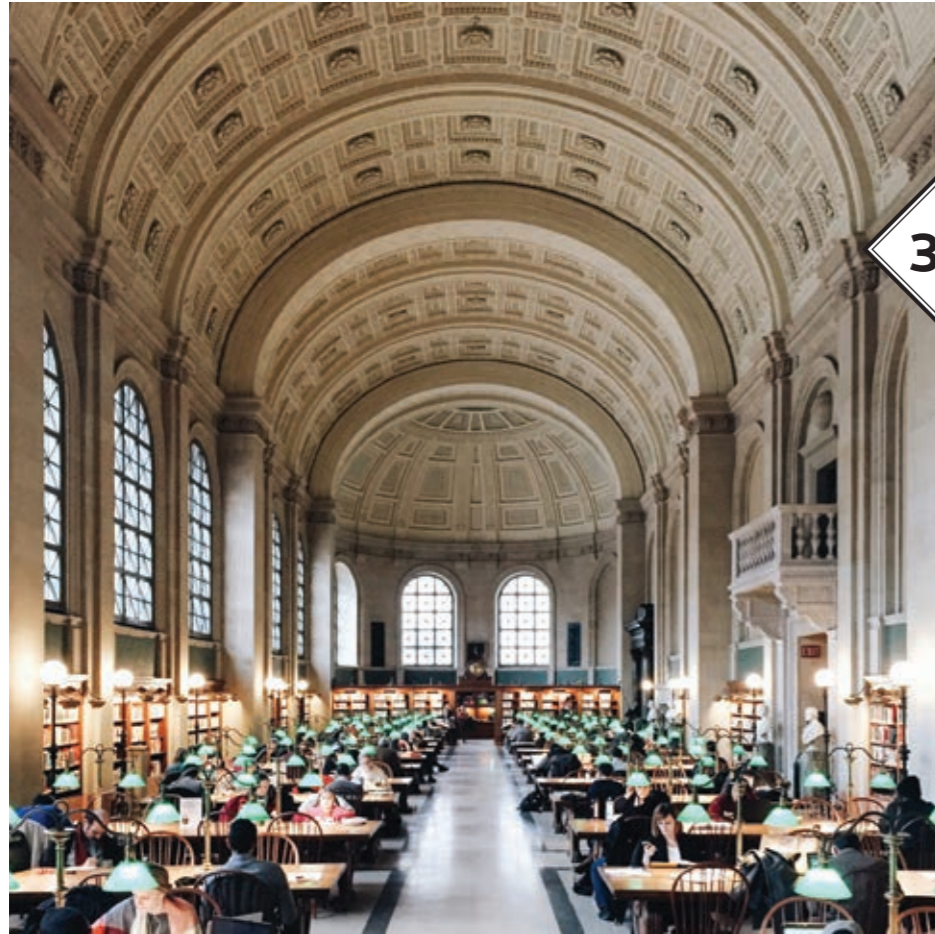
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Metropolitan Ervin Szabó Library, Budapest. Image © Olivier Martel Savoie, @une_olive



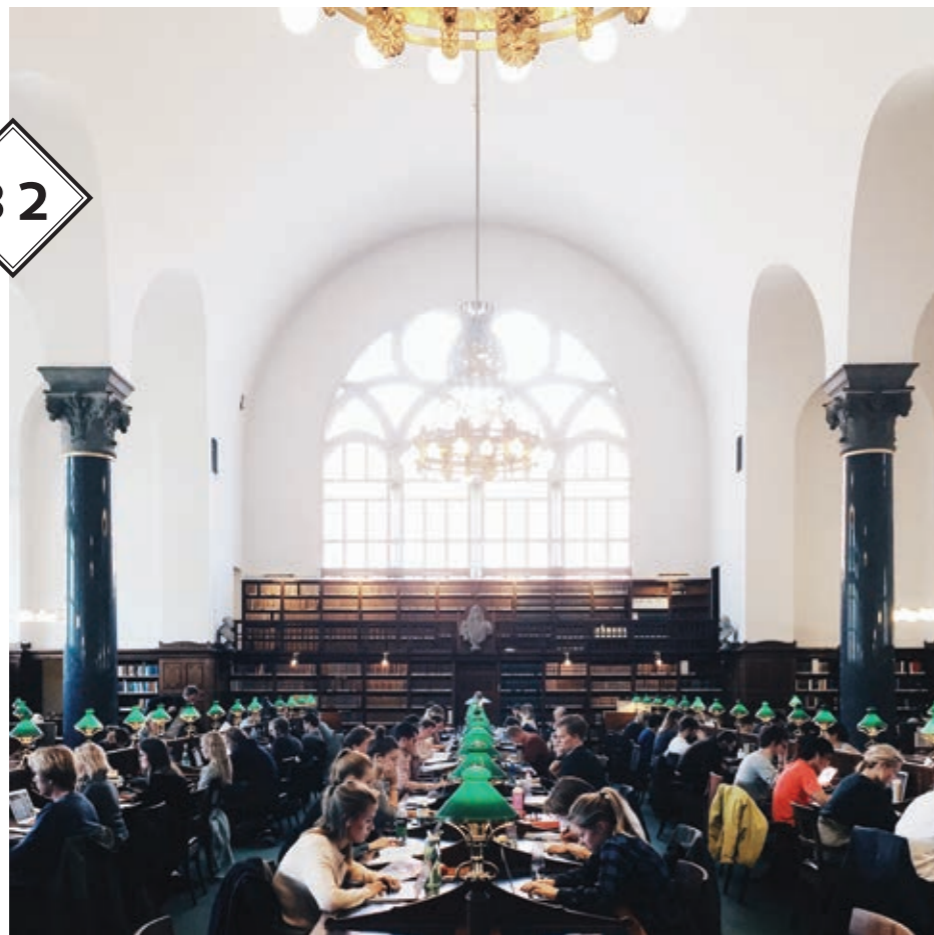
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Angelica Library, Rome. Image © Olivier Martel Savoie, @une_olive



