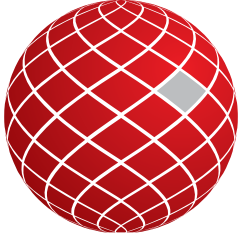




XONE
DESIGN 2022



CEMENT, GLASS, CERAMICS AND SOIL PRODUCTS EXPORTERS' ASSOCIATION

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From The Chairman

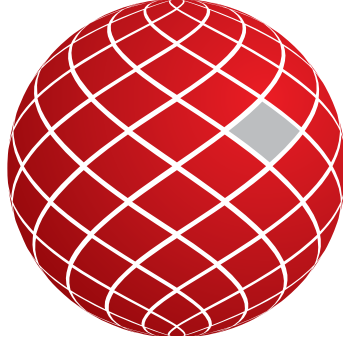
Today, the power of design has become the keystone of sustainable export. Türkiye is among the most important producer and exporter countries in the world in the ceramic, glass and cement sectors. One of the most important reasons behind this competitive advantage of our country has been its success in design.

As Cement, Glass, Ceramics and Soil Products Exporters' Association, we organized XONE Design Awards and XONE Design Competition in order to contribute to the development of design power of ceramics, glass and cement sectors. With the XONE Design Awards, we would like to congratulate our companies that have made a prestigious image for themselves not only nationally but also internationally with their successful designs. By organizing the XONE Design Competition, we encourage both the students and the professional designers and support their innovative designs which are environmentally friendly, sustainable, producible and can be applied to new living spaces.

With XONE Design Awards and Competition, which started with the aim of preparing our sectors for the future and giving them a unique identity, we set our sight on to be traditional and carry out our competitions to the international arena. On this road where we will grow together; we would like to express our gratitude to all our designers who showed interest in our competition.

Sincerely,

Erdem ÇENESİZ
Chairman



CEMENT, GLASS, CERAMICS AND SOIL PRODUCTS EXPORTERS' ASSOCIATION

Cement, Glass, Ceramics and Soil Products Exporters' Association is a semi-governmental organization representing cement, glass and ceramic producers and exporters of Turkey. With more than 2000 members, it is the only association gathering exporters.

The main objectives of the association are developing exports, finding new markets and increasing the share of the sector in existing markets. In accordance with these aims, the association established brands named Turkishceramics, TurkishGlass and Turkish Cement in order to strengthen the image of Turkish products abroad. In this context, the association is running activities such as design competitions, foreign expo organizations, trade delegations managing sectoral relations with local and international institutions and organizations and advertising on international media platforms.

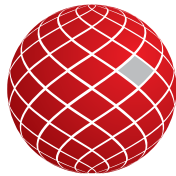
Cement, glass and ceramics sectors export to 200 countries that cover a wide range from the European continent to the Americas, from the Middle East to African countries. The sectors offer a unique customer experience with their increasing design capacity and customized wide product range. With the high production capacity, Turkish exporters have a sustainable competitive advantage in international trade.



ORGANIZERS AND PARTNERS



Republic of Turkey
Ministry of Trade



CEMENT, GLASS, CERAMICS
AND SOIL PRODUCTS
EXPORTERS' ASSOCIATION



Turkish
Ceramics



Turkish
Glass



Turkish
Cement



XONE DESIGN
AWARDS



AIM OF THE AWARD

“XONE DESIGN AWARD” is an award given by the Association to products that are produced and launched on the market or have been produced and have received their design registration and are in the market stage in order to improve the design strength of the ceramics, glass and cement industries in Turkey and increase their exports. In this context, the objectives of the award include;

1. To develop competitive solutions for the export of ceramics, glass and cement and to increase their competitiveness abroad,
2. To create solutions that will turn the opportunities and difficulties of the sectors into advantages,
3. To improve the Turkish image of the sectors abroad and to contribute to the development of the sector,
4. To respond to the demands of the end users and professional users,
5. In addition to exporting finished products, creating designs that will have a say in the world by advancing in competition and design,
6. To highlight the importance of design to the sector, to promote the design idea and ensure that the design is applicable.
7. To create awareness of the competitive advantages by disseminating the added value that can be achieved through industrial design,
8. To be a facilitator in the development of product designs with export potential,
9. To be pioneers in the development of products that can shape the future,
10. To develop innovative designs, strengthened by research and development projects and technological details, which are rational, original, aesthetic, functional and of good quality



CATEGORIES

“XONE DESIGN AWARD” is organized into 3 separate groups. These groups are as follows:

CERAMIC INDUSTRY

Ceramic tile and ceramic sanitaryware.

GLASS INDUSTRY

Architectural glass-decoration, glassware, glass packaging.

CEMENT INDUSTRY

Cement Alternative Building Materials and Decorative Products



JURIES



Cristina Carla Maria Bardelli

(WAU Architetti, Architect)

In 2004, she has been selected among the 100 best Polytechnic University students in Turin and Milan. Later, her graduation thesis on Philology of Restoration was awarded and published. She undertook an extensive research activity, both on a local and international level, and developed her expertise in architectural design, interior design and construction site management. She has published several scientific articles about architectural heritage and landscape restoration, and restoration philology. In 2012, she founded the Turin-based architectural office WAU, still working on architectural heritage restoration / interior design in the same firm.

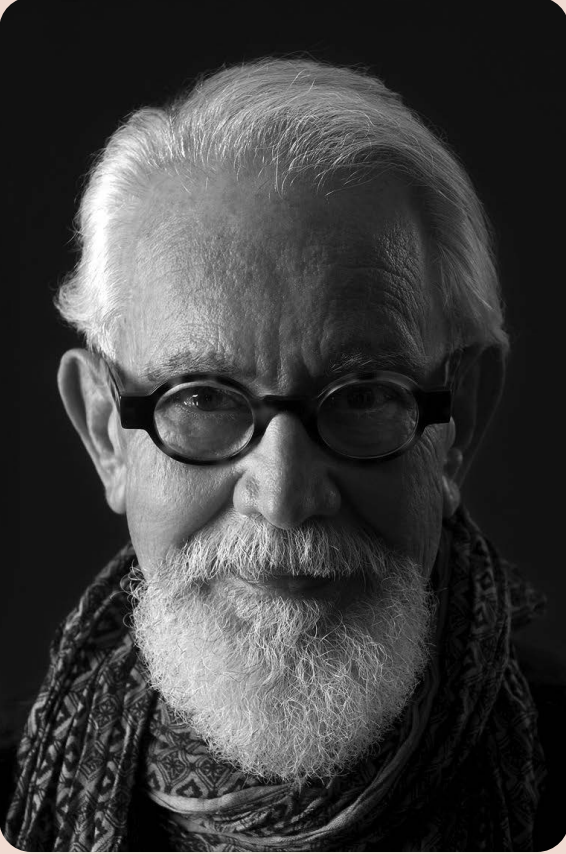
JURIES

Gülay Gamze Güven (Tasarım Üssü, Designer)

Gamze Guven, designer in Istanbul, studied industrial design in Middle East Technical University, graduated in 1987 and completed her MSc in 1990 in the Faculty of Architecture at the same university. She had worked for a decade both as a board member of the Industrial Designers' Society of Turkey (ETMK) various times and also she was the Vice-President of Creative Industries of Turkey between 2013-2015. Since 2016 she works as a part time instructor in Ozyegin University Department of Industrial Design. Since 1990 she has been working as design consultant and since 24 years she is the manager and creative director in her company Tasarım Üssü Ltd. With her team she is undertaking industrial design, food design and packaging design projects in different sectors for a number of local and international companies. The packages, foods and products which are designed by Tasarım Ussu have over 150 official design patents and has a significant amount of national-international awards.



JURIES



Mehmet Tüzüm Kızılcın (Ceramic Artist)

Born in 1941, the artist started ceramics in 1959 at his Füreyya Koral workshop with hobby works. Realizing that he should take his relationship with ceramics more seriously over time, he ended being student at the Faculty of Electricity at ITU and questioned the possibilities to study art ceramics. After his experiences in Eczacıbaşı ceramics factory - Taylan ceramics, he started his education in Werkkunst schule offenbach amain (in ceramic majors) in Germany. He graduated in 1965. He worked in the Gorbon-Işıl ceramic factory. In 1968 he founded his own workshop. Together with the management of his company, which has been producing under the name of Sersa Seramik since 1970, he worked as a trainer at Ege University Vocational High School in 1987 and in the department of ceramic and traditional handicraft tile Faculty of Fine Arts in Dokuz Eylül University, from 1989 to 2004. The artist has 22 solo exhibitions, 45 group exhibitions in Turkey and in other countries and numerous workshop events. The artist continues his duties as the head of Turkish Ceramic Association - WAG 'World Art Games' world art Olympics and Board Membership of International Ceramic Artist Association. He continues to ceramic workshop in his own atelier.

JURIES

Aslı Özbay

(TH ve İdil Architects, Architect)

Born in Ankara in 1964, Aslı Özbay received her BA in architecture from ex-Istanbul Fine Arts Academy (now MSGSU) in 1988 and her MA in restoration from METU in Ankara. At the beginning of her career, she worked in professional architectural organizations of Chamber of Architects, Association of Practicing Architects, Center of Construction & Industry and the Şevki Vanlı Architectural Foundation, working as a manager in the editorial department, organizing national exhibitions, congresses and award ceremonies.

She started working in Cappadocia in 2002, conducting the Mustafapaşa-Sinasos Master Restoration Plan, together with the TH-İdil Architecture and Urban Planning team. Since then, she has taken part in many restoration projects and applications in the region. Between 2010-2020, she has been the General Manager of Argos Construction and Atelier Argos, conducting many restoration applications, mainly in Uçhisar village of Cappadocia.

Özbay has presented in numerous architectural congresses and universities, to share her expertise in civil architecture of the Cappadociaregion. She coordinated several panels and conferences for the Argos Group, on the topics of architecture and restoration, the most recent of which is the "Heritage and Vernacular Architecture / Cappadocia Workshop" project, held in April 2019. She continues her professional practice as the partner of TH-İDİL Architecture office.



JURIES



Ali Osman Öztürk

(A Architectural Design, Architect)

Ali Osman Öztürk graduated from Middle East Technical University Department of Architecture in 1987, completed Master's Degree in Architecture in the same department. He took part in METU and Gazi University Faculty of Architecture Design Studios. A Tasarım Mimarlık, founded by Master Architect Ali Osman Öztürk in 1997; provides project services in mixed use, housing, culture - public, urban design, office, education, health and interior architecture. With an approach that attaches importance to the creation of quality living spaces, A Tasarım has carried out projects of different scales for the public and private sector since its establishment. Major projects include Armada and Development, Istanbul Financial Center Ziraat Bank Headquarters (with KPF), Ankara International Fair and Congress Center (with Gmp Architekten von Gerkan, Marg und Partner), Panora, Tepe Prime, Congressium, Via / Port and TOBB University of Economics and Technology. Conducting the project process together with investors, engineers and teams from different disciplines, A Tasarım continues its local and international studies within its corporate structure in Ankara and Istanbul offices.



AWARD WINNERS
Ceramic

AWARD WINNERS

Ceramic

VitrA LIQUID



ECZACIBAŞI YAPI GEREÇLERİ

VitrA Liquid

Tom Dixon, Design Studio VitrA

VitrA

Liquid is a unique collaboration between Tom Dixon and VitrA, bringing the British designer's philosophy of expressive minimalism to the bathroom. The collection evokes a sense of permanence with soft and rounded forms in durable white porcelain. Contrast and definition is delivered via a supporting cast of solid taps, showering solutions and iconic accessories. Expressive of function and instinctive in use, the comprehensive collection encompasses enduring ceramic silhouettes and shapely brassware and showers – an integrated system offset by harmonious furniture and a range of wall tiles.

Designed to stand the test of time, the Liquid collection provides the vision for the bathroom of tomorrow – defining a new standard in bathroom products for home, hospitality and commercial spaces. The lines of Liquid are unmistakably contemporary but also call on a forgotten sense of solidity – a permanence more often associated with the ceramics and engineering heritage of the Victorian era.

Expressive of self-care and wellbeing, the curves of Liquid's ceramics chime with robustly rounded brassware that is compellingly tactile and intuitive to use. Working in unity, the collection's generous proportions and materiality eradicate sharp edges from the bathroom. The fact that it's all incredibly easy to clean is a practical and enduring benefit of Liquid's smooth-edged aesthetic not to be overlooked.

The bones of this collection are the all-white ceramics, offset with signature chunky brassware in either gloss black or classic chrome finish – a quintessential and timeless core aesthetic for the bathroom. Extending sculptural ceramics beyond the traditional realms of basins and sanitaryware, the collection includes the unusual feature of a rotund moulded ceramic stool – for use in the shower or anywhere else in the home.

Liquid's brassware combines conical handles with exuberant tubular bodies. Easy to use and joyfully communicative of function, the range of taps and showers comes in two finishes: gloss black and chrome.

Liquid's washbasins span an expressive range from discrete inset solutions to wall-hung, countertop and freestanding options. Countertop options are designed to rest on Liquid's ultra-practical ceramic slab, and wall-hung variants can be paired with a ceramic pedestal.

The classic bathroom palette of black, white and chrome is complemented in Liquid's furniture options. Under-washbasin closed storage offers a choice of scalloped stripes of Scandinavian glass or the robust stamp of perforated black metal mesh. With internal shelves of glass, the units can be floor or wall mounted. An open-storage alternative introduces contrasting lozenges of blue glass shelving oversailing a simple frame.

Tom Dixon's signature conical theme is extended to expressive showerheads and controls – either wall or ceiling mounted. An integrated hand-held showering option makes use of an innovative, easy to use magnetic connection, while a floor-mounted outdoor shower provides solutions for poolside and garden use.

Liquid's soft monumental forms are unapologetically celebrated in the collection's rounded sanitaryware. All models make use of VitrA's Rim-ex rimless technology for superior hygiene performance. Bidets and WCs come in wall-hung or floor-mounted designs, and the urinal uses touchless technology.

AWARD WINNERS

Ceramic

VELERO



A journey from nature to the bathroom.
Unique design guided by the wind...

Velero appears with its extraordinary form inspired by nature. Reflecting the dynamic relationship of the wind, sea and sailing, this series shows the fluid and aerodynamic appearance of strong materials.

The washbasin and WC form of the series creates the perception of two products in glass and side view, adding pleasure to its extraordinary Velero WC form. The surfaces that can be easily cleaned without dirt and bacteria with its channelless flushing feature. The unique washing feature is realized by the ceramic material directing the water with its intense design. The product has the Aquaplan feature, which uses minimum water during washing. It provides a perfect function with only 3 liters of water.

The washbasin of the series, with its 8 mm edge thickness, makes this dynamic design more striking with its elegant lines. The 60 cm standard size washbasin, which can easily adapt to any space, creates the clean and spacious breeze of a sail on the coastline.

EGE VİTRİFİYE

Velero

Veli Demirer, Bertuğ Tabanlı



Velero

A journey from nature to the bathroom.

Unique design guided by the wind...

Velero appears with its extraordinary form inspired by nature. Reflecting the dynamic relationship of the wind, sea and sailing trio, the series allows the flexible and aesthetic appearance of strong material.

The washbasin and WC Pan of the series create the perception of two products in plan and side views, adding pleasure to its attractiveness.

Velero WC pan creates surfaces that can be easily cleaned without dirt and bacteria with its rimless washing feature. The rimless washing feature is realized by the ceramic material directing the water with its interior design. The product has the Aquasave feature, which uses minimum water during washing, it provides a perfect function with only 3 liters of water. Thanks to its slow closing and plug-in feature, the wall-hung toilet cover supports easy cleaning and completes the line of the product expertly.

The washbasin of the series, with its 8 mm edge thickness, makes this dynamic design more striking with its elegant lines. The 60cm standard size washbasin, which can easily adapt to any space, carries the clean and spacious breeze of a sail on the counter.

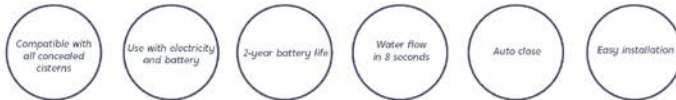
AWARD WINNERS

Ceramic

SENSOCLEAN



Properties



SENTIMENTI NEO WC COLOR PALLETTE



Sentimenti Neo WC combines stylish design of 10 different color options with functionality.



SLIM SEAT & COVER

The slim design of the seat & covers provides an aesthetic appearance.



QUICK RELEASE

The seat & covers can be easily removed and re-attached after cleaning.



SOFT-CLOSE

Seat & cover provides safe and silent use with its slowly closing hinge.



RIMLESS

Rimless is the removal of the duct on the inner surface of the standard toilet bowl to obtain a flat surface.



ISVEA

SensoClean

Ercan Erbaş, Eray Çaşın, Kerep Uçar



"L'architettura Italiana del Bagno"

Smart CleanWash

Smart CleanWash provides cleaning without touching any area with its sensor.

When it detects the user's hand, it starts the waterflow for 8 seconds.

Properties of Smart CleanWash

- Compatible with all concealed cisterns
- Use with electricity and battery
- 2-year battery life
- Water flow in 8 seconds
- Auto close
- Easy installation

WC Properties

Sentimenti Neo WC Color Palette

Sentimenti Neo WC combines stylish design of 10 different color options with functionality.

Slim Seat&Cover

The slim design of the seat& covers provides an aesthetic appearance.

Quick Release

The seat&covers can be easily removed and re-attached after cleaning.

Soft-Close

Seat&cover provides safe and silent use with its slowly closing hinge.

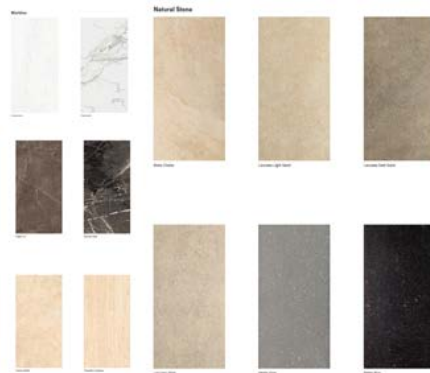
Rimless

Rimless is the removal of the duct on the inner surface of the standard toilet bowl to obtain a flat surface.

AWARD WINNERS

Ceramic

UNIQ



KALESERAMİK

Uniq Bathroom Furniture

Başak Ergin



Uniq

We use it in our Sink and furniture product groups in the Uniq Series. sinterflex ceramic material is used, It is 3mm thick. In the Uniq series, we created furniture and washbasins by laminating sinterflex with water-contrast.

It has been shared in the images as standalone with its own sink.

Its thinness provides flexibility, lightness and ease of application to the product.

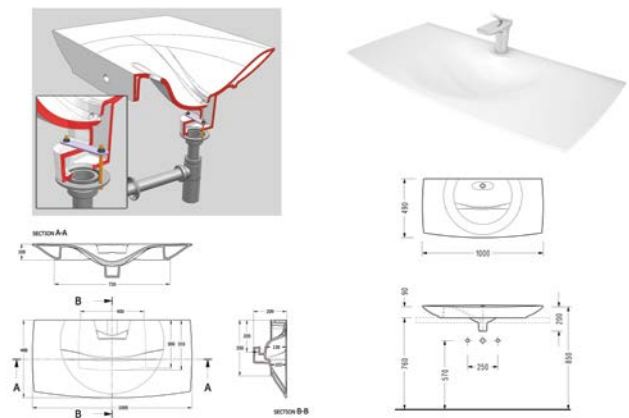
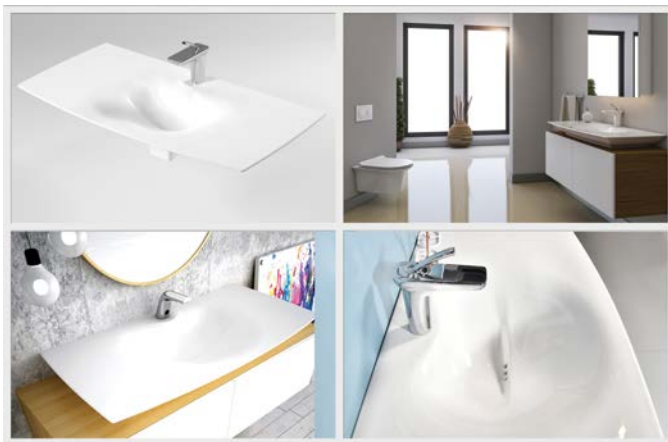
Surface alternatives are matte, glossy and there are different pattern and color alternatives.

The superior physical advantages of Sinterflex We used it in Uniq series products. Especially lightness, antibacterial structure, durability, environmentally friendly etc.

AWARD WINNERS

Ceramic

PURITY BASIN



MATEL / SEREL SERAMİK

Purity Basin

*Zafer Doğan, Ali Yıldız, Selen Usta***SEREL®****Purity Sink**

SEREL PURITY; while it changes the current basin perception with its unique bowl form, it also includes the gateway of water for its return trip in an invisible way, and this gives the user a new flow perception and esthetics. Two shelves on two sides of basin comfort for use.

SEREL PURITY with its “SEREL Hygiene+” surface technologies, is cleaned easily and provides maximum hygiene.

SEREL PURITY, which has the domination of soft forms, invites the user into futurism.

Difference And Innovation

While extraordinary design of waste water hole provide different solutions in terms of the functionalities, it is amazed its user. The bowl is clean and pure thought to secret waste water hole.

Benefits For User

Purity basin, satisfies the users’ requirements with its functionality and thanks to its unique design, creates extraordinary ambiance in the bathrooms. Users and maintenance guides, 10 years of warranty document given together with the products.

Health And Safety

Purity as designed with the conformity Turkish and European standards. Before the products are sent to users, all safety requirements are controlled. “CE” certificated basin provides hygienic surfaces to its users by “SEREL Hygiene+” technologies.

Aesthetics

Although the outer shape angular the design of reservoir has smooth curve lines. Purity’s design is aimed to satisfy its users as ergonomically and functionally. It boosts its users by giving exotic aspect, pure but meaningful concept in the bathrooms

Design For Production

Purity is produced with the conformity of certificate of customer satisfaction, total quality, environmental, occupational health and safety management system. Purity produced by “Fire Clay”. The surface glazing has antibacterial technology.

Maintainability

The surface glazing has antibacterial technology “Hygiene+” which can be used for years. When the purity expected usage period has been completed, it can be used as detritus or as raw material of fire-bricks.

AWARD WINNERS

Ceramic

SAVAK



NG KÜTAHYA SERAMİK

Savak
Bilgi Kaya



Instead of the weirs used as plastic-based overflow grates at the pool sides, a solution was presented by producing a weir made of ceramic material.

The nature-friendly weir is produced from recycled ceramic materials, thus contributing to sustainability. The product designed for all weather conditions; Thanks to its 20 mm thickness, it has high fracture and impact resistance. It is also resistant to chemicals and fire, hygienic and easy to clean.

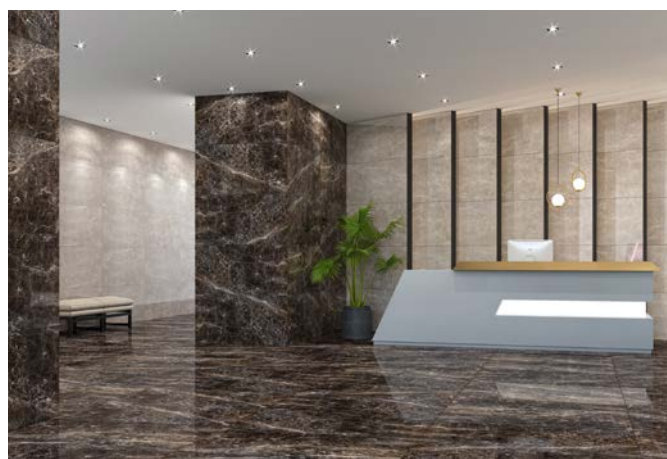
In plastic weirs, the feet of individuals may accidentally slip into the weir, which can cause various injuries. Ceramic weir is very safe against accidents and possible injuries.

Offering different size and pattern options, the product can be cut and designed in desired shapes. It provides integrity in living spaces by allowing the use of patterns, textures and colors suitable for the space. Especially for the pool area, an elegant and aesthetic appearance is obtained by producing tiles in the desired design. Ceramic weir, which brings a different and innovative perspective to the sector; It can be used safely in wet areas such as spa, pool, Turkish bath, bathroom, hotel kitchen, cafeteria, thanks to its anti-slip feature.

AWARD WINNERS

Ceramic

60X120CM CERAMIC WALL TILE



SERANİT

60x120cm Ceramic Wall Tile

*Elif Ubay, Ufuk Polat, Ayşe Öykü Berberoğlu, Aydın Şölenay,
Furkan Aksoy, Ahmet Arslaner, Serdar Işıktaş***60x120cm Ceramic Wall Tile**

It is the largest wall covering ceramic tile with the dimensions of 60x120x0.9cm, produced for the first time in Turkey and in the world. During the production phase, 60x120 ceramic wall tiles consume less energy compared to 60x120cm porcelain products. It can be cut and drilled easily in application to the wall. It is environmentally friendly as CO₂ emission produces less waste. There is less cost and convenience in the procurement of the raw materials in the body recipe.

With the 9mm thickness of the low-density body, there is less load on the structures and walls.

It is 20% advantageous compared to similar size porcelain tiles due to less cost in transfer and transportation. In addition, since there is no shrinkage

of 7% - 8% during firing, as in porcelain tiles of comparable sizes, it provides the opportunity to prevent possible errors in digitally printed patterns.

It offers a wide use of color space and color gamut, due to the sintering of the glaze at a lower temperature (1125 degrees), in obtaining the precision of the digital printed pattern.

There is no need for nano-polishing filling processes, which are used for "polishing" and scratch defects applied after polishing, which is an inevitable application in obtaining a glossy surface in 60x120 porcelain tiles.

It can be used in all kinds of interior, residential, public areas and all wall applications including wet surfaces.



AWARD WINNERS
Glass

AWARD WINNERS

Glass

SIRMA ECO-FRIENDLY



TÜRKİYE ŞİŞE ve CAM FABRİKALARI AŞ

Sırma Eco-Friendly 33CL & 75CL Su Şişesi Ailesi

Fiiz Cömert

The Sırma brand, which has the most natural spring water and mineral water resources in Turkey, is sent to approximately 36 countries in 4 continents. The new glass packaging is integrated with its design being environmentally friendly and being the lightest among its kind. We proudly took on our mission, which adopts sustainability as a principle and focuses on protecting the ecological balance, at every point of design.

“We have become a pioneer for future generations with our respectful stance towards nature.”

In the design process, which started with the mission of Imagine-Design-Analyze, ULW Sırma-ecofriendly Water bottle family was designed as 75cl and 33cl. volumes, taking into account the consumer usage habits. Its feature of being the lightest in the beverage industry it competes with, which has been proven with the support of computer simulation, and thus the originality of the design has taken a step forward.

Being environmentally friendly, using ~31.4% less glass compared to its recent product, with a 24,7% low carbon footprint, the ergonomic form of the 75cl bottle design provides optimum benefit both to consumers and contributes to the sustainability of the brand itself. Using ~17.8% less glass compared to its recent product, with a 14% low carbon footprint, the self-confident form of the 33cl bottle design harmoniously integrates with the 75cl design. The natural source of water is reflected in the essence of the simple and elegant design. The general form is strong and self-confident with its retro style and modern touches. Having a fluid form with its wide shoulder structure also provides easy grasp and carry.

“It is proof that aesthetic differentiation provides the effect expected from the design, as it accommodates contrasts at the same time.”

This original glass packaging has succeeded in creating a perfect whole with its nostalgic form reflecting the historical flavor inside and its modern label. This original design has succeeded creating a perfect whole with its nostalgic form & modern label reflecting the historical flavor inside.

Since the design is made of glass material that protects the product in the healthiest way, it is a 100% sustainable product. With the aluminum twist & open cover used, It can preserve the natural structure of the product for a long time.

It is a light and robust product with a design created after various analyzes. In logistics with appropriate technical measures, the carrying capacity of the product is high. With its ergonomic structure, it ensures safe usage. With its environmentalist motto, it has become a preferred product on many platforms.

After usage, both bottles could be peeled from the labeling easily and recycled for new glass products. The metal capping also could be easily recycled after being removed from the bottle finish. Both returnable paper and plastic labeling are suitable for the product family.

AWARD WINNERS

Glass

SKATEBOARD



YORGLASS CAM SANAYİ TİC. AŞ

Skateboard

Merve Yorgancılar Işıtmak, Esra Nur Avcılar, Özdiñ Özdemir

The glass skateboard product that comes from Yorglass's culture, with the passion of making glass the sustainable product of the future, came to life with the theme of a transformable world. Inspired by the recycling of glass, this product is offered for reuse with customer-specific designs and unique ideas for collections. Combining the power of aesthetics, environment and transformation, glass skateboards also benefit from production processes developed to keep user safety at the highest level. With the special heating system in the tempering process, the glass is brought to temperatures of 600-650 degrees, and it is cooled with air suddenly, increasing the durability of the product, thus making it harder to break. The product, which may break as a result of the potential high impacts it may receive, is prevented from causing injury by breaking into very small and blunt pieces. Thus, user security is kept at the highest level.

Glass, which is the most sensitive product of the industrial sector, is one of the rare materials that can be both reused and endlessly recycled with an infinite life span. Because of this special use of glass, it is of great importance for circular economies. It reduces waste and carbon dioxide emissions and provides enormous raw material savings.

Glass, which is the essence of our work at Yorglass, comes to life in different forms in our lines every 3 seconds. Yorglass provides B2B services to its customers in the sub-industry sector. It has been produced by adopting the curved, curling stage, which is among the production techniques of bus glass, from the waste glasses that occur during production, adding value to glass skateboards in order to offer them to its customers in the B2B sector.

It is aimed to emphasize the theme of sustainability for the future with patterns inspired by nature, developed in the Yorglass Satina family to emphasize the power and continuity of the environment. However, upcycling, in other words, proves that the concept of "upcycling" can add value to products that are characterized as waste in industrial products. In order to ensure the continuity of innovative and creative work in the later stages of the product, it is also aimed to support the artistic work of young people by bringing them together with designers and architects in the relevant field and to encourage them to work on issues that will benefit the society.

The product is designed as a common product for all groups of people with different characteristics in the society, regardless of the physiological characteristics, age, gender, social and educational level of the individuals. Trust and personal safety are prioritized in the design. Within the scope of this, it has been ensured that the physical environment can be used comfortably, safely and independently by all user groups.

Global brands, especially in the retail sector, in-store, home, restaurant, hotel, etc. it is intended to be used as a concept product in interior and exterior decoration of areas and in sports shops. It is aimed to present the product, which also adapts to the ongoing skateboarding trend around the world, to relevant collectors and users.

In the upcoming period, glass, as a healthy and sustainable product, will continue to play a leading role in every technology to be developed in the world, in every production to be made, in art and science. Yorglass glass skateboards are designed for anyone who believes in their own strength, balance and imagination.



XONE DESIGN COMPETITION



AIM OF THE COMPETITION

The XONE DESIGN COMPETITION is organized by the Association for the Ceramics, Glass and Cement Industry in the categories of Professionals and Students.

XONE DESIGN COMPETITION invites the designers of today and tomorrow to offer environmentally friendly, sustainable, manufacturable and innovative designs that can be easily transferred to new living spaces by considering the opportunities presented by new materials, changing living spaces and needs, and the structure of the industry.

“XONE DESIGN COMPETITION” is an idea design competition opened by the Association in order to improve the design power of the ceramic, glass and cement industry in Turkey, and to increase its exports. In this context, among the objectives of the competition;

1. To create competitive solutions in ceramic, glass and cement exports, and to increase competitiveness abroad,
2. To create solutions that will turn the opportunities and difficulties of the sectors into advantages,
3. To raise the Turkish image of the sectors abroad and to contribute to the development of the sector,
4. To respond to ultimate consumer and professional user requests,
5. In addition to exporting finished products, creating designs that will have a say in the world by getting ahead in competition and design,
6. To emphasize the importance of design for the sector, to encourage the design idea, and to ensure that the design is applicable.
7. To create awareness about the advantages to be gained in competition by disseminating the additional added values to be gained by industrial design,
8. To be an intermediary in creating product designs with export potential,
9. Bringing together the young dynamic designer candidates who are interested in the sector with the manufacturers in Turkey,
10. To be a pioneer in the development of products that can have a say in the future,
11. To bring designs which are innovative, strengthened by research-development projects and technological details, rational, original, aesthetic, functional, compatible with quality conditions, producible, applicable, ensuring user safety, environmentally friendly, compatible with human and environmental health conditions, providing ease of using-carrying-transportation-storage-disassembly and assembly, while ensuring efficient use of materials and energy during production and usage.

CATEGORIES

XONE DESIGN COMPETITION" is organized in 3 different categories and 6 different sub-product groups. These are:

CERAMIC INDUSTRY

1. Ceramic Tile: Ceramic tile is a finishing material fixed to vertical or inclined surfaces with mortar or adhesive material. Its quality depends on where it will be used. Surfaces such as walls or floors to be covered with ceramic materials must have flat and solid surfaces to carry the materials. Elastic and movable surfaces are not suitable surfaces for covering flat coating material. For this reason, the surfaces to be coated must be a masonry material such as concrete, stone, brick, mortar, etc. It is mostly used in two types as floor covering and wall covering. Different texture or pattern designs, effective use of products indoors and outdoors, and development of usable and original ideas for aesthetics are expected.
2. Ceramic Sanitaryware: These are sinks, washbasin feet, toilet bowls, reservoirs, bidets, urinals, squatting wc, sinks, bathtubs, shower trays which are made of ceramic and generally used in bathrooms and toilets. Products that stand out with their material technology and color features, comply with universal design criteria, in different shapes and sizes, highlighting the hygiene are expected.

GLASS INDUSTRY

1. Architectural Glass-Decoration (Texture/Pattern): Transparent or colored float glass, ultra clear float glass, laminated glass, reflective glass, frosted glass, painted glass and mirrors are decoration glass products. It is expected to develop designs for the combined use of products, different texture or pattern designs, and original ideas for the decorative use of the products indoors and outdoors.
2. Glassware: It includes automatic and handmade products made of soda lime, crystalline and borosilicate glass meeting the needs of three different sectors: home, catering and industry. It is expected to develop an aesthetic, functional, plain and decorated product design that demonstrates the beauty and durability of glass, and suitable for today's needs and trends in beverage, desktop and kitchen categories.
3. Glass Packaging: Glass Packaging is a protective material used to ensure safe transportation of a product in the distribution chain extending from the producer to the consumer. Glass packaging is the symbol of naturalness and health among packaging types, and is preferred in terms of seeing the product thanks to its transparency and clarity.

4. All kinds of closable glass materials that preserve alcoholic and non-alcoholic beverages, food, milk, pharmaceuticals and cosmetics, and also appeal to the accessory sector are considered as glass packaging. Glass packaging, with its organic and inorganic printing possibilities, is the element that gives the last impression on the shelf, which is the last link in the communication chain of the product and brand with the consumer, gives the final message to the consumer, and is mostly the decision maker. Glass packaging is an environmentally friendly, 100% recyclable, sustainable type of packaging, non-reactive, and does not interact with the product it contains in any way. Glass packaging is elegant and stylish, it is the premium face of the brand. It is expected to develop a product design that reflects the aesthetics, health and functionality of glass in accordance with today's bottle and glass jar trends.

CEMENT INDUSTRY

Cement Alternative Building Materials and Decorative Products

Concrete contains aggregate (sand, pebble, crushed stone), cement and water, with or without the addition of chemical and mineral additives, and it is mixed homogeneously in accordance with the production technology. Concrete is one of the most important construction materials, which initially has a plastic consistency and gains strength by solidifying and hardening over time. By using concrete as a material, it is aimed to reveal innovative design models, to improve the perception of concrete, and to expand its usage area.

Decorative products, alternative building materials, etc. designs that reveal different aspects of the material are expected.

All of the above-mentioned groups must comply with the requirements of the modern line, be aesthetic, innovative, hygienic, suitable for human health, exportable, energy efficient and provide added value to the sector. Materials, all necessary accessories and other technological materials can be used in the projects to be presented for the designed products.



JURIES

Student Category



Aktan Acar

(Assistant Professor, TOBB ETU,
Department of Architecture)

He received his bachelor's degree in 2000 and his master's degree in 2003 from METU Department of Architecture. In 2004, completed M.Arch in Advanced Studies in Architecture Program at the Swiss Federal Institute of Technology (ETH Zürich) Department of Architecture. Continued PhD in Educational Psychology program at Ankara University. Earned his PhD degree at Çankaya University in 2015.

He participated in the Child and Architecture studies of TMMOB Chamber of Architects Ankara Branch, and became a participant and coordinator in national and international workshops. Conducted the research and compilation of the initial collection of the METU Science and Technology Museum. Gave lectures at Gazi University and Çankaya University Architecture Departments. Since 2016, Full time Assistant Professor at the TOBB ETU Department of Architecture. Running the Basic Design Studio. Previously, run architectural expression, expression and presentation techniques courses. He has received degrees, honorable mentions and purchasing awards from national and international architectural project competitions with different teams. He works on the use of neuropsychological tests, virtual, augmented and mixed reality technologies to monitor the visual-spatial perception and skills of architecture students. Continuing his research on the effective use of game-based learning environments and game platforms such as Minecraft Education Edition in architectural design education, Acar conducts climate change workshops where he brings university and primary school students together. Aktan Acar, who was the Secretary Member of the 1927 74th Term Board of the Architects Association, is a Vitruvius researcher and a reader of De Architectura.