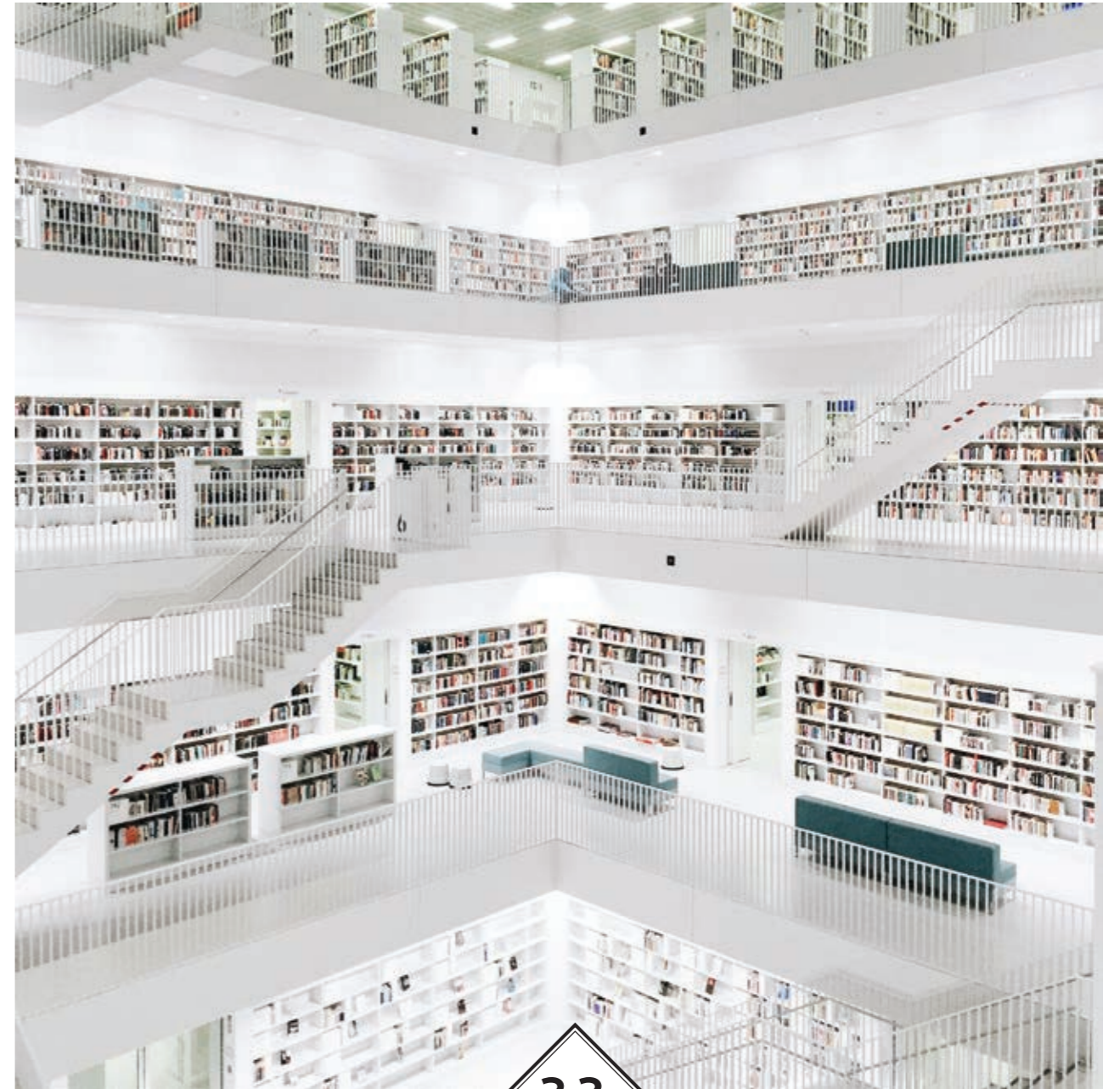
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Boston Public Library. Image © Olivier Martel Savoie, @une_olive



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Royal Danish Library, Copenhagen. Image © Olivier Martel Savoie, @une_olive



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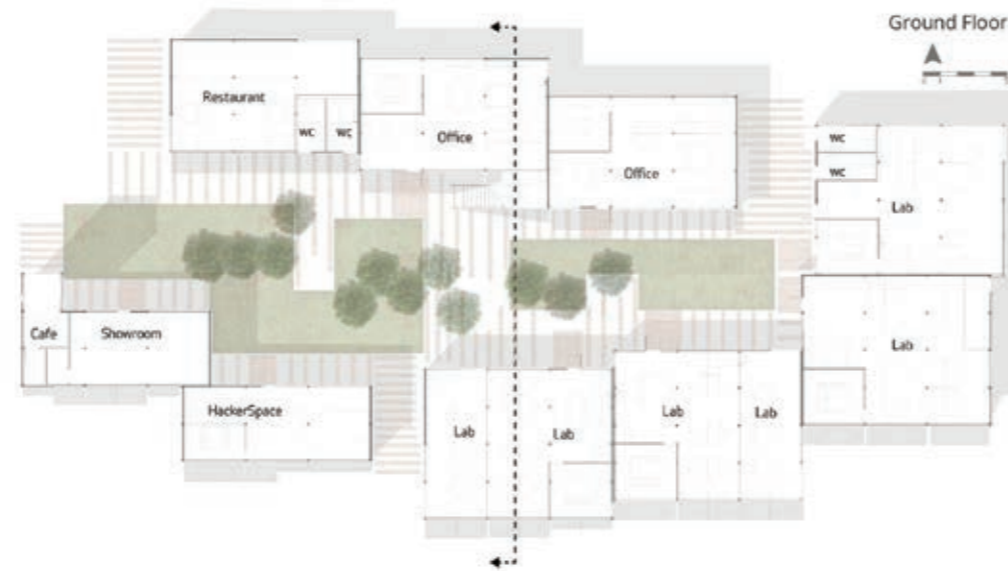
Stuttgart Library. Image © Olivier Martel Savoie, @une_olive

Container Park - ATÖLYE Labs

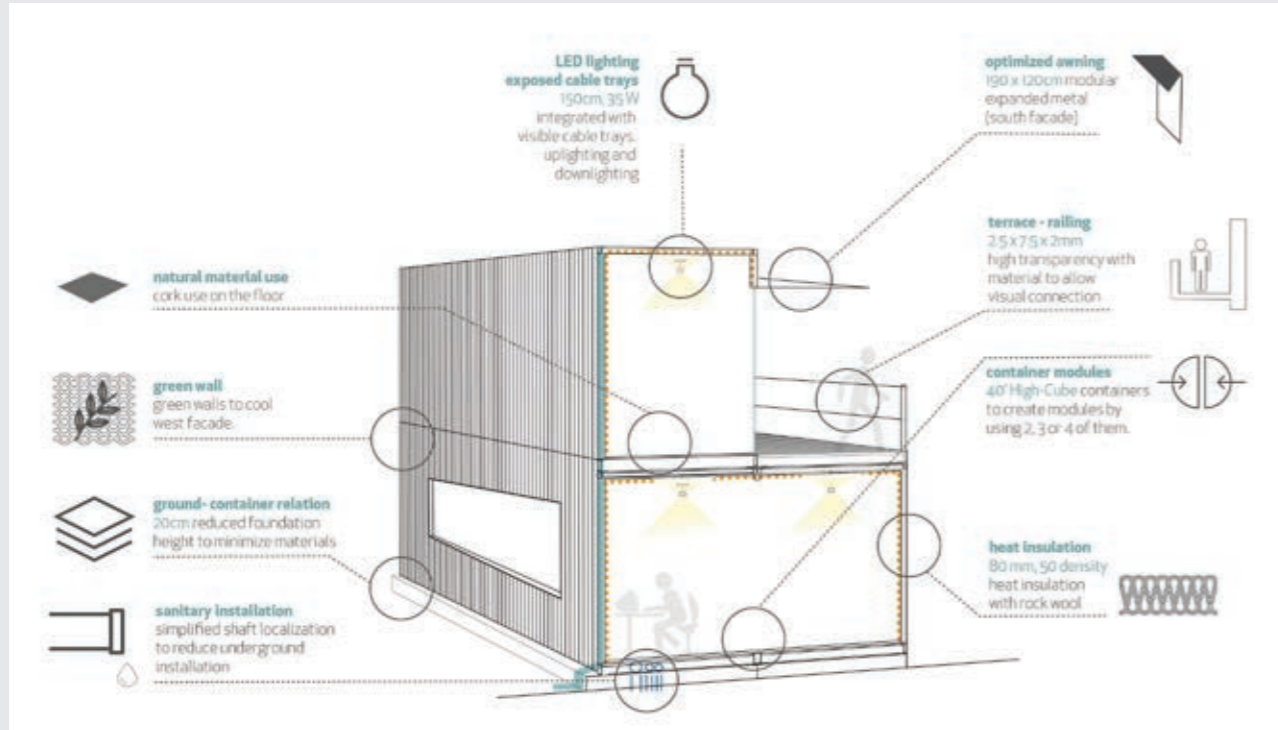


From the architect. Recognizing that the 21st Century promises new productive relationships between education, research, and industry, iDEEGE Technopark A. Ş. approached Atolye Labs about a facility to foster interdisciplinary collaboration and anchor the emerging technopark in the heart of Izmir, a bustling cosmopolis in Western Turkey. The resulting project repurposes 35 second hand shipping containers to form the centerpiece of a new, vibrant research community on the campus as well as to function as a creative magnet for talent in Ege University, Izmir and Aegean region at large.

The 1000m2 technopark facility will house independent R & D facilities of large Turkish and International companies focusing on biotechnology, energy, materials and software research. This program is coupled with strategically situated “catalysts” to increase interaction and collaboration potential among all members of this community.



Architects :	ATÖLYE Labs
Location:	Bornova,35040 Bornova/İzmir,Turquia
Design Team:	Engin Ayaz, Nesile Yalçın, Nujen Acar, Elif Karaköse, Buşra Tunç, Berna Erenoğlu
Project:	ManagerNesile Yalçın
Interns:	Begüm Ural, Batuhan Türker
Visualization:	Murathan Sırakya, Gökhan Gürbüz
Architectural Design:	ATÖLYE Labs
Project Year:	2015
Photographs:	Yerçekim Photography



The project was unique not only in terms of its fast-paced research, design and construction process (all in all in a tight 9-month schedule), but also because the project's brief, site and program was developed and refined by the design team itself. Furthermore, key design principles of site-specificity, ecology and future proofing helped create a role model for similar institutions in Turkey and beyond.

Here are the details of these design principles.

Site-specific design:

The project started with the discovery of a dormant site with the rubble of a demolished building amidst the large university campus. By repurposing locally acquired second hand shipping containers located 12km away in Izmir port, the design team was able to upcycle an underused site with underused construction materials.



Looking into the site, solar orientation, existing campus circulation routes, wind angles, tree shaded areas and the contours of the previous building helped craft a meaningful and financially viable programmatic division, volumetric arrangement and ultimately a fluid user circulation. Storyboard of possible user interactions helped communicate the importance of catalyst programs around art, design and technology. Meanwhile, a vertical 'beacon' container, an inner courtyard, narrow cross-circulation corridors, and ample seating spots enable spaces for prospect and refuge, as well as spontaneous encounters and play.