JURIES

Student Category

Prof.Dr. Ece Ceylan Baba (Dean, Prof. Dr. Yeditepe University, Faculty of Architecture, Department of Architecture)

Ece Ceylan Baba completed her undergraduate education at Mimar Sinan Fine Arts University Department of Architecture, her graduate education at Yeditepe University Architecture Department, and her doctorate degree at Mimar Sinan Fine Arts University Architecture Design Problems Program.

Ece Ceylan Baba, who became an associate professor in 2016 and a professor in 2021, is a faculty member at Yeditepe University, Faculty of Architecture, Department of Architecture. She has been the Head of the Department of Architecture at the same university since May 2017 and the Dean of the Faculty of Architecture since July 2021.

In the academic field, she works on architectural utopias and dystopias, high construction, globalization, user participation, environmental and urban psychology, housing typologies and the concept of loft; she continues her research, research and publications in these fields.

She has three books titled Architectural Utopias in Search of the Ideal City (December 2020), Design Democracy and Istanbul (September 2012) and Loft: Loft Architecture in the Transition Process from Modernism to Postmodernism and Its Reflections in Istanbul (April 2015).

In addition to her academic studies, Ece Ceylan Baba, who continues her professional career as the founding partner of Baba Architecture, is a Member of the Board of Directors at the non-governmental organizations IMSAD and TUCSA.



JURIES

Student Category



Sertaç Ersayın (Industrial Designer)

Mr. Ersayın graduated from METU Faculty of Architecture, Dept. of Industrial Design and Koç University MBA. He worked as an Industrial Designer and Project Developer, Design Manager and Design Director at Engineering, Technology and Product Development Developments at different managerial levels and later worked in China and HK as the Far East Director. Ersayın, who later served as the Vice President of Design and Innovation at Kale Group, took part in developing systems and products in the fields of holistic bathroom projects, coating materials and furniture, in addition to his experience in white goods, small household goods and consumer products. He still provides consultancy and design development services in many different areas of design in his firm, which he is the founder of. He also believes in the driving force of design in the process of local and national development and its power that focuses other disciplines on a common goal and sticks them together like glue. Ersayın, who also works for the creation of design strategies within the national development policies, has worked with the Chinese Government and Local Administrations for about 2 years and has undertaken tasks in the Made in China and Designed in China transition process of China. Ersayın, who has duties in many national and international committees, think tanks and commissions, conveys what he knows to the business world and students through conferences, speeches and workshops in various cities of the world, and continues to learn from them, and draws attention to the problems of the use of limited resources of our world and the aging population. He serves as a board member of WDO (World Design Organization) and president of Industrial Designers Society of Turkey (ETMK).

JURIES

Student Category

Pınar Gökbayrak

(PAB Architecture, Architect)

She is the co-founder of PAB Architects with her partners Ali Eray and Burçin Yıldırım since 2007. After completing her secondary education in Üsküdar American Academy, she graduated from Istanbul Technical University Faculty of Architecture in 2004. During her undergraduate years, she studied in Eindhoven Technical University. She conducted her postgraduate studies at Istanbul Technical University and was awarded with her thesis by Architecture Foundation in 2nd Architectural Researches Anthology.

Besides her awards in national and international competitions, her articles and projects are published in various architectural magazines and books. She is also the recipient of Arkitera Young Architect Award in 2015. She was invited to “Architects Meet in Fuori” presentations in 13th Venice Architecture Biennale. She was the editor-in-chief of Betonart magazine in 2003-2012. She has been a jury member in various universities and lectured in Osmangazi University and in Istanbul Technical University. She is currently lecturing in Özyeğin University in her design studio. Her main interest areas are innovative learning environments, educational buildings and interdisciplinary approaches.



JURIES

Student Category



Şule Koç

(Sule Koc Design, Designer)

Şule Koç graduated from Middle East Technical University, Department of Industrial Design in 2004. After working as a design director in multidisciplinary design studios for 7 years, she established a design studio under the name of Şule Koç Design, which focuses on product and spatial design. Her designs received international awards such as Red Dot Design Awards and German Design Awards. The studio provides design and design consultancy services to international companies from various industries including furniture, lighting, building elements and transportation. She has been working as a part-time lecturer at Özyeğin University Department of Industrial Design since 2018.

JURIES

Student Category

Nilüfer Kozikoğlu

(Urban Atelier – Nilüfer Kozikoğlu
Architecture, Architect- Designer)

Nilüfer Kozikoğlu: graduate of Mimar Sinan University, Istanbul, 1995, masters-degree in architecture and urban design from Architectural Association, School of Architecture, London, 2003. She runs her practice at Tuşpa NK agency for architecture, research and production at Urban Atolye.

Designer featured in the Istanbul selection of the Adorno International platform for collectible design, her patent-pending concrete shells system Alveosis in collaboration with Fibrobeton and UA has been presented in IASS, MIT, and Digital Concrete conference, ETH. Selected for the Istanbul-London architectural exchange program by Architecture Foundation, 2009 some of Kozikoğlu's major projects are German Red Cross Hospital, Masterplan Works for Bakırköy Psychiatry Hospital, IU Hospitals feasibility study, 100-bed Kayseri Psychiatric Hospital. She taught at graduate and undergraduate levels as adjunct professor at KadirHas, İzmir University of Economics, Yıldız and Istanbul Technical Universities, currently holds 4th year studio and seminar course on computational design at Bilgi University. She is coresearcher at the TUBITAK granted Spacechase application for architectural design and gaming co-run by the architectural Department, ITU and Tuşpa. Winner of architectural competition awards, such as the second prize in international Bandırma Design Park Competition, Kozikoglu has exhibited in venues as International Architectural Biennale Antalya, Istanbul Contemporary, Salt, Superstudio MDW and London Design Festival.



JURIES

Student Category



Dürrin Süer

(M + D Architecture, Architect)

She graduated from the Faculty of Architecture, Dokuz Eylül University in 1987. She completed her master's and doctoral studies at the same school. Between 1987 and 2007, she worked as a lecturer at DEU Faculty of Architecture. Since 2007, she has worked as a full-time architect at M plus D Architecture, of which she is a founding partner. In the process, the team was deemed worthy of the 13th National Architecture Building Award and the 5th Turgut Cansever International Architecture Special Award. She has also received various awards in national architectural competitions. She has written articles in various journals, participates in many events as a speaker, works as a studio director in architecture schools and is a jury member in competitions.



JURIES

Professional Category



Dr. Onurcan Çakır

(Onurcan Çakır Architecture, Architect)

Onurcan Çakır was born in İstanbul and he graduated from İstanbul Erkek Lisesi. He received his B.Arch. (2009) and M.Sc. (2012) degrees from İTÜ. During his master studies about Architectural Acoustics at İTÜ in Environmental Control and Construction Technologies Programme, he spent one year at Vienna University of Technology - Department of Building Science and Technology for academic purposes. Between 2012 and 2018, he worked at İYTE - Department of Architecture as research assistant. In 2019, he received his PhD degree about architectural acoustics from İYTE. His study topics are acoustic comfort, room acoustics, noise control, soundscapes and architectural design. Since 2018, he has been working as a part-time Lecturer Dr. in İzmir University of Economics, and teaching architectural acoustics elective course and 3rd year architectural project studio. His built architectural project Barbaros House was selected for Turkey's Architecture Anthology 2015, awarded the Jury's Special Award in 4th İzmir Architecture Awards (2017) and exhibited in the "Housing Construction in Turkey: Contemporary Tendencies and The Traces of Modernism" exhibition in Berlin Chamber of Architects (2019). He was selected for "GEMSS'21 Emerging Architects Selection & Exhibition" in 2021. He is continuing his professional architectural practice with his office in Urla.

JURIES

Professional Category

Yelin Evcen

(Gönye Design, Architect)

Architect Yelin Evcen, who studied at the ITU Faculty of Architecture after graduating from the Private Turkish College in Izmir, has been involved in the design and implementation of various residential and office projects in her professional life, which she has pursued in the field of interior design since 1997. After completing many successful projects in the company he established with his partners in 2004, he ended his partnership with this company and established Goenye Proje Tasarım Mimarlık Ltd. Şti.ni with interior designer Goenuel Ardal.

Together with his partner and more than twenty employees of Goenye Tasarım, they designed the interior architecture of numerous branded luxury homes, offices and showrooms. Within the framework of Branded Housing Projects, which they have chosen as their specialty, they designed and created all the interiors of nearly one hundred large-scale projects, from sales offices to community spaces, from apartment types to social facilities, and they won many international awards.

Yelin Evcen, who is an advocate for the industry as a speaker at college committees and conferences as well as a jury member at various events, has lectured at Bahçeşehir College for one semester. Yelin Evcen, who is married with one child, enjoys traveling, being in nature, working independently of time and place, and producing with a focus on development. She emphasizes approaching events objectively, analyzing and working as part of a team. Values communication, supports positive change, believes in lifelong development.



JURIES

Professional Category



H. Demir Obuz (demirden | ilio, Designer)

After he established Demirden with Mehtap Obuz and Sema Obuz, Demir Obuz graduated from the Department of Industrial Design, Faculty of Architecture at Mimar Sinan Fine Arts University, Istanbul in 1996. With Demirden, he has worked on various design projects such as product, exhibition, retail design and branding. He was the Board Member of the Industrial Designers Society of Turkey between 2004 and 2006 and continues his membership.

In 2008 he established the ilio brand together with his partners. His design 'twig' beech wood stool, designed for ilio, has been granted the iF Gold award, which was a first for Turkey. Many designs of Demir Obuz has been recognized with Design Plus, Design Defined, Red Dot: product design and EDIDA tableware & accessories category (Turkey) awards. Currently he is the design director of Demirden and ilio. He also is a speaker for design seminars and events.

JURIES

Professional Category

Felekşan Onar

(Fy-Shan Glass Studio, Glass Artist)

Felekşan Onar's works in glass deal with the notions of identity, constructed narratives, historical relations and impacts of politics on society, while drawing on sources from her personal history as well as collective memory. She particularly focuses on the cultural interaction that evolved through the art of glassmaking between different geographies. In Onar's works she uses several glass-making techniques to present the amazing qualities of the material she has fallen in love with. Each piece reflects her expertise in the glassmaking techniques of blowing, casting and fusing and mirror the sense of lightness and grace by translating the simple and skilfully aesthetic into glass. Producing glass art, to use her own words, "not only expresses my past and present, but also my anxieties and expectations for future. Through glass, I speak, breathe and live."

Felekşan Onar completed her undergraduate degree in Economics and Music History at Cornell University and further studies at Harvard Business School. She started off in a private atelier and later on received her formal education in glass at Glass Furnace, Istanbul. In 2003, she initiated her own atelier, Fy-Shan Glass Studio that designs and produces limited-edition functional glass art, objects and lighting. In her studio, she collaborates internationally with design brands, architects, interior designers and design galleries to create special collections and commissions.

Recent solo shows include "Perched", Victoria & Albert Museum, London (2019); "41X", Palazzo Contarini Polignac, Venice (2018); "Perched. An installation from Felekşan Onar", Pergamon Museum, Berlin (2018); group exhibitions include "Oh, What a World! What a World!", New Jersey Visual Arts Center, New York (2018); and "1001 Nights", Arkas Art Center, Izmir (2018). Her works are included in international collections such as; Victoria & Albert Museum (London), Pergamon Museum (Berlin), and The Finnish Glass Museum (Riihimäki), among others as well as in local and private collections. Onar lives and works in Istanbul.



JURIES

Professional Category



Enis Öncüoğlu (Öncüoğlu Architects, Architect)

After graduating from METU Faculty of Architecture as an architect in 1989, Enis Öncüoğlu started working at Öncüoğlu Architecture and became the general manager of the company in 1996 after the death of architect Hasan Öncüoğlu, the founder of the office. He has contributed to the formation of multinational architectural practice by establishing offices in places such as Moscow, Dubai and Tashkent. Enis Öncüoğlu has been a jury member as well as receiving awards in many national and international competitions and shares his experiences in architecture and real estate by participating in many national and international conferences such as MAPIC, MIPIM, ProEstate, ARKIPARC as a speaker. Enis Öncüoğlu's membership in TMMOB Chamber of Architects, TSMD (Turkish Association of Freelance Architects), TMMMB (Turkish Consulting Engineers and Architects Association) and OMIM (METU Faculty of Architecture Alumni Association) Board Memberships, AMPD (Shopping Centers and Retailers Association) and ICSC (International Council of Shopping Centers) memberships. Öncüoğlu is also among the founders of TSMD Ankara Architecture Center. He has made it a curiosity to reflect the places, details and people around him with photography from his own frame. He created the "Architectural Portraits" exhibition by blending his passion for photography with architecture. He now lives in Istanbul with the increase in the activities of Öncüoğlu Architecture Istanbul Office.



COMPETITION WINNERS

Student Category

COMPETITION WINNERS

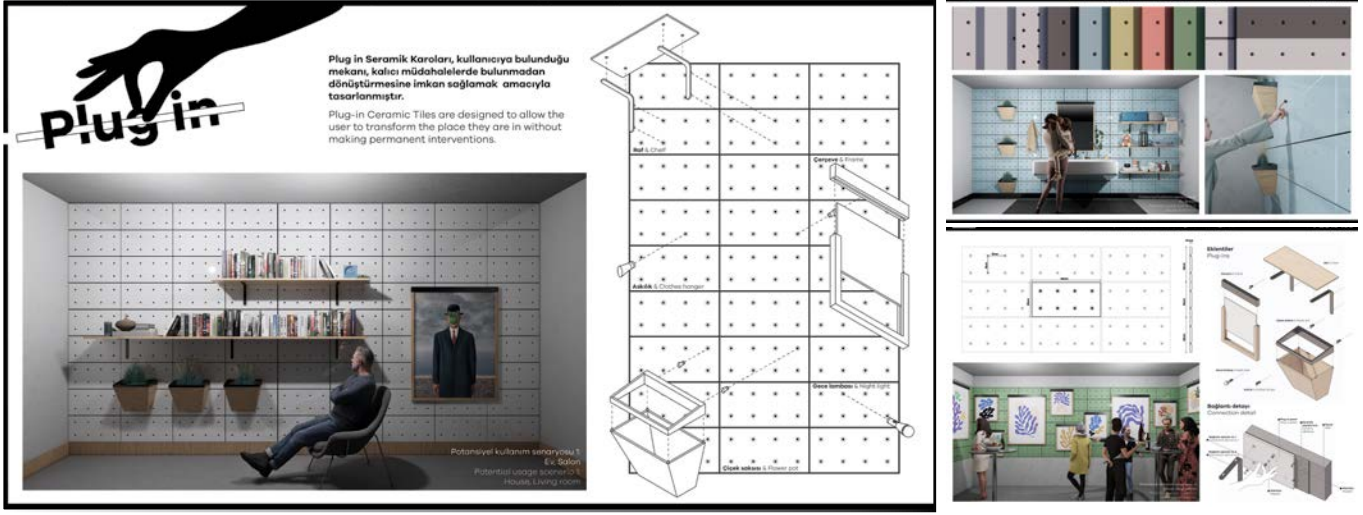
Student Category

CERAMIC TILE

PLATINUM

PLUG IN

Gökalp Kumdakçı, Ceren Özgen



Plug-In ceramic tiles, aim to allow users to make changes to the surfaces without the need for any driller tools. For this purpose, Plug-in tiles have holes on their surfaces where suitable plug-ins can be attached. These holes and attachments are clamped to each other by magnet. These plug-ins, which are simply pluggable and removable, allow the user to easily change, transform and personalize the space they are in. Plug-in tiles offer a grid surface of possibilities on the wall. The user has the freedom to realize this combination by instantly deciding on one of thousands of combinations on this surface.

It is envisaged that the Plug-In tiles will allow functions suspended on the surface with various combinations, thanks to the plug-ins that can be removed and installed over and over again, and also allow for different uses in different spaces. In this context, tiles are suitable for use in many areas from domestic use to industrial and commercial use. This flexible use of tiles is also very important for sustainability in the space. Since it can meet and provide opportunities for various needs in the long run, it will maintain its current usability even if the function changes and will provide a long-lasting value to the space.

Plug-in tiles are designed as 2*4 with 8 holes, but it is possible to produce with various alternative combinations such as 1*3, 2*3. It is envisaged that the tiles can also be produced in various colors. In this way, the desired variety will be achieved in the space. The tiles, which are designed in a diversified way with a simple form, are designed with the aim of adapting to different alternative uses, from areas where individual use comes to the fore, such as the home, to public spaces and spaces open to various users. In this way, all these places appear as live spaces that are in a constant transformation in line with the user's request, with plug-in tiles.

The attachments specially designed for the tiles are demountable in order to provide ease of use, production and storage. Add-ons such as flower pots, frames and shelves are created with the pieces attached to each other. It is aimed that the attachment of the attachments, which are adhered to the tiles with magnets, does not require as much force as possible. In this way, an inclusive and accessible design has been achieved by planning that people from all groups can easily put on and take off. Attachments are designed to be fitted in one or more holes, taking into account their form, function and weight.

COMPETITION WINNERS

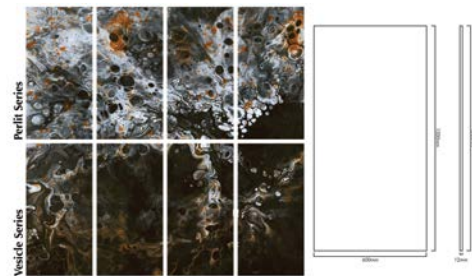
Student Category

CERAMIC TILE

GOLD

ARENAL CERAMIC TILE SERIES

Batuhan Duran



Arenal takes its name from a volcanic mountain. As an image, it was inspired by the organic and symmetrical visuals created during the eruption of volcanic mountains.

It is a tile that can be developed and produced with new generation granule and ink technologies.

It is aimed to be a timeless product by creating a contrasting environment in the areas where it will be positioned with the rigid colors used in the image being studied. Thanks to the

image and tile size, the product can be positioned in many environments.

Lava consists of 8 facets. 4 faces are the 'Perlite' series, and the other 4 faces are the 'Vesicle' series. The product is glazed granite. It is expected that more polished surfaces will be obtained by applying lappato glaze on digital image printing.

The product is planned to be put into production in 60x120cm sizes.

COMPETITION WINNERS

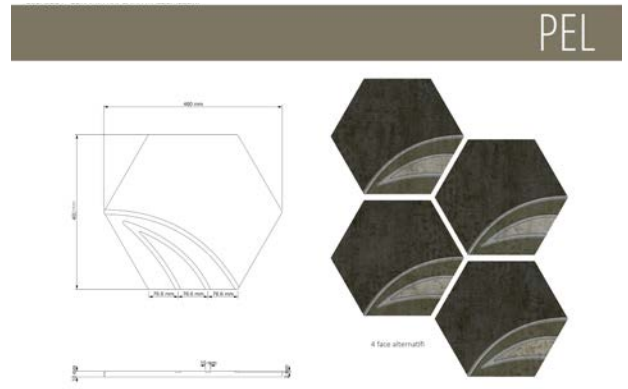
Student Category

CERAMIC TILE

SILVER

PEL

Esin Çalık



PEL is a glazed porcelain tile designed by the inspiration of nature. The shape allows you to create countless combinations on your walls. It creates a natural look thanks to its 4 faces and relief surface.

The tile dimensions are 400x460mm. Relief dept is 2 mm due to production possibilities.

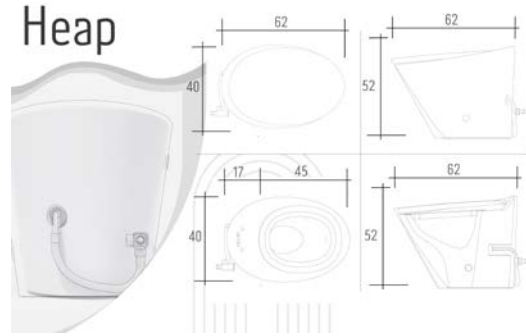
COMPETITION WINNERS

Student Category
CERAMIC SANITARYWARE

PLATINUM

HEAP

Mutlu Can Tayyar



Among the basic elements of bathroom decoration, there is no doubt that toilet bowls come first. Closets, which are more than just an aesthetic detail, come to the fore with the functionality and comfort they offer. For this reason, it is necessary to produce innovative solutions by giving importance to the comfort of the users as much as the aesthetic details. Designed with a ductless inner chamber, the toilet bowl, a removable ceramic water dispenser that distributes water precisely, and the design that prevents the reproduction of microorganisms with the use of this method are designed to keep user satisfaction at the highest level.

The structure of the toilet bowl is shaped towards the interior at the bottom, and it is aimed to create a space for movement during the user experience. The arrangement of the toilet seat with a shock absorber has been designed in accordance with today's design criteria. Changing lifestyles cause inefficient use of living spaces, especially in our homes. Especially in small apartment designs, it is striking that the space reserved for the bathroom is saved. It is aimed to solve this problem with the built-in cistern system in order to transform even the bathrooms, which can be seen as narrow living spaces, into a spacious bathroom.

COMPETITION WINNERS

Student Category
CERAMIC SANITARYWARE
GOLD

ABRA
Zehra Er



"ABRA; Su ve suyun doğada bıraktığı izlerden ilham alınarak tasarlandı."

"ABRA; It was designed with inspiration from water and the traces left by water in nature"



ABRA, which is designed for the production of ceramics forming method with slip casting,; Inspired by the use of water and its water in nature. The sink design, which is aimed

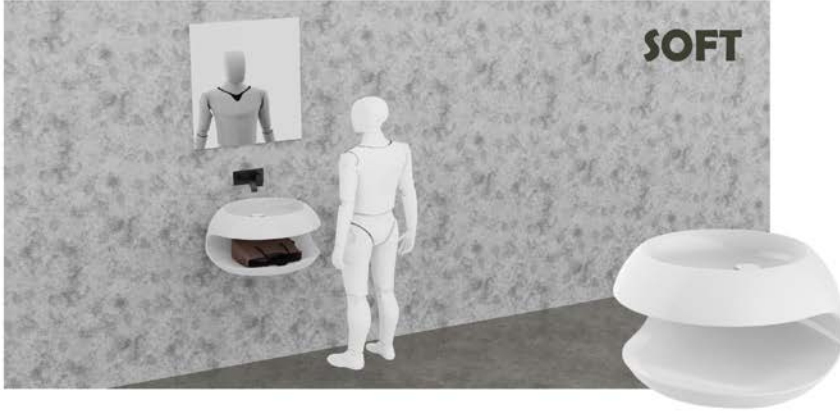
to be separated from its counterparts in the market with its design design; It is planned to be remarkable in bathrooms with its aesthetic, minimal and natural formula.

COMPETITION WINNERS

Student Category
CERAMIC SANITARYWARE
SILVER

SOFT SINK

Hatice Hurşut



PEL is a glazed porcelain tile designed by the inspiration of nature. The shape allows you to create countless combinations on your walls. It creates a natural look thanks to its 4 faces and relief surface.

The tile dimensions are 400x460mm. Relief dept is 2 mm due to production possibilities.

COMPETITION WINNERS

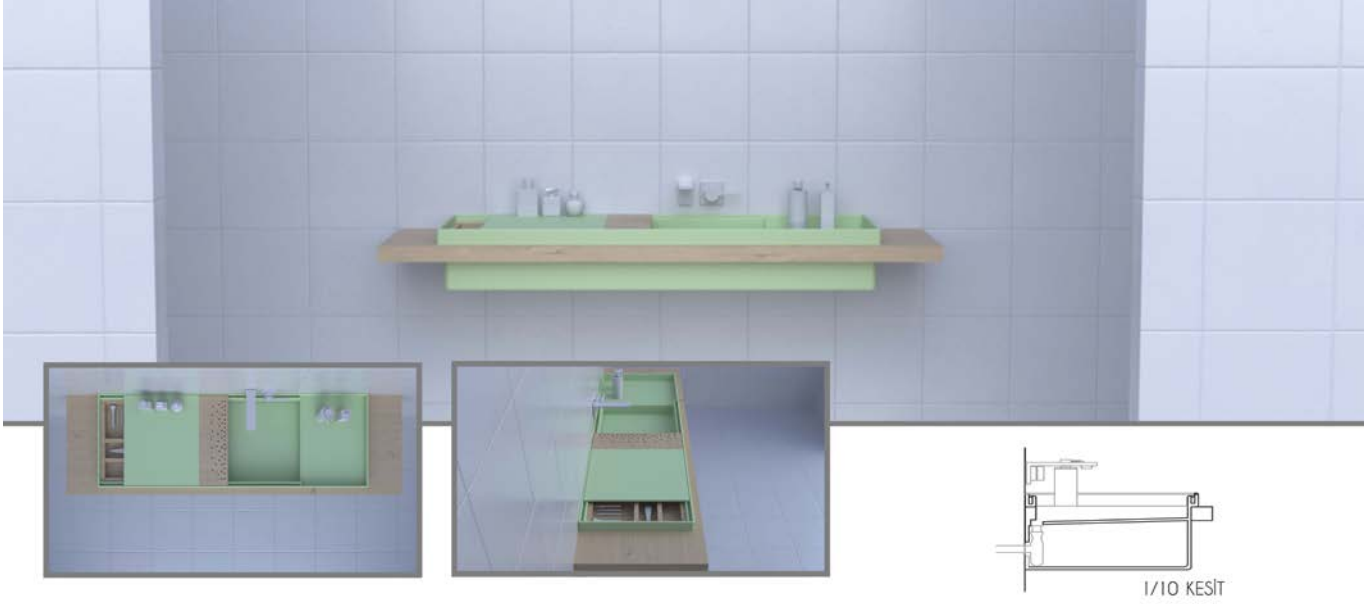
Student Category

CERAMIC SANITARYWARE

BRONZE

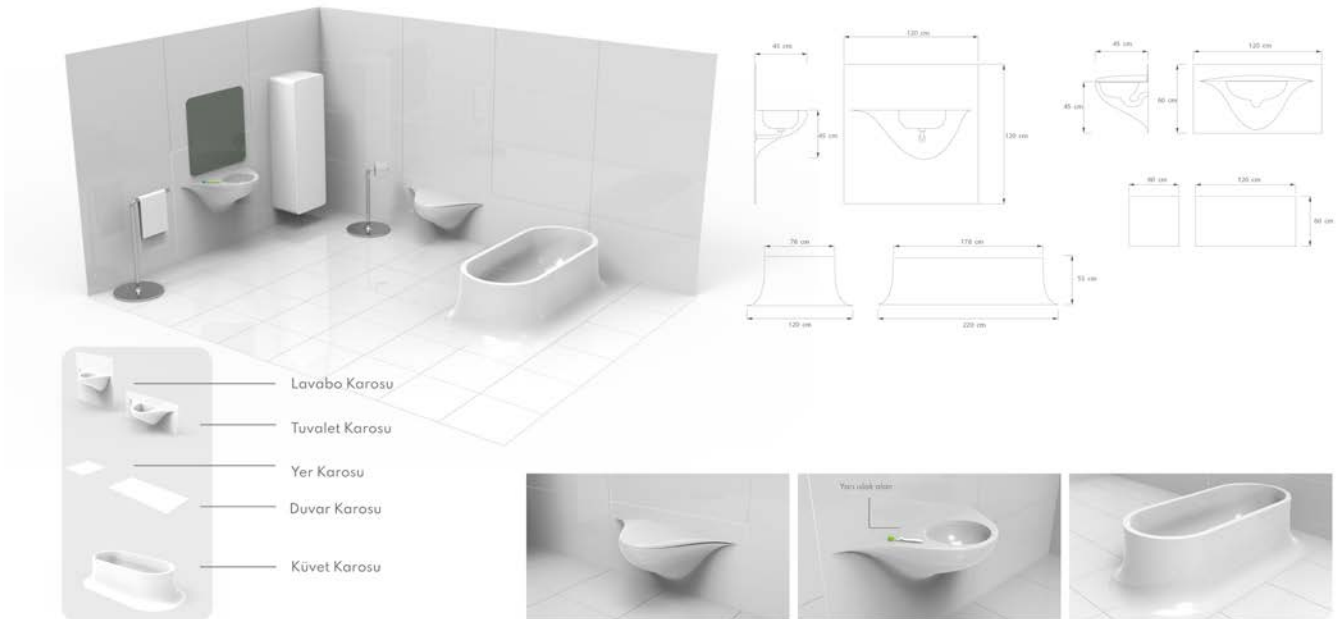
SLIDE

Mehmet Cüneyt Özkaya, Merve Yıldız, Zeynep Günaydın

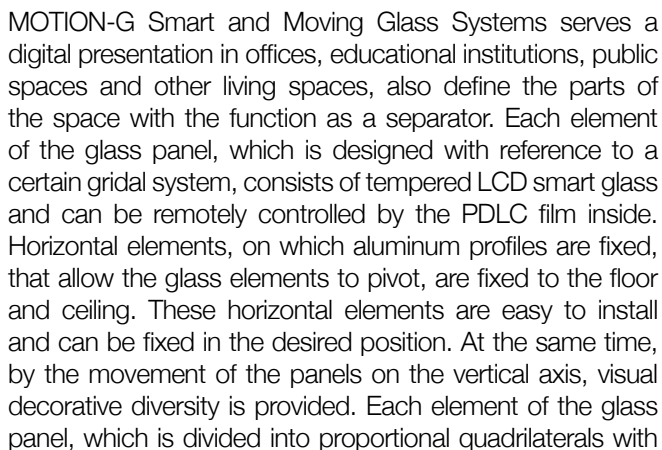


SOFT SANITARYWARE PRODUCT GROUP

Hatice Esra Sungur, Kübra Taşkın, Abdurrahman Sel



Çiğdem Yaşamış, Umut Alpaslan Küçükkul



the grid system reference, is designed in the desired color and size and appeals to different tastes in different color scales. MOTION-G, which saves time by speeding up the workflow in emergency meeting situations, aims to become the focal point of contemporary and innovative living spaces, as screen mirroring with wifi share is very easy and practical. In addition, thanks to its minimal design approach, it adapts to the space it is in, and its dimensions can be adjusted according to the physical conditions of the place it is integrated. This system, which prioritizes functionality and innovation, offers fast and practical solutions in all social areas shaped by human focus, by taking today's contemporary design ethics as a reference.

COMPETITION WINNERS

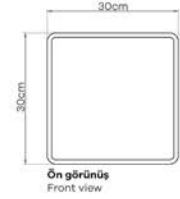
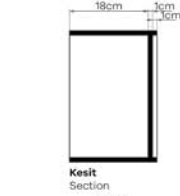
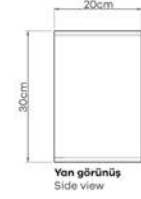
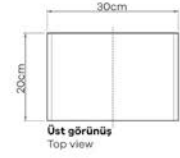
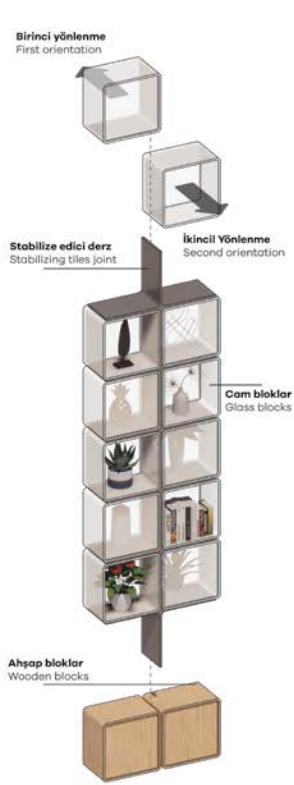
Student Category

ARCHITECTURAL GLASS-DECORATION

GOLD

GRID WALL

Gökalp Kumdakçı, Ceren Özgen



Designed As A Desktop Organization Tool, The "Tirtik" Consists Of Two Pieces.

Grooves On The Product Provide Easy Access To Items And Products. Because It Is Glass, It Allows Other Products To Be Viewed.

Cork Cover Can Be Used To Reduce Clutter. Or By Placing Under The Product, It Provides Prevention Of Undesired Sounds.

COMPETITION WINNERS

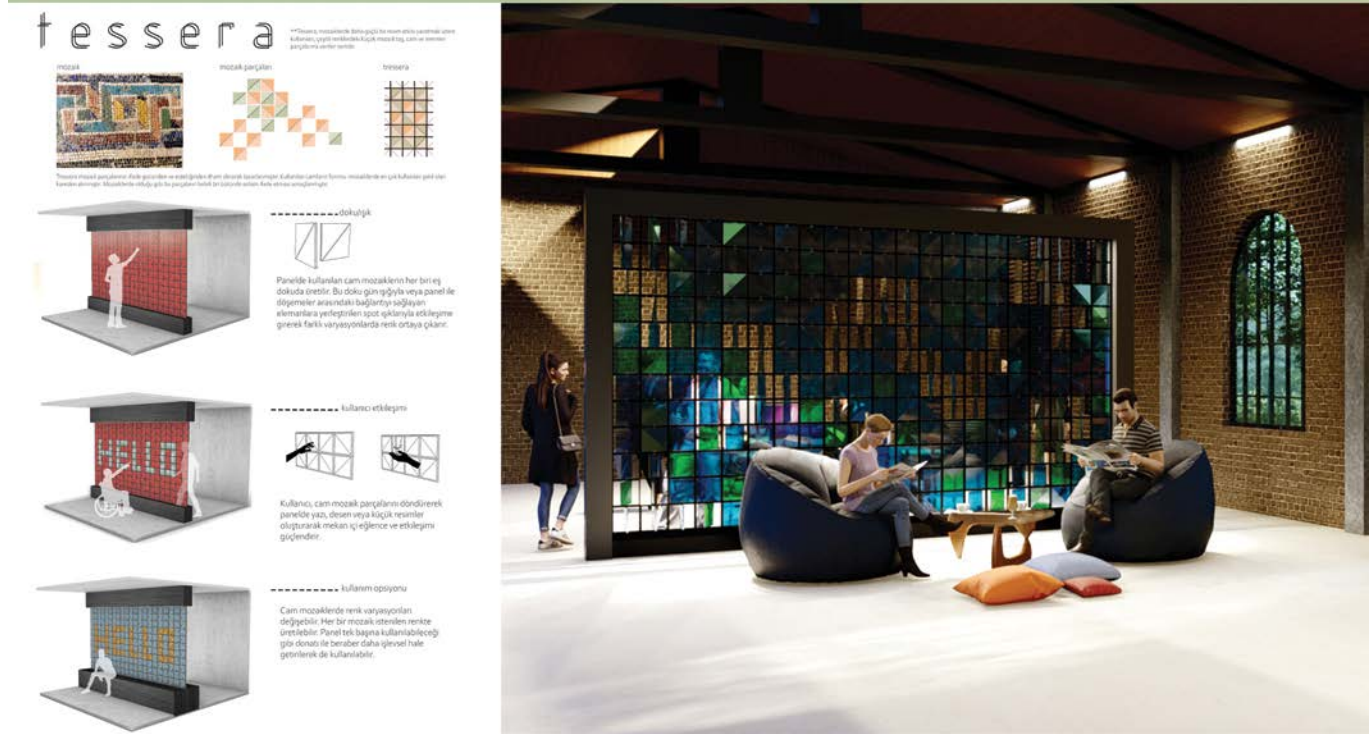
Student Category

ARCHITECTURAL GLASS-DECORATION

SILVER

TESSERA

Elif Ünvermiş, Muhammet Furkan Yiğitoğlu



MOTION-G Smart and Moving Glass Systems serves a digital presentation in offices, educational institutions, public spaces and other living spaces, also define the parts of the space with the function as a separator. Each element of the glass panel, which is designed with reference to a certain gridal system, consists of tempered LCD smart glass and can be remotely controlled by the PDLC film inside. Horizontal elements, on which aluminum profiles are fixed, that allow the glass elements to pivot, are fixed to the floor and ceiling. These horizontal elements are easy to install and can be fixed in the desired position. At the same time, by the movement of the panels on the vertical axis, visual decorative diversity is provided. Each element of the glass panel, which is divided into proportional quadrilaterals with

the grid system reference, is designed in the desired color and size and appeals to different tastes in different color scales. MOTION-G, which saves time by speeding up the workflow in emergency meeting situations, aims to become the focal point of contemporary and innovative living spaces, as screen mirroring with wifi share is very easy and practical. In addition, thanks to its minimal design approach, it adapts to the space it is in, and its dimensions can be adjusted according to the physical conditions of the place it is integrated. This system, which prioritizes functionality and innovation, offers fast and practical solutions in all social areas shaped by human focus, by taking today's contemporary design ethics as a reference.