Future-proofed Design:

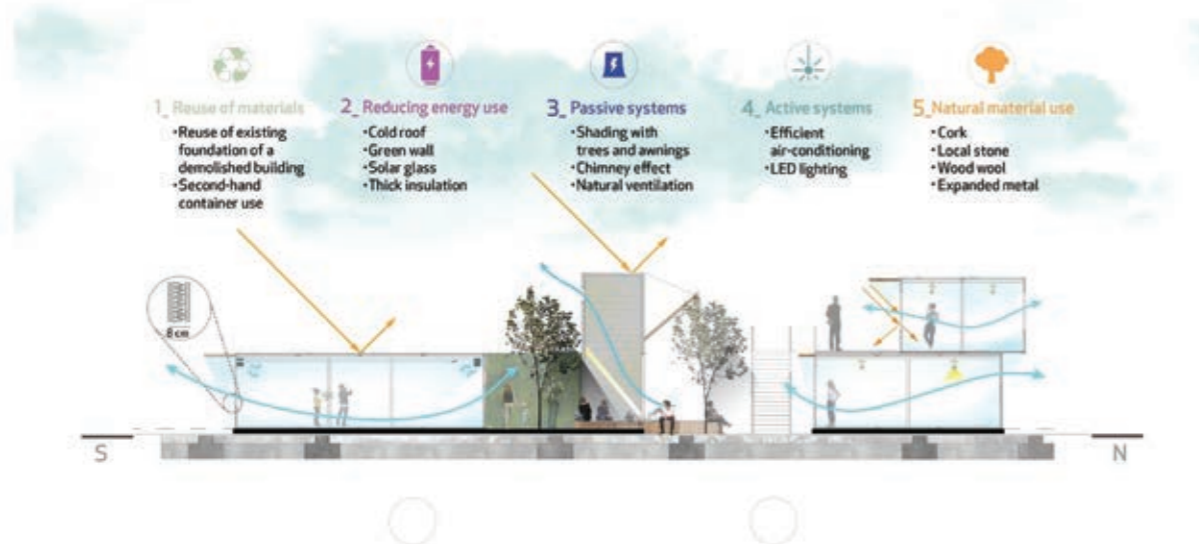
Given that adaptability and resilience of a core & shell building is its biggest asset in the long term, the project features multiple technical details such as exposed beams and columns, visible electrical trays, abundant plugs, high-capacity ventilation, locally controllable heating-cooling systems and supporting sub-structure to help build separators in the future. All these systems help easily modify spatial programs over time.

Programmatically, by placing interaction catalysts across the site, designing alternative layouts and modular furniture, envisioning sections of the container facades as a workable canvas for muralists and designing for easy dismantlement and relocation, the project becomes a manifestation of a building as a prototype, one that entails galvanizing a talented community in Izmir and beyond.

Ecological Design :

Aside from an exceptional amount of material recycling and reuse, the project exhibits a wide gamut of ecological strategies. By placing container modules with maximum north-south exposure and narrow cross sections, the design maximized the ability to use passive solar strategies coupled with natural ventilation.

Existing trees, optimally designed shading devices, solar coated southern windows, thick insulation, efficient air conditioning, natural materials such as cork, and LED lighting systems all helped minimize the building's environmental impact.





GLOBAL DIGEST:
all the highlights from the September edition of Maison et Objet



○ *Maison et Objet's September edition offered up a digestible smorgasbord of new product, with exhibitors coming from near and far. Pictured: notable newcomer Charlotte Juillard created a bed table and mirror with all the panache of a modern day Perriand*



○ *A new handcarved wood collection by Ilse Crawford for Bosnian brand Zanat included benches, trays and a table lamp*

Maison et Objet had a challenge on its hands this weekend. It kicked off on 'La rentrée', France's big 'back to school' day, and so with many people dragging their still sandy legs back to work, under blue skies and in 30 degree heat, there needed to be something really good in the Parc d'Exposition's shady halls.

While more concise in its offerings than the January show, the September salon did nevertheless provide a digestible smorgasbord of new product, with exhibitors coming from near and far – Korea, Taiwan and Japan made a good showing; Bosnia (wood-carving specialists Zanat teamed up with Ilse Crawford), Turkey (Mèzè innovated with a cooking pot featuring a magnetic knob) and Poland (new company TRE continues to grow) got a look in; while the local French market vied for dominance with Danish designers, who as usual had descended en masse.

The off-schedule roster continues to grow (affording fair-goers a bit of Parisian sunshine) with satellite exhibitions in stores, galleries and museums around town, and a large gathering of young designers and design schools were invited to show behind the very green awnings of the Cité de la Mode.

New notables from Maison's home turf included Charlotte Juillard – who established her studio in 2014, and for this show created a bed table and mirror with all the panache of a modern day Perriand – while young architects Pierre Mouton and Baptiste Chamourat, collectively dubbed Made With, have dipped their toes in the design arena with a collection of steel furniture, including a desk, chair and shelves. They seem to have tapped into a renewed interest in steel as a feature (rather than a component) of furniture, alongside Michaël Verheyden, who launched new steel and leather chairs.

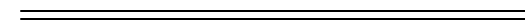


- Titled 'Touch', the range explores experimental and intricate carving patterns in different woods

Also of note from more established local names was José Lévy's collaboration with Japanese manufacturer Daiken, a beautiful collection of benches and tables called 'Moving Tatami'. Jean-Baptiste Fastrez played with texture and colour to dramatic effect at Tai Ping Carpets, while Olivier Gagnère showed a large collection of vibrant ceramics at Galerie Maeght.

Joining Danish staples Menu, Normann Copenhagen, By Lassen, Nomess and Eva Solo were a host of relative newcomers to the Paris scene. These included Moebe, who played with wood and elastic to produce practical small-scale designs; Handværk, led by former-TV-presenter-turned-designer Emil Thorup, who presented a sofa, tables and lighting; and Anour, a lighting collection from architect Arash Nourinejad, whose latest strip pendant hovers mysteriously over a table with no wires apparently powering it.