COMPETITION WINNERS

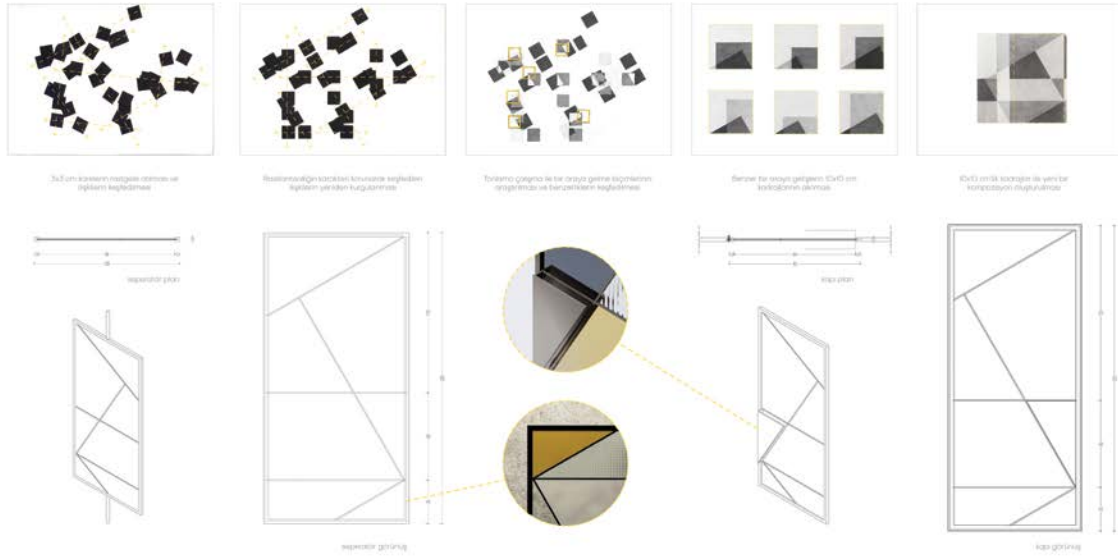
Student Category

ARCHITECTURAL GLASS-DECORATION

BRONZE

VIDRIO

Yağmur Gürol, Ali İhsan Algan



COMPETITION WINNERS

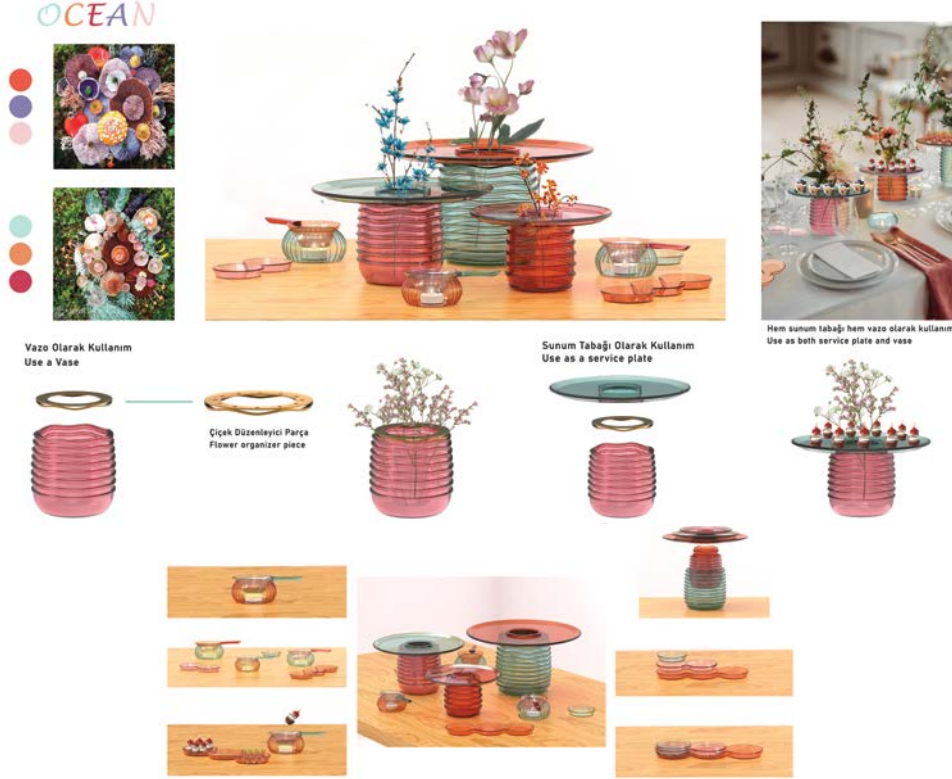
Student Category

GLASSWARE

PLATINUM

OCEAN

Hülya Yılmaztürk



Ocean is a presentation set inspired by ocean plants. The pieces come together to present a decorative presentation on the table. The product family includes vases, flower organizers, candle holders, Consists of sauce dishes and serving plates. Different parts come together to create different usage patterns, so a single product can fulfill more than one function. Considering the ever-shrinking living spaces, a design has been made that provides different uses with interlocking and interchangeable parts.

The vases are designed in three different sizes and can be easily stored by adjusting their sizes so that they can be nested. Likewise, the serving plates are intertwined, providing ease of storage. A flower arrangement piece is placed on the vases and flowers are inserted into the holes on them and thus used as a vase. By putting Presentation Plates on it, it will be used both as a vase and as a presentation product. The forms, textures and colors used in the design of the

Ocean product family are inspired by ocean plants. Colored glass material is used in all products, except for the flower organizer part. The reason for using colored glass is that it creates a decorative image and is suitable for health for the foods put on the presentation plates. The flower organizer part will be made of metal material.

Double, triple and single presentation plates, which are the other parts of the product family, are also intertwined, providing convenience in storage and packaging. Another piece that completes the decoration on the table is the candle holders. It contributes to the visuality of the table by reflecting the texture on the candle holders to the table. Thanks to the sauce cups that fit perfectly on the upper base of the candle holders, it is ensured that the sauces stay warm without leaving the table. Candle holders and saucers also come in three different sizes. Sauce cups can be nested and take up less space.

COMPETITION WINNERS

Student Category

GLASSWARE

GOLD

TIRTIK

Umut Deniz Demir



masaüstü düzenleme aracı olarak tasarlanan tirtik iki parçadan oluşmaktadır.

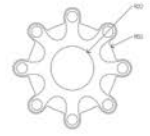
ürün üzerinde bulunan yivler kalem vb. ürünlere kolay şekilde ulaşımı sağlar. cam olmasından ötürü ise içinde bulunan diğer ürünlerin görülmesine imkan tanır.

mantar kapak ise dağınıklığı azaltmak için kullanılabilir. veyahut ürünün altında yerleştirilerek oluşabilecek, istenmeyen seslerin engellenmesini sağlar.

designed as a desktop organization tool, the "tirtik" consists of two pieces.

grooves on the product provide easy access to items and products. because it is glass, it allows other products to be viewed.

cork cover can be used to reduce clutter, or by placing under the product, it provides prevention of undesired sounds.



Designed As A Desktop Organization Tool, The "Tirtik" Consists Of Two Pieces.

Grooves On The Product Provide Easy Access To Items And Products. Because It Is Glass, It Allows Other Products To Be Viewed.

Cork Cover Can Be Used To Reduce Clutter. Or By Placing Under The Product, It Provides Prevention Of Undesired Sounds.

COMPETITION WINNERS

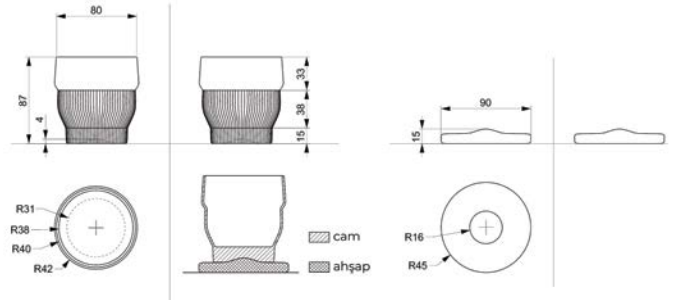
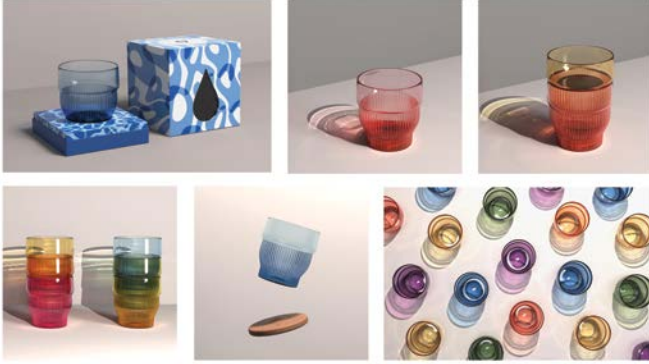
Student Category

GLASSWARE

SILVER

DROP

Hatice Beyza Çelikmen



Drop is a water glass inspired by the smallest element of water, the water drop. I wanted to elevate the beauty of a water drop by bringing different elements such as light and texture into play. My focus with Drop was to create a beautiful piece of glassware that would invite the user to pick it up, touch it, and place it on their desk to accompany them throughout the day.

While designing Drop, I was mainly concerned with how it would be stacked and carried, as well as the atmosphere it would create. That's why I focused on creating shapes that would complement and complete each other.

Drop is a 325 ml water cup with a variety of colors. It's made of colorful recycled glass and is accompanied by a wooden coaster which can also double as a cover. Under a light source, Drop reflects a colorful shadow, illuminating the table with different hues.

The curvy and indented shape allows Drop to be stacked up to 63 percent when placed on top of each other, and the serrated bottom prevents glasses from being stuck by creating a difference in surface.

There's a variety of color options for Drop, and they are sold as a single piece, much like a collectable item. Arctic blue,

periwinkle, candy red, tangerine, cannery yellow and lime are the 6 available color options. They all share the same packaging design in respective colors.

What makes Drop different from other water glasses is that it offers a unique experience to the user. From the moment you see the packaging on the counter to touching the glass for the first time, every stage creates a sense of curiosity in the user and invites them to touch and explore the glass. It transforms the water glass from being just a tool for fluid consumption, to a source of joy and inspiration by through colors, shadow play and texture. By collecting various colors one by one and creating a unique collection and different combinations, it creates a sense of 'personalization' in the user.

The packaging of Drop is rather simplistic. It comes in a rectangular box covered with fluid graphics and a water drop shaped carving on the front, which enables the customer to have quick peek at what's to come. Inside you find Drop resting on top of its coaster hidden under the caustics. On top of the packaging, we see the Drop logo, surrounded by related information such as the volume and the color name. And on the back, we have the barcode and other packaging information.

COMPETITION WINNERS

Student Category

GLASSWARE

BRONZE

KARAF.

Yılmaz Salman



HOPPER

Ecem Akbulut

HOPPER
"Sunlight on the Table"
breakfast set



BİLEŞENLER

HOPPER kahvaltılık seti toplamda yedi parçadan oluşur. Her birimde değişiklik gösteren grafik öğeler, saydam ve mat kontrastıyla camın şeffaflığını ve akıcılığını vurgulayacak şekilde tasarlanmıştır.

KÜÇÜK TABAK



REÇELLİK



BÜYÜK TABAK



FİNCAN TABAĞI



KAYIK TABAK



FİNCAN



ZEYTİNLİK



GENEL YÜKSEKLİK



COMPETITION WINNERS

Student Category

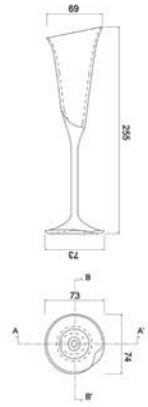
GLASSWARE

BRONZE

AN CHAMPAGNE GLASS

Nur Şevval Bayrak

"AN"
ŞAMPANYA
KADEHİ



A-A' SECTION



Şampanya, kutlanmaların sembolü haline gelmiş bir içecektir. Ayrıca kaharetilik ve kupa kupa yapayla kutlanma anlarını kadehlerin de kadehi içinde taşır. Bu tasarıma, tıradış etliği kadehler ve aynısı aynısı kadehler şampanyanın çokluğu ve eceli yindelerini yansıtmayı amaçlar. Tüm bu konseptin sonucunda şampanyanın çokluklarını ve tıradış etliği aynısı aynısı yansıtmak için aynısı, asimetrik ve genişleyen bir formu odaklanılmıştır.

Bardahın görselini ve aynısı aynısı çığı, içeceğin bardak içindeki asimetrik duruşunu vurgulamak ve kullanan için aynısı aynısı aynısı belirlemek için yapılmıştır. Ayrıca aynısı kadeh ve iç içe tasarımı da aynısı konseptini destekler. Sonuç olarak An, tüm bu özellikleriyle, kullanan ile bağ kurarak kutlanmaların yaygınlığını okurken, tasarımsal fikirlerini, duygularını ve kullananı amaçlarını formu yansıtmakla, şampanya bardaklarının aynısı, tek dize tasarıma değistirmek ilave bir parça olmayı ve eceli malzemelerin avantajlarına formda kullananı hedefler.

Champagne is a drink that has become the symbol of celebrations. In addition, champagne, with its bubbly and fizzy features, carries the characteristics of celebrations in itself. This design conceptually captures the enthusiastic and lively aspects of champagne, along with the celebrations and happy moments that it represents. As a result of this whole concept, I focused on fluid, asymmetrical and ever-expanding forms in order to see the reflections of champagne and the happy moments represented by champagne on the product.

In general, the glass is dominated by an asymmetry and gliding. The asymmetrical line separating the stem and body of the glass is made to emphasize the asymmetrical stance of the leverage inside the glass and to limit the user for the handle. In addition, the cut and concave surface in the mouth continues the movement that dominate the product.

All in all, with the reflection of the story, emotion and purpose of use in its design on the form, An aims to become an iconic piece by changing the usual, uniform design of champagne glasses and to use the advantages of glass material on form, while becoming an indispensable part of the celebrations by connecting with the user with all these features.

COMPETITION WINNERS

Student Category

GLASS PACKAGING

PLATINUM

COCO- OIL

Gökalp Kumdakçı, Ceren Özgen



COCO-OIL oda sıcaklığında (25 derecenin altında) genelde katı formda bulunan hindistan cevizi yağının, mutfakta sıvı formda ihtiyaç duyulan tariflerde de kolayca kullanılabilmesini amaçlayarak tasarlanmıştır. Kullanıcı doğrudan tüm yağı, borosilikat cam kapağı aracılığıyla ocakta benmari usulü eritebilir veya az miktarda yağı ürünün kapağında doğrudan eriterek kullanabilmektedir. Ürünün ambalajı daha sonra tekrar tekrar aynı amaç ile çeşitli katı formdaki yağların eritilmesinde de kullanıma uygundur. Bu sayede ürün, sürdürülebilir ve pratik bir kullanım sunmaktadır.

Çoğu tarifte sıvı formda kullanılması gereken hindistan cevizi yağının kolayca eritilerek kullanıma hazır hale getirilmesi için tasarlanan bu ambalajda, genişleme katsayısının düşük olması sebebiyle ısıya dayanıklı borosilikat cam ile alev almayan ve gıda ile temasa uygun mantar kullanılmıştır. Mantar bir kapak görevi görürken aynı zamanda kullanıcın ürünü tutabileceği yerlerde yalıtım özelliği göstererek kullanım kolaylığı sağlamaktadır. Bu malzeme, plastik gibi ateşte unutulduğunda zararlı toksik bileşenler sağlamamakta ve alev almamaktadır. Bu sebeple kullanım açısından güvenlidir.

CO CO OIL hindistan cevizi yağı ambalajı kullanıcıya ürünün tamamını veya istenilen miktardaki kısmını harici malzeme kullanmadan ısıtarak eritme imkanı sağlamaktadır. Ürünün kapağına su konulup, ambalajın kendisi içine yerleştirilerek benmari usulü ambalajın içindeki tüm hindistan cevizi yağın eriterek kullanmak mümkündür. Kullanıcının az miktarda yağa ihtiyaç duyması durumunda, istenilen miktarda hindistan cevizi yağı kapak bölgesine konularak doğrudan ocakta ısıtılarak eritilebilir. Hindistan Cevizi Yağının yanma derecesi (177 - 204°) doğrudan kontrollü kullanıma uygundur.

Buzlu borosilikat cam ile katı hindistan cevizinin yarı saydam dokusuna referans veren CO CO OIL ambalajı, sade, şık ve modern formu ile günümüz mutfak trendleri göz önünde bulundurularak, sürdürülebilir malzemeler ile tasarlanmıştır. Ambalajın üzerine harici bir etiket kullanılmamış, malzemenin özelliğinden faydalanılarak lazer ile yüzeyine marka, isim ve son kullanma tarihi gibi bilgiler yazılmaktadır. Harici ek paketler kullanılmayarak, malzemenin sterilizasyonunu kolaylaştırmaak ve tekrar kullanımını arttırmak hedeflenmiştir.

COMPETITION WINNERS

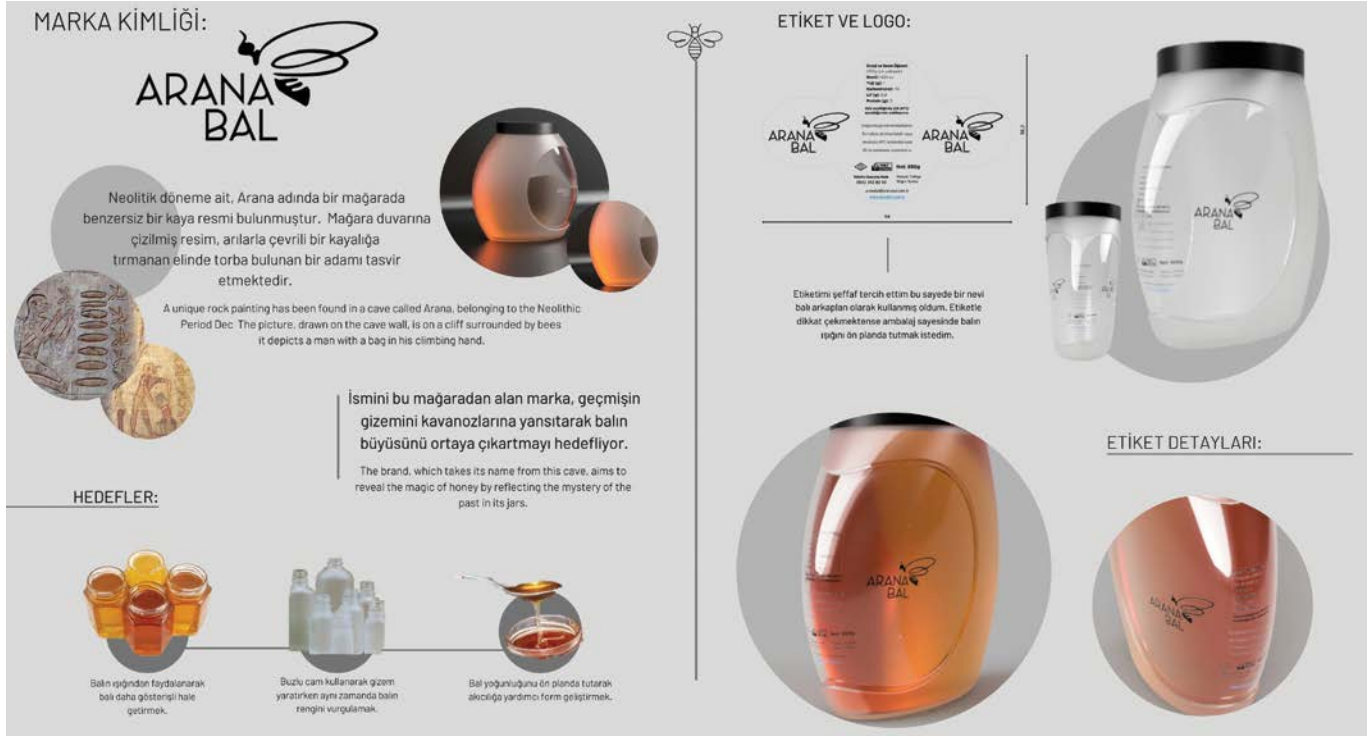
Student Category

GLASS PACKAGING

GOLD

ARANA BAL

Ebru Ayan



A unique rock painting has been found in a cave called Arana, belonging to the Neolithic Period Dec. The picture, drawn on the cave wall, is on a cliff surrounded by bees it depicts a man with a bag in his climbing hand. The brand, which takes its name from this cave, aims to reveal the magic of honey by reflecting the mystery of the past in its jars.