When it comes to recurring themes, coffee making kits abounded, whether slow-drip kits from the Japanese to pots and makers from the Italians and the Danes. Glassware was having a bumpy moment – ridged finishes were on show at Ferm Living, Klaar Prims and Eva Solo. And pink was the colour that kept on interrupting otherwise earthy and monochrome tones – at Nomess, Hartô and Tai Ping, most notably.



- Young architects Pierre Mouton and Baptiste Chamourat, collectively dubbed *Made With*, dipped their toes in the design arena with a collection of steel furniture, including a desk, chair and shelves

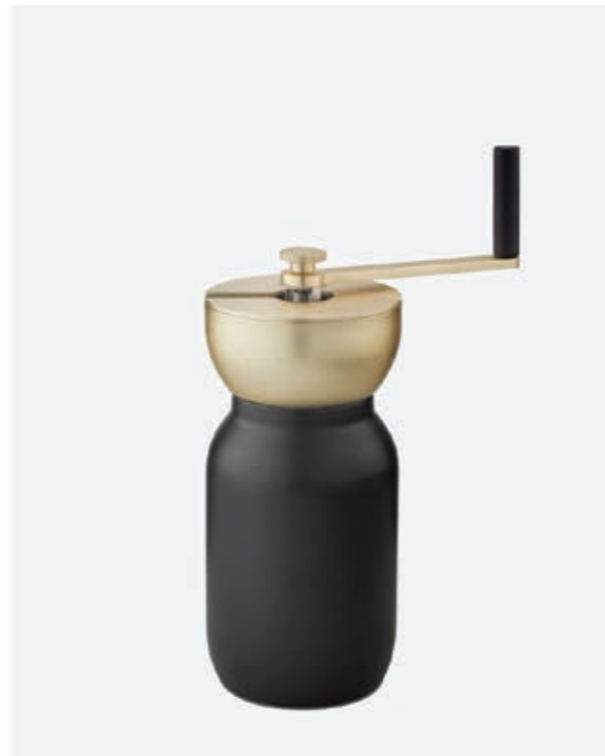


- Steel forms were also provided by Belgian designer Michael Verheyden, who launched new steel and leather chairs



○ A new Danish brand on the Paris scene is Handværk. Led by former-TV-presenter-turned-designer Emil Thorup, its collection comprised a sofa, tables and lighting

○ When it comes to recurring themes, coffee making kits in all their forms abounded. Pictured: a slow-drip kit from Japanese brand Kinto



○ A refined slow-brew coffee maker (pictured left) and bean grinder (right) from Stelton, in matt black stoneware



○ Cookware brand Mauviel 1830 collaborated with ECAL masters students on an innovative kitchenware range



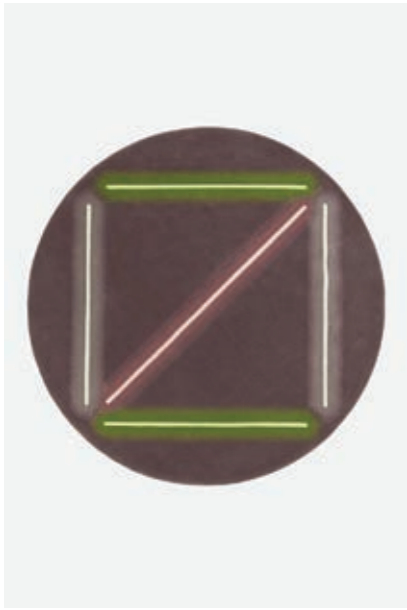
○ Pictured left: rigid glass forms from Klaar Prims. Right: cookware by Danish brand Eva Solo



○ José Lévy collaborated with Japanese manufacturer Daiken on a beautiful collection of benches and tables called 'Moving Tatami'



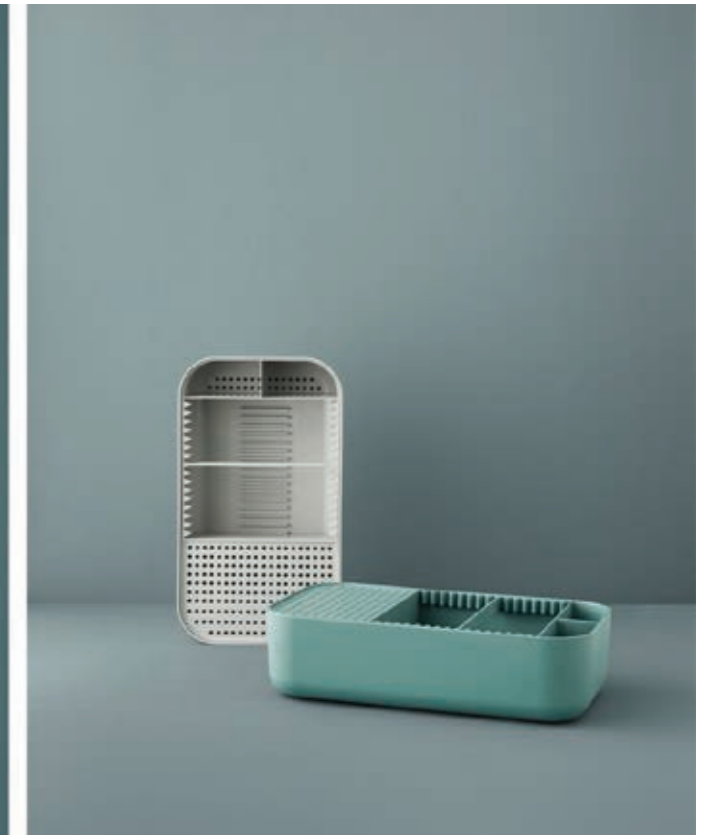
○ Olivier Gagnère showed a large collection of vibrant ceramics at Galerie Maeght



○ *Jean-Baptiste Fastrez played with texture and colour to dramatic effect at Tai Ping Carpets*



○ *New glassware by Ferm Living explored sharp rippled edges*



○ *Stelton's off-shoot brand Rig-Tig presented a new line of kitchen solutions*



○ *Also new on the block is Moebe, playing with wood and elastic to produce practical small-scale design*

Bulbs and brutalism:

*Bomma
presents a
new lighting
collection
inside
Berlin's
Czech
Embassy*



At the beginning, Czech glass maker Bomma was driven by a desire to present the unique glass technology first devised by its mother brand Bohemia Machine in the mid-1990s. Its innovative robotic glass cutting, replacing hand-made work, completely changed glass production, and this advanced technology has been exemplified through collaborations with both Czech and international designers, including Olgoj Chorchoj, Maxim Velčovský, Jakub Berdych, Rony Plesl and Arik Levy. Now, Bomma has shifted its production in new directions yet again.