TARGETS

- To make it more flamboyant by taking advantage of the light of honey.
- Emphasizing the color of honey while creating mystery using frosted glass.
- To develop a form that helps fluency by keeping the honey density in the foreground.

COMPETITION WINNERS

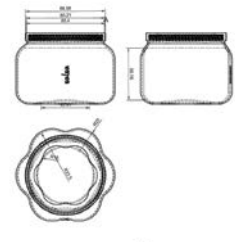
Student Category

GLASS PACKAGING

SILVER

SALSA

Gül Türkmen



1:1

The brand reveals the mysterious flavors of Balkan tomato paste.

PRODUCT CATALOGUE

Gourmet Tomato Pastes

Lutenitsa, Ajvar, AcukaSALSA

This jar design is an abstraction of pepper and tomato slice, for tomato paste storage.

COMPETITION WINNERS

Student Category

GLASS PACKAGING

BRONZE

DEFRUIT

Emet Esma Küçükdoğan



FLORA

Edibe Zehra Kanıbol



COMPETITION WINNERS

Student Category
GLASS PACKAGING
BRONZE

İSTANBUL GAZOZU

Mahmut Emirhan Ayata, Sare Memik



COMPETITION WINNERS

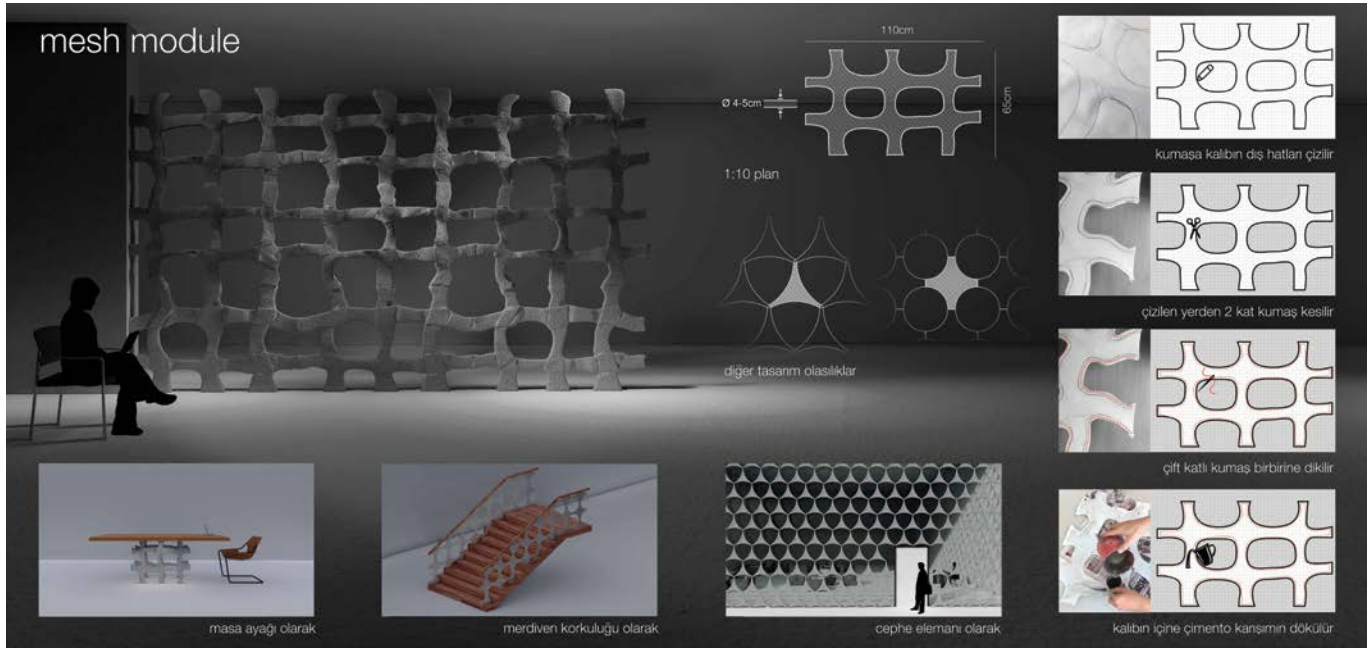
Student Category

CEMENT ALTERNATIVE BUILDING MATERIALS AND DECORATIVE PRODUCTS

PLATINUM

MESH MODULE

Hüseyin Düzenli



As we know, Turkey is among the most important producer and exporting countries in the world in cement and textile sectors. Textile exports make a great contribution to our country's economy every year. Many cities from Gaziantep to Istanbul get their share from the sector. The "mesh module" design that I have presented aims to combine both the cement and textile industries to increase the image of products made in Turkey. The design proposes the creation of concrete molds by shaping and sewing waste fabrics, thus aiming to make both sectors more sustainable. The product was made in a mold produced from awning fabric, because of its strength and waterproof. To create the Module, I first collected fabric waste from a manufacturer and drew the design I wanted on it. Then, I cut the fabric with scissors into two layers of fabric. By sewing the outer traces of both textile pieces, I created a fabric-covered space between them as mold. As you can see from the video, I opened a hole on one layer of the fabric and poured the concrete into the mold using a funnel. In the concrete mix, I also added fine fibers of 5mm length, which I created from awning fabric garbage. Doing that, my design became more sustainable and plastic cracks were prevented. About a day after pouring

the concrete, I easily removed it by removing the seams of the mold. The removed textile pieces are very suitable for reuse and therefore for more sustainable mass production.

The resulting product should be considered as kind of a module. Facade material, indoor or outdoor separators, balustrades and derivatives can be created from the module. Concrete is a very plastic material, getting in almost every shape. Usually the mold what restricts the form. By using textile molds, this restriction is passed over. These organic and plastic shapes may be useful for contemporary architecture, which also tends to be more organic and plastic. Another advantage over traditional mold making is the ease of manufacture and handling. The mold, which can be created with scissors and needle thread even at home, does not need special molder knowledge. In a case of industrial mass production, it will definitely be produced more easily and sustainably. In addition, textile parts are much lighter in weight than traditional wooden molds, making transportation more sustainable. In summary, the "mesh module" will offer different and more sustainable perspectives to the sector in terms of design and manufacturing of the product.

COMPETITION WINNERS

Student Category

CEMENT ALTERNATIVE BUILDING MATERIALS AND DECORATIVE PRODUCTS

GOLD

MOD ISLAND

Hatice Esra Sungur, Kübra Taşkın, Abdurrahman Sel

Mod Island.

Modüler ev mobilyası tasarımı.



Mod Island.

Modular home furniture design.

Mod Island, designed within the scope of XONE Cement Sector Alternative Building Materials and Decorative Products project, is a product family consisting of dresser,

middle coffee table and side table. Products consist of modular units and selection is made according to user needs. There are two types of skeletons and five different units. By positioning the skeleton upright and sideways, furniture that will meet different needs is created.

COMPETITION WINNERS

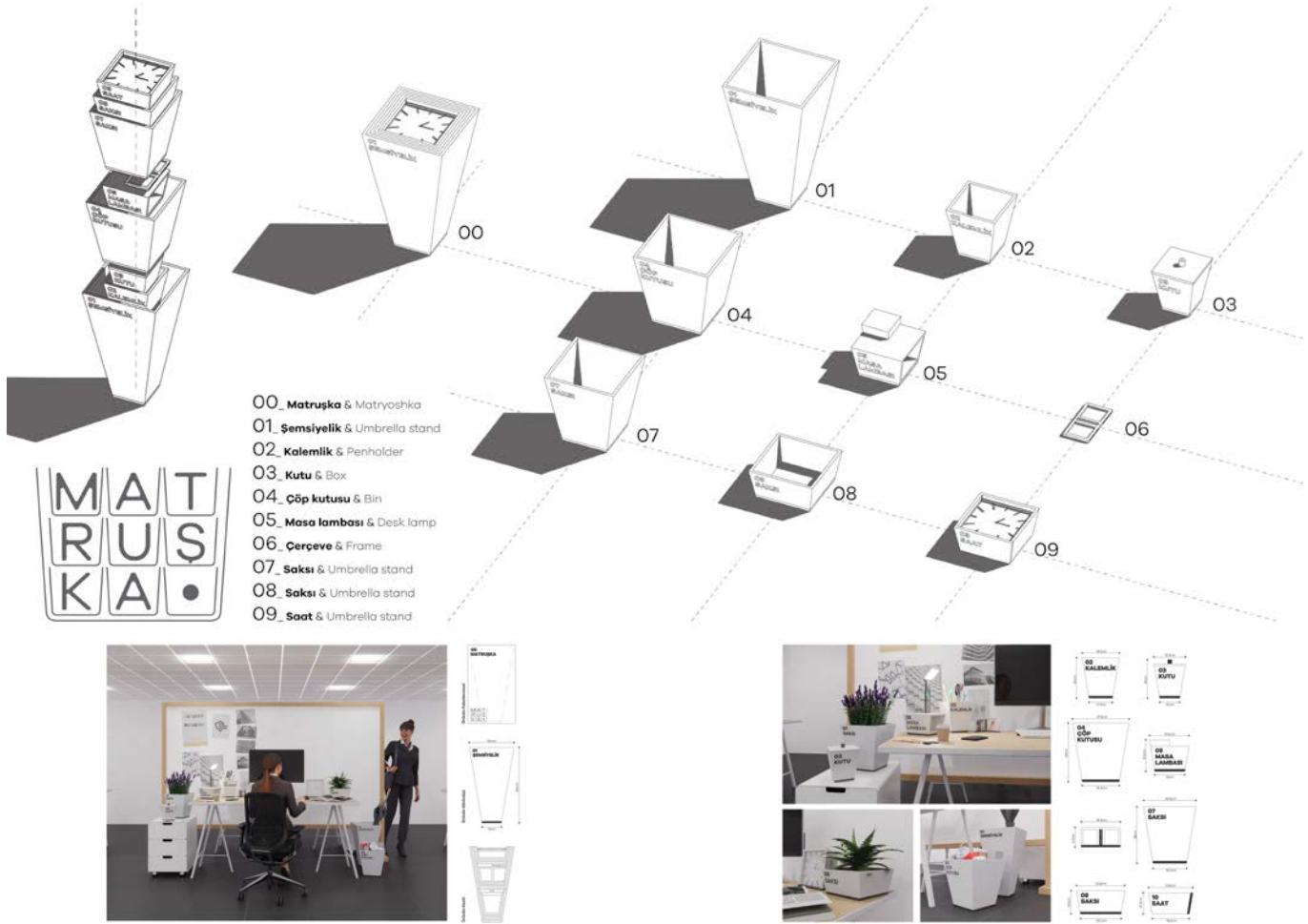
Student Category

CEMENT ALTERNATIVE BUILDING MATERIALS AND DECORATIVE PRODUCTS

SILVER

MATRUŞKA.

Gökalp Kumdakıcı, Ceren Özgen



Matryoshka is a set of products made up of 9 interlocking concrete masses. The aim of this whole is to provide the products that an empty office desk needs to be presented to the user in a package. Thanks to the chosen form and design method, these products can be integrated into each other when not in use, making them occupy a minimum of space and therefore easy to transport and store.

It is aimed to bring the concrete's own texture to the forefront in the aesthetics of the product. Therefore, the products are designed as plain and simple as possible to directly meet

practical goals. The parts of the products that will touch the ground are made of a non-concrete material which is resistant to damage. The numbers and functions of each product are written on them. These numbers show the order in which the Matryoshka should be placed when being placed inside each other when it is not going to be used. For example, product number 2 should be placed inside of product number 1, product number 3 should be placed inside of product number 2, and product number 4 should be placed on the top of the product number 3.

COMPETITION WINNERS

Student Category

CEMENT ALTERNATIVE BUILDING MATERIALS AND DECORATIVE PRODUCTS

BRONZE

CUATRO CONCRETE FIRE PIT

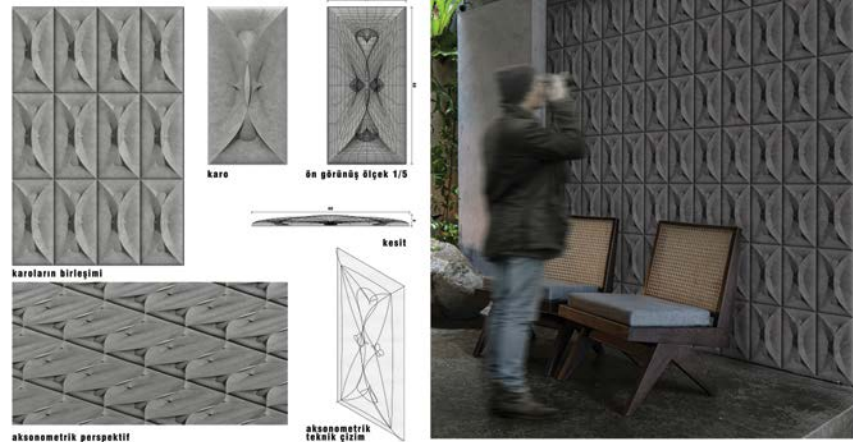
Eylül Ecem Söğütü



CONCR'IT

Abdullah Eslek, Yaren Aysan

cəncr'it



COMPETITION WINNERS

Student Category

CEMENT ALTERNATIVE BUILDING MATERIALS AND DECORATIVE PRODUCTS

BRONZE

TONE

Çağla Şengül

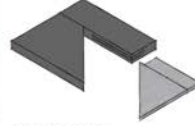


TONI4125

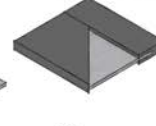
TASARIM ESKİZLERİ



BAĞLATILMIŞ AKSONOMETRİK PERSPEKTİF



AKSONOMETRİK PERSPEKTİF



PERSPEKTİFLER



TEKNİK BİLGİLER



ÇEŞİTLİLİK

DİNAMİKLİK

MODÜLERLİK

ESTETİK



COMPETITION WINNERS

Professional Category

COMPETITION WINNERS

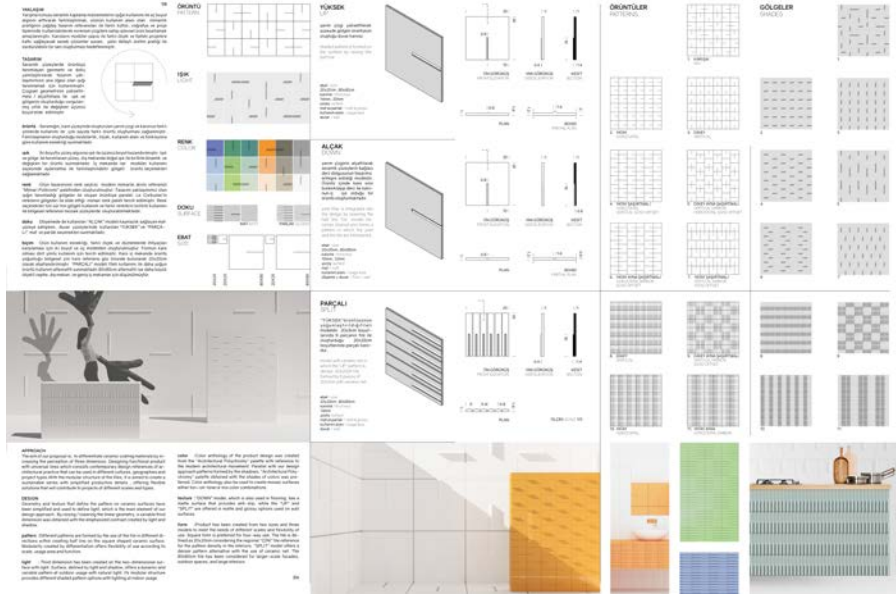
Professional Category

CERAMIC TILE

PLATINUM

GÖLGE

Ozan Bayer, Alım Ural



The aim of our proposal is; to differentiate ceramic coating materials by increasing the perception of three dimension. Designing functional product with universal lines which consists contemporary design references of architectural practice that can be used in different cultures, geographies and project types. With the modular structure of the tiles, it is aimed to create a sustainable series with simplified production details , offering flexible solutions that will contribute to projects of different scales and types.

Geometry and texture that define the pattern on ceramic surfaces have been simplified and used to define light, which is the main element of our design approach. By raising / lowering the linear geometry, a variable third dimension was obtained with the emphasized contrast created by light and shadow. Different patterns are formed by the use of the tile in different directions within creating half line on the square shaped ceramic surface. Modularity created by differentiation offers flexibility of use according to scale, usage area and function.

Third dimension has been created on the two-dimensional surface with light. Surface, defined by light and shadow, offers a dynamic and variable pattern at outdoor usage with natural light. Its modular structure provides different shaded pattern options with lighting at indoor usage.

Color anthology of the product design was created from the “Architectural Polychromy” palette with reference to the modern architectural movement. Parallel with our design approach patterns formed by the shadows, “Architectural Polychromy” palette obtained with the shades of colors was preferred. Color anthology also be used to create mosaic surfaces either ton—on-tone or mix color combinations.

“DOWN” model, which is also used in flooring, has a matte surface that provides anti-slip, while the “UP” and “SPLIT” are offered in matte and glossy options used on wall surfaces.

The product has been created from two sizes and three models to meet the needs of different scales and flexibility of use. Square form is preferred for four-way use. The tile is defined as 20x20cm considering the regional “Çini” tile reference for the pattern density in the interiors. “SPLIT” model offers an aa denser pattern alternative with the use of ceramic net. The 80x80cm tile has been considered for larger-scale facades, outdoor spaces, and large interiors.

Shaded pattern is formed on the surface by raising the half line. Joint filler is integrated into the design by lowering the half line. Tile border becomes blurred and forms a pattern in which the joint and the tile are intertwined.

COMPETITION WINNERS

Professional Category

CERAMIC TILE

PLATINUM

9P*Murat Şirin, Ezgi Umut Türkoğlu*

The 9p ceramic collection consists of 9 pieces that will create unity with each other. The collection is inspired by nature and creates oval surfaces. The sense-oriented design aims to add a dimension to the classical ceramic covering concept. In particular, it softens the corners of the walls, minimizing the danger for children and the visually or hearing impaired. The design questions the limits of seeing with the skin and feeling with the eyes, by creating different surfaces.