As a tribute to the continuity of monumental Czech glass design and brutalist architecture, Bomma is displaying a new collection inside the Czech Embassy in Berlin, built in the period 1970–1978 by celebrated modernists Vladimír and Věra Machoninová



The company debuted its new lighting collection at Maison et Objet in Paris earlier this month

The company debuted its new lighting collection at Maison et Objet in Paris earlier this month. The diverse offering consists of seven series, designed by leading Czech practitioners. Olgoj Chorchoj developed experiments in free-blowing, eschewing moulds and creating a series dubbed 'Tim', conceived as giant glass bubbles in organic shapes. Meanwhile, Dechem Studio has created 'Phenomena', a lightly coloured collection of three fixtures in elementary geometric shapes with sophisticated brass hinges; and Jan Plecháč and Henry Wielgus (of Jan and Henry) found inspiration in everyday poetry and channelled traditional Chinese lanterns into inexpensive glass fixtures (called 'Lantern').

Young designer Edward Herrmann expanded his small series of 'Ignis' lamps; while Bomma designer and glass specialist Oto Svoboda created amorphous shiny fixtures called 'Soap'. Finally, Kateřina

Handlová, a recent graduate of Prague's Academy of Art, Architecture and Design (UMPRUM), re-developed her graduation work and proposed 'Shibari' and 'Tied-Up Romance', which combine pure crystal shapes with sophisticated handmade leather harnesses, in reference to the Japanese art of bondage.

As a tribute to the continuity of monumental Czech glass design and brutalist architecture, Bomma displayed the collection inside the Czech Embassy in Berlin, built in the period 1970–1978 by celebrated modernists Vladimír and Věra Machoninovi. The building is a superlative example of Czech brutalist architecture – conceived as a complex work of art, to connect architecture, design, craft, art and glass decoration.



Its advanced technology has been exemplified through collaborations with both Czech and international designers, including Olgoj Chorchoj, Maxim Velčovský, Jakub Berdych, Rony Plesl and Arik Levy

Olgoj Chorchoj developed experiments in free-blowing, eschewing moulds and creating a series dubbed 'Tim', conceived as giant glass bubbles in organic shapes



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The new offering is diverse, comprising seven series by leading Czech designers



Jan Plecháč and Henry Wielgus (of Jan and Henry) found inspiration in everyday poetry and channelled traditional Chinese lanterns into inexpensive glass fixtures (called 'Lantern')



Kateřina Handlová, a recent graduate of Prague's Academy of Art, Architecture and Design (UMPRUM), re-developed her graduation work and proposed 'Tied-Up Romance' (pictured) and 'Shibari'...

Young designer Edward Herrmann expanded his small series of 'Ignis' lamps for the collection



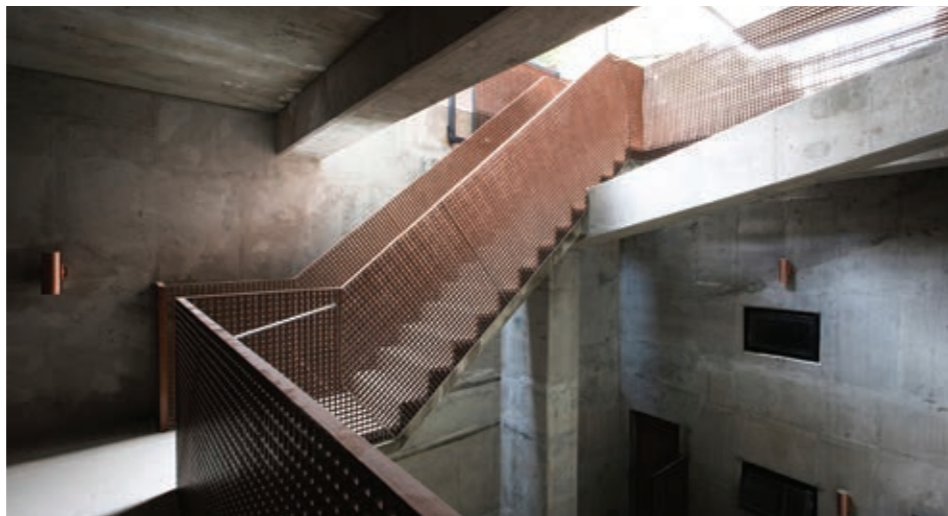
... The series combine pure crystal shapes with sophisticated handmade leather harnesses, in reference to the Japanese art of bondage