The collection consists of 6 different 10*10 tiles and 3 different corner stones that are compatible with each other.

Rectified tiles are designed in harmony with each other and are open to countless combinations. The user can combine the pieces of the collection as they wish, apply this touch experience wherever they want, and decide where to start and stop. The designed surfaces create play of light and shadow and dances with the sunlights...

Every piece has been designed for to fit together each sides, with this way they create an harmony with a natural look.

COMPETITION WINNERS

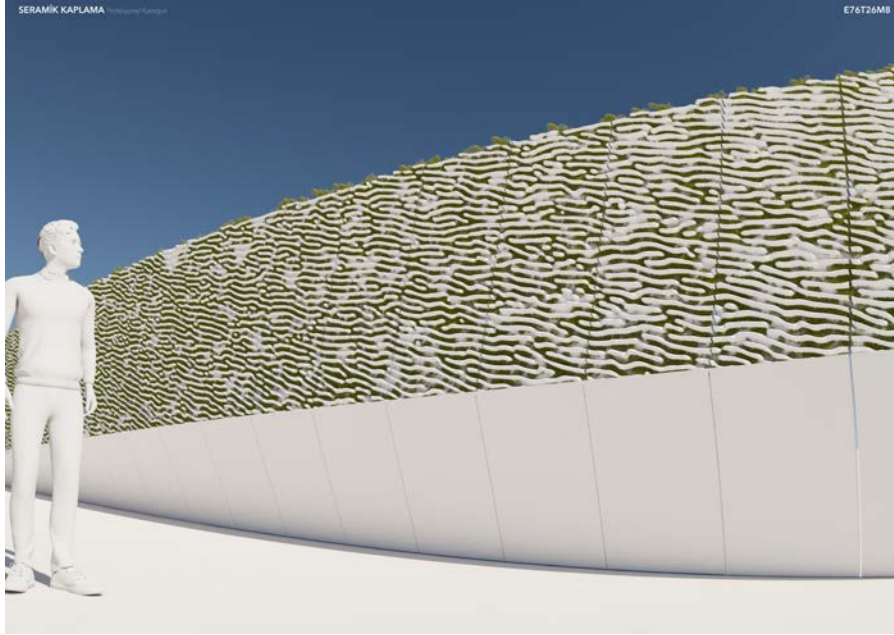
Professional Category

CERAMIC TILE

BRONZE

X

Efe Gözen, Mert Aydın, Tamer Kumaş



SRMIX
Abdullah Altın



Ev, okul ve idari binalar için tasarlanmış olan SRMIX formunun verimci olduğu avantajları en kullanışlı ve çevreci biçimde içinde barındırmaktadır.

SRMIX'in kullandığı yapı malzemesi 3 kısımda incelenebilir:

SRMIX SES YALITIMI

Okul ve idari yapılarda koridor gürültüsü rahatsız edicidir. Tasarlanan seramığın büyük kısmına ses yalıtım malzemesi eklenir. Koridor duvarının yarısına kadar uygulanan SRMIX ayağı sesleri yalıtarak gürültülü koridorları dışlar.

SRMIX GÜZLÜ TESİSAT HATLARI

Isılak hacimleri karpış tesiat borusları duvarları süzerek dışarı çıkarılır. Bu şekilde duvarın içi boşaltılır. SRMIX ayağında tesiat borusları seramığın içinde gizlenir. Böylece duvarın içi boşaltılır. SRMIX ayağında tesiat borusları seramığın içinde gizlenir. Böylece duvarın içi boşaltılır.

SRMIX DUVAR DEKORASYONU

Kurumları yapısı sayesinde 3d bir etki sağlar. SRMIX diğer seramıklara göre daha hareketli ve canlı bir duvar yapısı ortaya çıkarır.

Seramığın üretim aşamasında dikkate alınarak verimliliği artırılmıştır. Bu aşamada öncelikli olarak birinci kural olarak belirlenmiştir. Birinci kural olarak belirlenmiştir. Birinci kural olarak belirlenmiştir.

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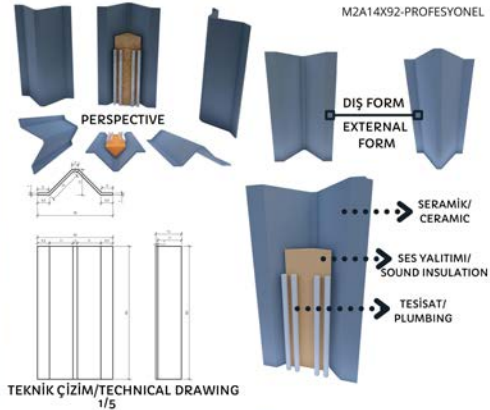
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Designed for home, school and administrative buildings, SRMIX has the advantages of the form in the most convenient and environmentally friendly way.

We can examine the usage privileges of SRMIX in 3 parts.

SRMIX SOUND INSULATION

Corridor noise is disturbing in school and administrative buildings. Sound insulation material is added to the cavity part of the designed ceramic. Applied to half of the corridor wall, SRMIX isolates footstep and creates noiseless corridors.

SRMIX HIDDEN INSTALLATION LINES

Mixed plumbing pipes of wet volumes destroy the walls and form pockets in terms of cost. Thanks to SRMIX, the plumbing pipes will be hidden inside the ceramic, dismantling will cost only ceramics, which will be broken for the tool.

SRMIX WALL DECORATION

Thanks to its curved structure, SRMIX, which provides a 3d effect, creates a more mobile and lively wall structure.

At the production stage of ceramics, a material that does not harm nature was used. As a rule of thumb, he is determined to be an environmentalist at this stage. Considering its export potential, the design, which comes to the fore thanks to its form when loaded onto trucks and trucks, has the potential to interleave a large number of ceramics. It is equal to other ceramics on the market in terms of cost, except for the cost of the mold to be poured. From a technical point of view, a 5 cm allowance of adhesive mortar was left at the edges for gluing with adhesive mortar. The gap-in it is used for easy laying of plumbing pipes and power lines. In addition, these spaces can be used for sound or thermal insulation. In general, its 3d effect structure is one of the outstanding features of ceramics when looking at dec design. As a field of use, it can be listed as corridor walls in home

bathrooms and WCs, schools, administrative buildings and large structures. The design, which will be produced in different colors and patterns, is in a position open to development for the future. SRMIX, which is innovative, is always open to service for you.

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COMPETITION WINNERS

Professional Category

CERAMIC TILE

BRONZE

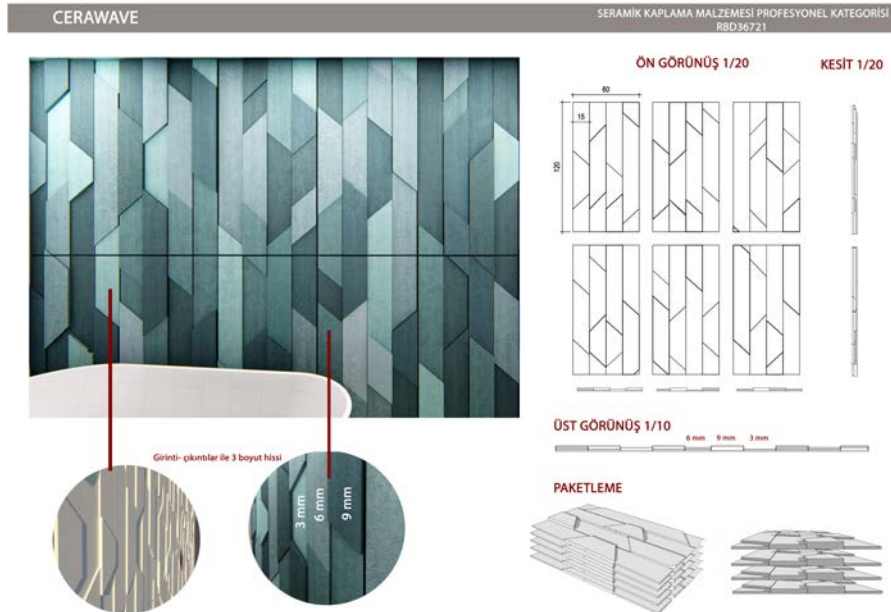
LEAVES

Muhammed Mesut Özerdem



CERAWAVE

Duygu Özkılıç



COMPETITION WINNERS

Professional Category

CERAMIC SANITARYWARE

PLATINUM

ROUNDY

Cansu Aksu, Setenay Kamazoğlu



The design is focused on the ability of bathroom products to be increasingly integrated into living spaces and to produce flexible solutions in small spaces. It is aimed to bring the sink form existing on the basis of a classical form closer to a more functional use and to diversify its use.

The ability of ceramic, which is a contemporary and timeless material, to reflect the user's lifestyle and to create new possibilities was found important.

The perfect circle form and the combination of different materials is one of the basic design decisions. In addition

to the smooth and heavy character of the ceramic, it is envisaged to use a matte finish metal sheet. Wheels have been added so that the metal element, which completes the ceramic in the geometric relationship, can be taken from under the sink and moved easily to every part of the living area. A ceramic cover is also designed, which gives Roundy its monolithic appearance. This cover allows the product to both diversify the use of the bathroom and go beyond the use of the bathroom. The product, which can also be used in functions such as sink tray, coffee table, vanity table, has 2 sizes.

COMPETITION WINNERS

Professional Category

CERAMIC SANITARYWARE

GOLD

SINK & SHOWER

Onur Babaoğlu



S & S

Büyük şehirlerde ki nüfusun giderek artmasına bağlı olarak evlerin boyutları giderek azalmaktadır. S&S bu ihtiyaca bağlı olarak lavabo ve duş alanını birbirine entegre edildiği bir alan çözümlemesidir. Duş alanının içine yerleştirilmiş gizli lavabo sayesinde alan tasarrufu ve işlevsellik sağlanmıştır. Seramik duş alanında yer alan kapaklı bölüm açılır ve lavabo kullanılır, duş için ise kapalı halde kullanılması tavsiye edilmektedir. S & S alanı içerisinde musluk, duvara asılabilir duş başlığı, yağmur tepe duş başlığı, ayna, gizli lavabo, su gider ızgarası ve kişisel bakım ürünlerinin yer aldığı bölmeden oluşmaktadır.

Due to the fact that the population in large cities is gradually increasing, the sizes of houses are gradually decreasing. S & S is an area analysis in which the sink and shower area are integrated into each other depending on this need. Space saving and functionality are provided thanks to the hidden sink located inside the shower area. The closed section in the ceramic shower area is opened, and the sink is used, and it is recommended to use it inside for showering. In the S & S area, the faucet consists of a compartment with a shower head hung on the wall, a rain shower head, a mirror, a hidden sink, a water drain grill and personal care products.

COMPETITION WINNERS

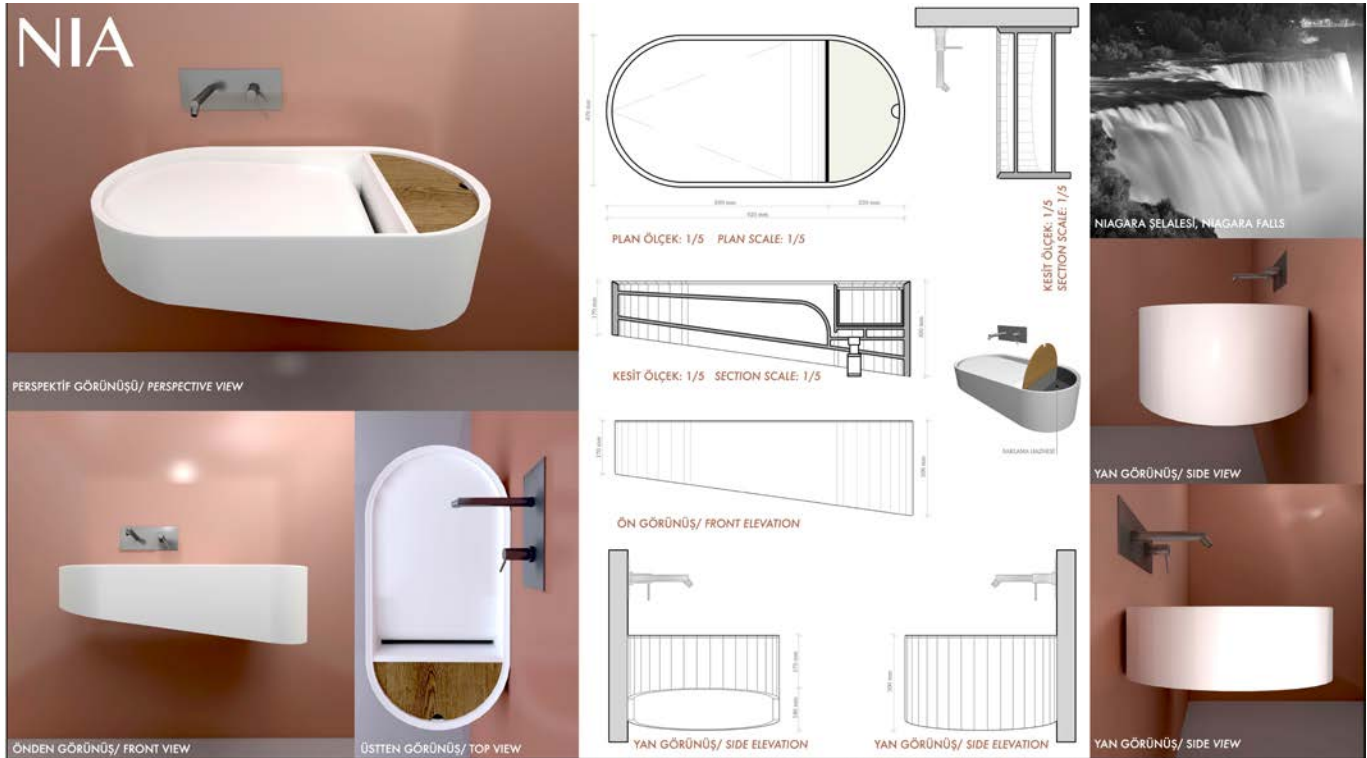
Professional Category

CERAMIC SANITARYWARE

SILVER

NIA

Meliha Karci Hoşyılmaz



Water is vital for the survival of all living things. Water ensures the survival of all biological life, from the smallest living organism to the largest living being. Covering 70% of our world, water also constitutes an important part of our body. However, approximately 0.3% of the water resources on earth are usable and drinkable. It is not correct to look at water as an easily recycled resource. Systems used for recycling water actually consume energy from world resources. So even when we recycle, we should know that we still consume the actual. For this reason, it is a fact that when we save water, we save our resources. In addition to the vital requirements of water, the sound of water has a relaxing and calming effect on human psychology. Research by scientists from the University of Zurich in Switzerland has shown that the sound of water has a much more tension-relieving effect than music, as it reminds people of their old natural environment. Water travels long distances to reach our homes. NIA is a water-focused design... Just like waterfalls, it has been designed with the flow, fall and sound of water in mind. Instead of reaching the drain in the shortest way, the water flows horizontally along the sink in an inclined

direction, then falls, at the point where it falls, it passes from the horizontal plane to the vertical plane by following a curved surface, just like a waterfall. The sight of the water flowing in the horizontal plane and the sound of the water heard during the fall, create awareness about the amount of water used by the user, contributes to the development of water consumption awareness, also refers to the way water travels until it reaches our homes, and it is thought to have a psychologically relaxing effect. From the front view, NIA gives an asymmetrical appearance by reflecting the inclined surface on the inside. This is one of the unique aspects of the design. There is a storage area with a wooden cover on. The harmony of wood with ceramics was taken into consideration. In this area, personal hygiene materials, soap etc. materials can be stored. An additional chamber has been considered for easy cleaning of the inside of this section. The drain connection is located under the storage area. Thus, it provides a compact clean appearance. With its compact, stylish appearance and ecological design idea, NIA is a product with high export potential.

COMPETITION WINNERS

Professional Category
CERAMIC SANITARYWARE

BRONZE

CLEV

İsmet Yılmaz



COMPETITION WINNERS

Professional Category

ARCHITECTURAL GLASS-DECORATION

PLATINUM

BALONY
Alper Gündüz

A48BG713
Profesyonel Kategori - Professional Category
Mimari Camlar - Dekorasyon - Architectural Glasses Decoration

BALONY

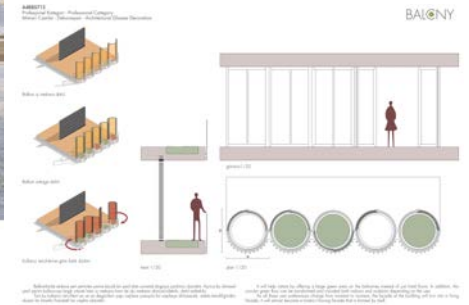


Günümüzde artan kent nüfus ve buna bağlı olarak konut ve ofis ihtiyacını karşılamak amacıyla yapılan her bir yapı, çevreye de çevreye zarar vermek. Bu zararın azaltılması mimarın görevlerinden biridir. Hem bu zararın azaltılacak, hem kullanıcıya ihtiyaçları doğrultusunda hizmet edecek, hem de yapı çevresinde kendinden farklılıklarını sağlayacak. İçerideki manzarlara kapalı hareketli cam cephe sistemi önerilmektedir. Hareketli cam cephe sistemi dönerken planlı yeşil zemine ve dönerken planlı yeşil zemine sahip balkonlarla birlikte ele alınmıştır. Hareketli cam cepherin ana unsuru dönerken cam kapı modülüdür. Her bir modül iki adet çeyrek daire cam kapıdan oluşmaktadır. Bu cam kapıların bulunduğu ve dönerkenki yarıda yeşil alanlar 360 derece hareket edebilmektedir. Bu hareket yapının cephesinde birçok olarak birini sağlar.

Today, every building produced to meet the increasing urban population and accordingly the need for housing and office forms the environment, even if we don't want it. Reducing this damage is one of the tasks of architecture. Proposed movable glass facade system that will both reduce this damage, serve the user in line with their needs, and provide self-differentiation on the facade (breaking the monotony on the facade). The movable glass facade system is considered together with balconies with circular green floors and circular hard floors. The main element of the movable glass facade is the circular glass door module. Each module consists of two quarter circle glass doors. These glass doors can move 360 degrees depending on the embedded rail systems on the ceiling and floor. This movement provides several possibilities on the facade of the building.



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Circular balcony can be transformed into indoor or outdoor space in line with the needs of the user. Thus, the balconies will not be closed and turned into storage areas or idle areas as they are today, but will be associated with the street and the interior.

It will help nature by offering a large green area on the balconies instead of just hard floors. In addition, this circular green floor can be transformed and included both indoors and outdoors depending on the user.

As all these user preferences change from moment to moment, the facade of the building will turn into a living facade, it will almost become a kinetic/moving facade that is formed by itself.