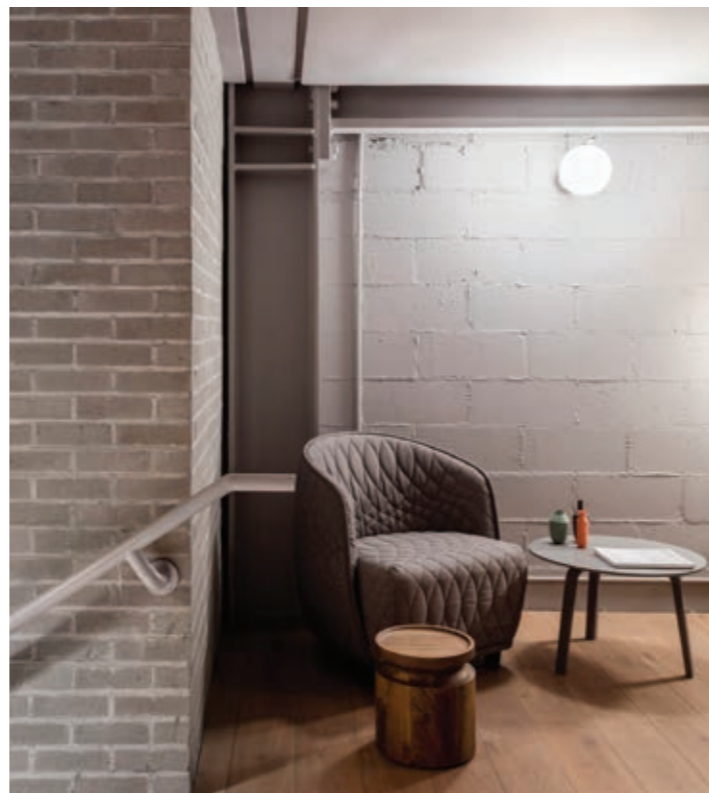




NUTRITION *for your ideas*

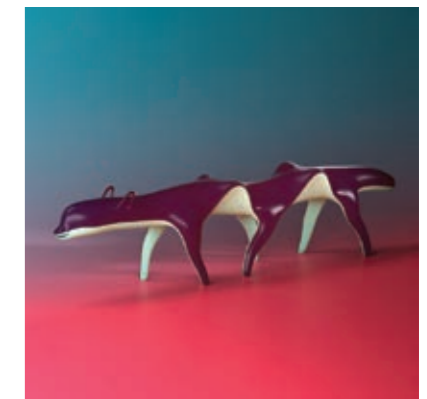
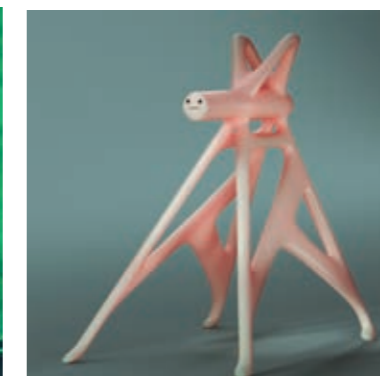
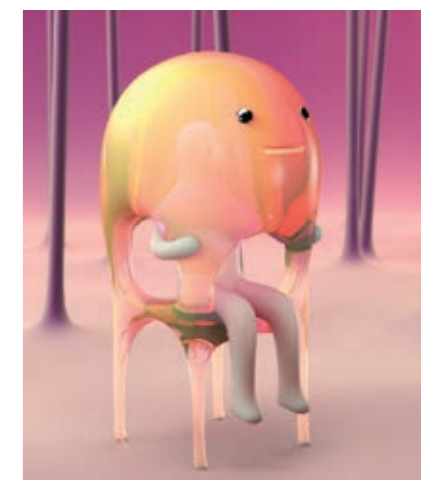
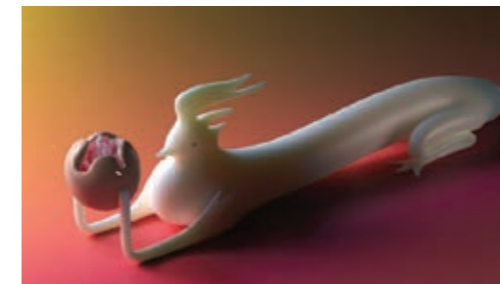


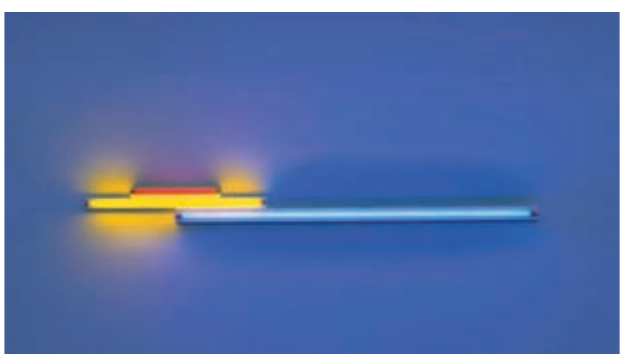
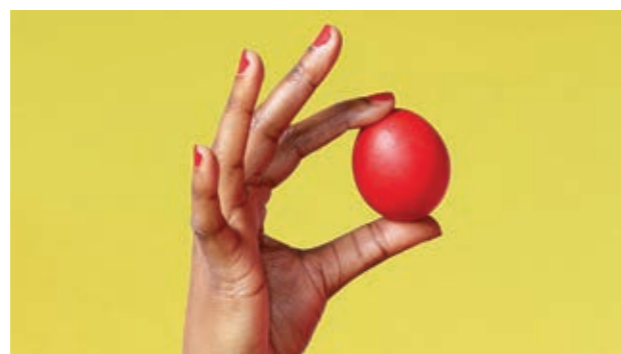
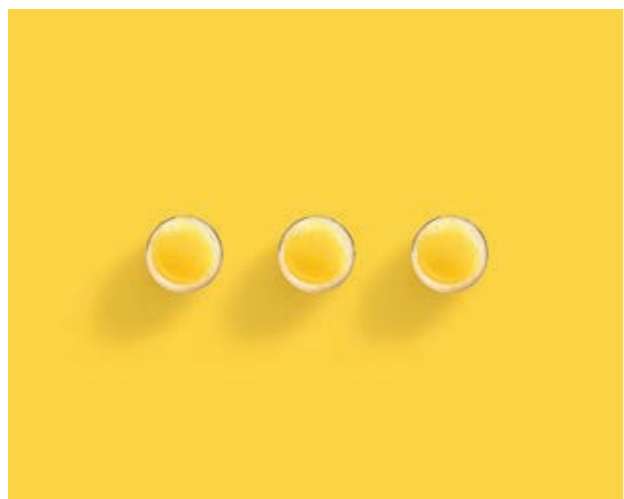
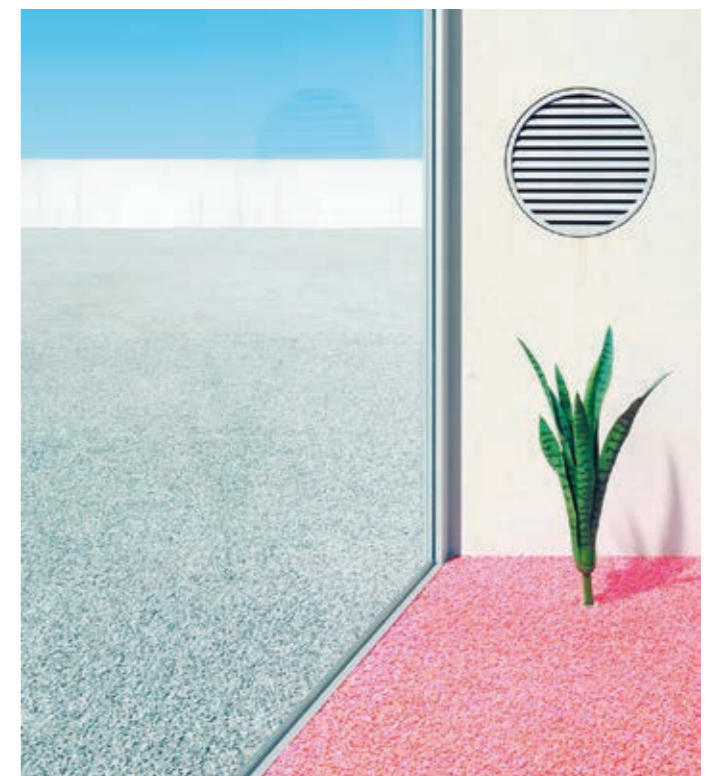
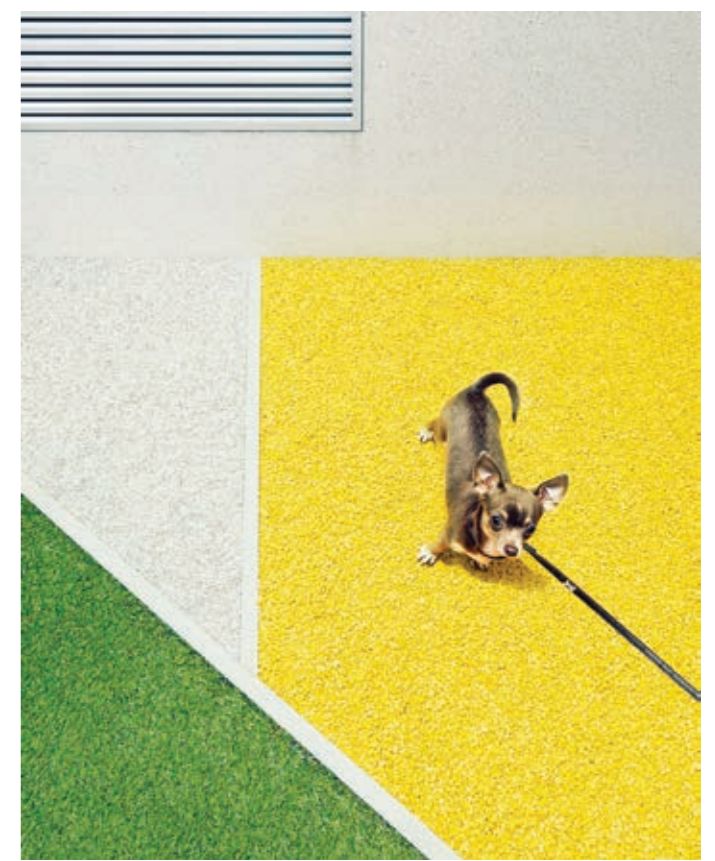


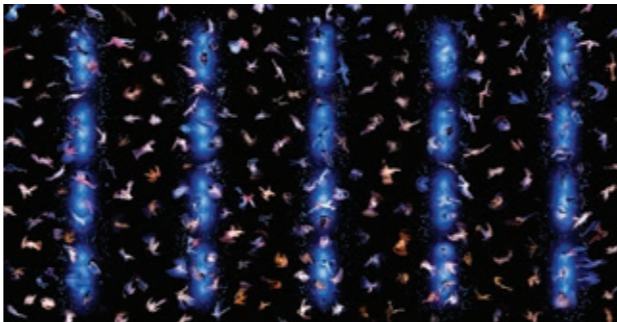
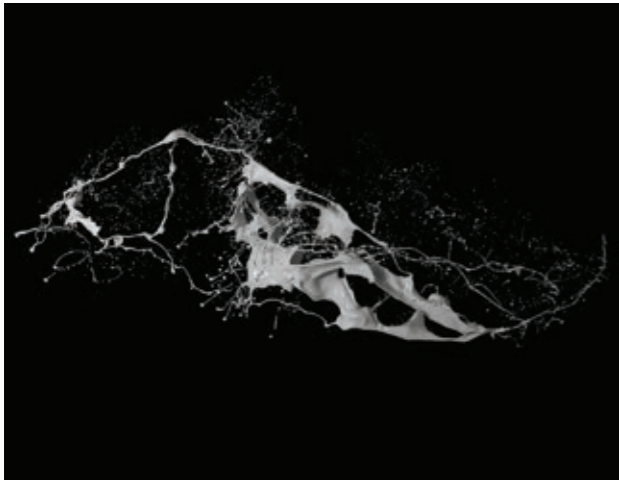


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by everything







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