COMPETITION WINNERS

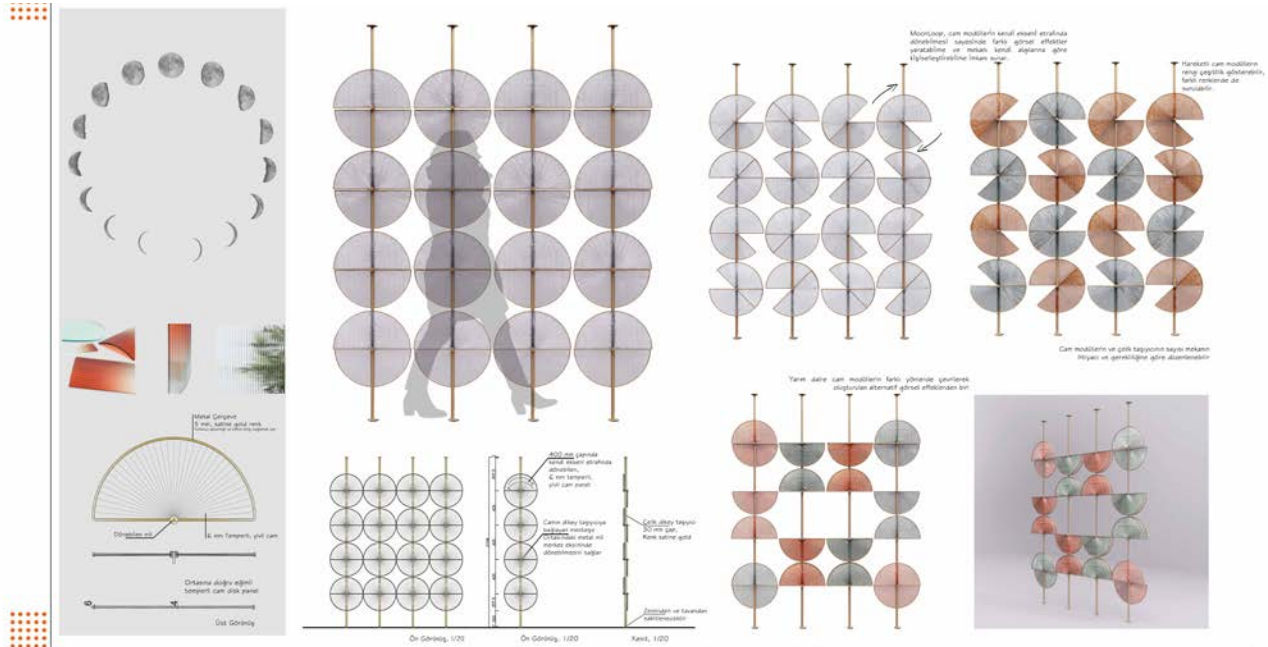
Professional Category

ARCHITECTURAL GLASS-DECORATION

GOLD

MOONLOOP

Dilek Şahin



Inspired by the movement cycle of the moon, MoonLoop is designed to be a separator that consists of movable glasses that can be used in different numbers and sizes. MoonLoop aims to make the user a part of the design, enabling them to create different visual effects by changing the directions of the glass modules based on their own design perception. The diameter of each semicircular glass modules is 400 mm and the preferred material is 6 mm tempered, clear, ribbed glass. A 10 mm thin and satin gold-colored metal frames the perimeter of the glass module to provide a clean finish and protect the glass from the edges. The movable glass modules are mounted on both surfaces of the structural steel tube which is painted in satin gold color and has a diameter of 30mm. Each mounted module can rotate 360 degrees around its own axis. The mobility of the glass modules enables users to personalize the design, according to their own aesthetic perceptions by creating different patterns on the separator. Therefore, users can make any space more enjoyable, and the design is strengthened in the aspects of variability and aesthetics. In addition, users can partially control the transparency and privacy by adjusting the directions of the glass modules based on their personal preferences.

MoonLoop glass separator is easy to assemble and produce. The size can be adjusted by increasing or decreasing the number of modules based on the requirements of the place. While assembling the product, it is recommended to fix the steel bearing tube on the floor with pins first and then hang the semi-circular glass modules on it. For this reason, the product should be assembled in the place where it will be used. The weight of the semi-circular glass module is around 850 gr. This is a suitable weight considering the bearing capacity of the steel tube and the movability of the glass modules.

The glass modules are fixed to the front and rear surfaces of the vertical bearing steel tube from the same point with a satin gold-colored round fastener. With an additional satin gold-colored 10 mm diameter steel shaft at the center point, they can rotate around themselves when connected. The steel shaft moves differently than the module attached to the front and rear surfaces. MoonLoop is a modernist, variable, and aesthetic design product that includes the user's perception in the design. It can be used in different places such as entrance areas, hotel lobbies, waiting areas, restaurants, cafes, or residences of buildings.

COMPETITION WINNERS

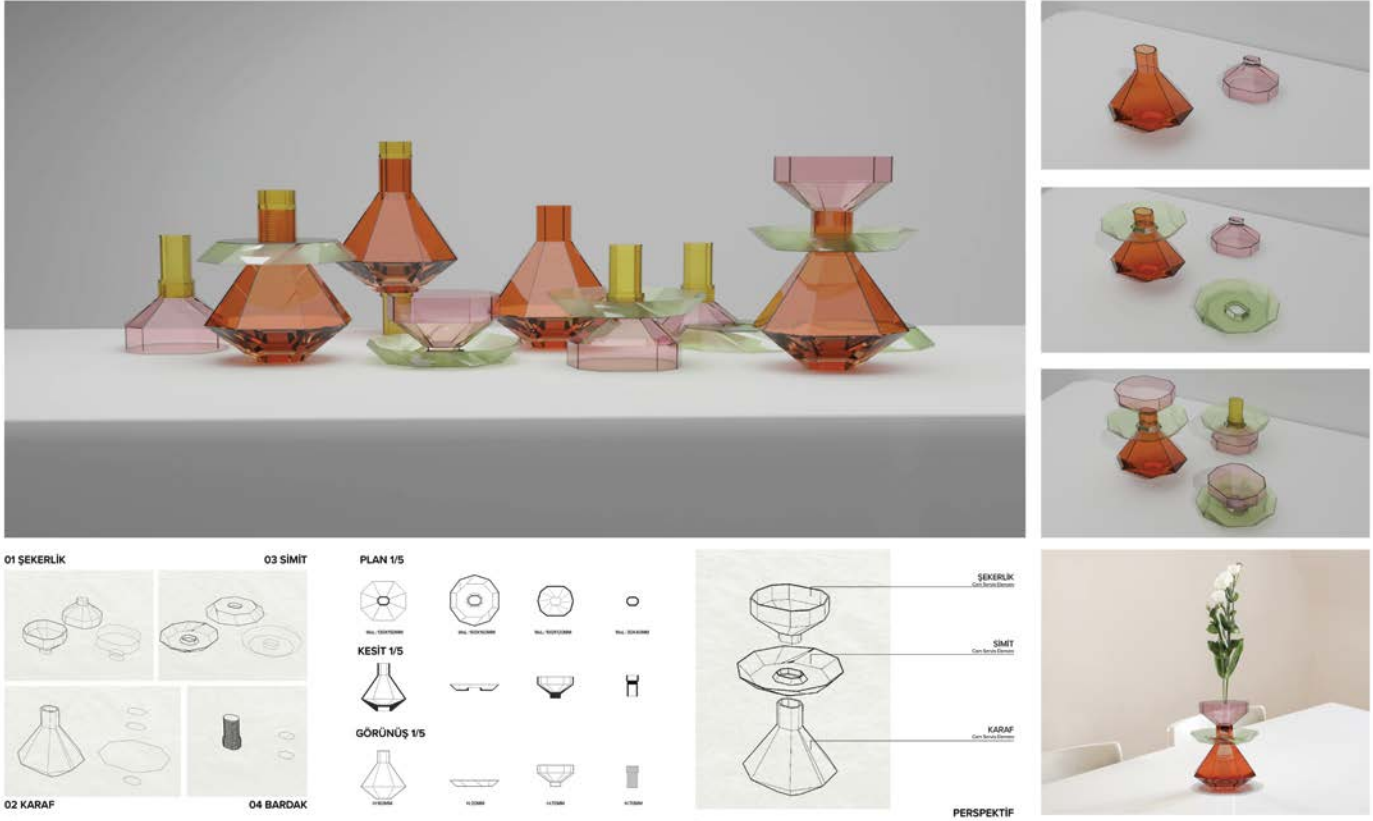
Professional Category

GLASSWARE

PLATINUM

MİZMAN

Cansu Aksu, Setenay Kamazoğlu



the host who entertains and shows honor to the guest.

Taking its emotion and inspiration from the culture of hospitality, Mizman aims to produce colored glass by casting methods and to add new interpretations to the traditional glassmaking methods of this process. The encounter and discovery opportunities created by the hosting and hosting spaces have been one of the main contexts that guide the project. Changing/growing treats on the table and coffee table; they find their place in products made of glass and other materials in a rapid circulation. Mizman has emerged as a result of the dream of transforming these products into a product that allows the user to be included in the design and offers multiple usage variations, both in the stages of being served and on the table, and in the case of existence as a decorative element, emphasizing the optical qualities

of the cast glass with its translucent nature. . This product group consists of a family of four; It consists of 1 carafe, 2 treats and 1 glass. The fact that all products have a key-lock relationship with each other geometrically increases the combination of products. While the catering and glass can be a carafe lid, the carafe can also be a serving base for catering and turn into a decorative product besides all its functions. The geometry and color of the product come from an interpretation of the traditional sugar bowl form. Thick and variable colored glass sections and sharp lines play with the fine balance of disciplined and random results, aiming to give us a reinterpretation of a nostalgic sense of hospitality. In order to ensure the formation of these lines, geometric decisions that transform into each other, 8 gon and 10 gon, were taken in the product.

COMPETITION WINNERS

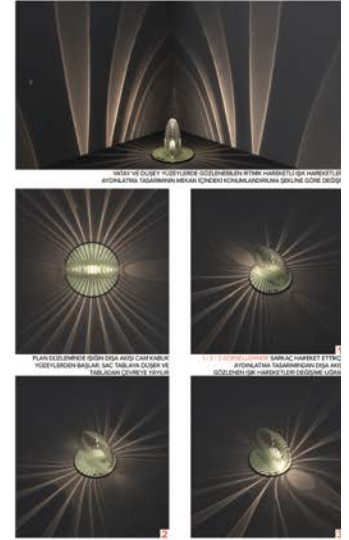
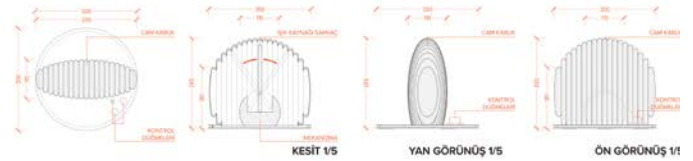
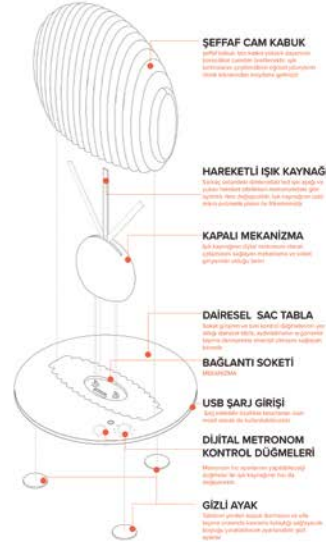
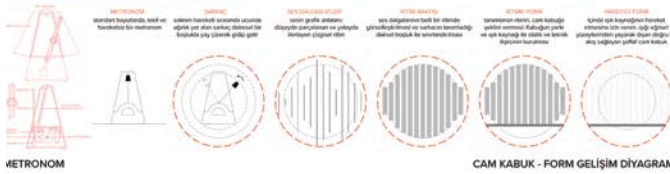
Professional Category

GLASSWARE

GOLD

O-FLOW

Uğur İmamoğlu, Dilara Demiralp



O-flow; is a special table-lamp design that makes the rhythms that occur when the light source moves depending on the metronome pendulum in a glass shell, which can be viewed with reflections. It is a play of rhythm and light. The main idea for O-flow was that the regular rhythm sound that emerged with the metronome would be visible. The name of the design, which spreads out from the glass shell and makes the rhythm sound flowing from the metronome observable, comes from the English word outflow. The letter "O" represents the propagation of sound waves and the curvilinear design. The production of a different and unique lighting design, developed with the reinterpretation of the metronome, with glass material will provide many advantages. Indoor lighting, which transforms into a monitorable device while illuminating the space, takes the space experience one step further. In this way, a rigid object creates a visible flow. Lighting candles, lighting a fire (fireplace) and observing these light sources will make the experience of using O-flow familia. The basic form of the glass shell is shaped according to the string field that the metronome pendulum sweeps as it moves. The shell is detailed to be an abstraction of sound propagating in waves, and curvilinear surfaces that diversify

light refractions are created. The metronome pendulum is placed in a glass shell to be digitally controlled and act as a moving light source. Pendulum mechanisms are also placed in a secondary opaque shell designed in harmony with the basic form of the glass shell. While the dimmable LED light on the pendulum is moved up and down, the luminous rhythm will change as in the metronome. Thus, it is aimed to activate the light, shadows and reflections emitted from the light source in a flow and to diversify these movements according to the rhythm. The glass shell and the lighting mechanism are placed on a circular sheet metal plate. Assembling design components has been simplified. The product, which is designed to be rechargeable, can also be used as a mobile device. The sheet metal plate that makes up the product, the lighting mechanism derived from the metronome, and the glass shell elements are produced by existing technologies. The transparent glass shell will be produced from boron added high strength borosilicate glass. In order to obtain the glass shell form, casting molds produced with CNC technique will be used. The designed glass shell can be implemented in the desired form, number and frequency.

COMPETITION WINNERS

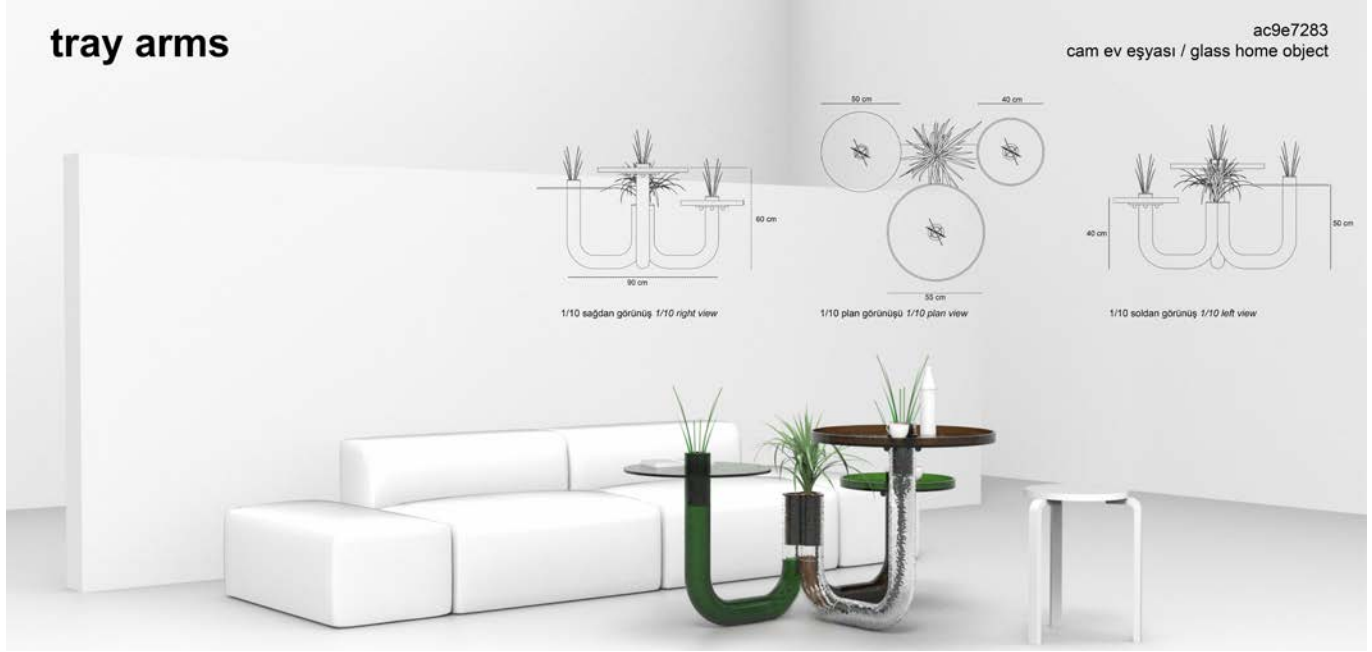
Professional Category

GLASSWARE

SILVER

TRAY ARMS

Işıl Argımak



Tray Arms is a low table design with additional tray feature that is produced from recycled glass.

The design has three surface units. Two of them are mobile. The base of the table obtains a system called “Lazy Susan” that enables surface to rotate three hundred sixty degrees. In addition, with harmonious gaps and extensions that lock together, these surfaces serve as trays that are removable, movable and re-attachable. The trays have frames on inner and outer edges to prevent moving objects from falling. The third surface is stable and cannot be moved.

Three bases that carry these three surfaces intersect with each other on the ground. The bases that are in the center of the surfaces, pass over the trays and the intersection point of the bases; and these extensions hold a unit that serves as a vase, which is removable and re-attachable.

The height and surface dimensions are interpreted considering the functionality. To exemplify, since the center of a large table is less accessible, the center of Tray Arms function as a vase instead. Three surfaces are in three

different height and radius. This enables various daily actions such as holding objects within different sizes, sitting on the floor and using Tray Arms’ surface to write on a notebook, sitting on a sofa nearby and putting a glass of tea on trays, displaying foods when guests are coming over etc.

Tray Arms is produced from glass, which is a durable material that can be produced in organic forms. In addition, it is 100% recyclable and can be reused as raw material. The design is in transparent wavy glass, brown wavy glass and green wavy glass, reminiscent of green and Brown bottles and jars, which are the most common recycling glass types. Glass is a material that is not only sensitive to nature, but also to human health. When the Tray Arms reaches the end of its use, it can be recycled to a different product too.

All in all, Tray Arms is a design that interprets and gathers active surfaces / mobile surfaces / plant displaying or minimal storage functions, both technically and aesthetically. It is respectful to the nature and human from its production to its utilization and the end of its use.

COMPETITION WINNERS

Professional Category

GLASSWARE

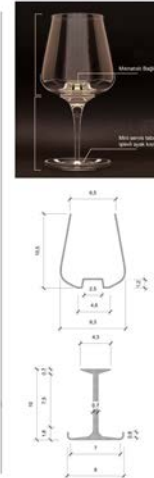
BRONZE

GLASSWITCH
Fatih Koçoğlu

RUMUZ_A3D3C333

Cam Sektörü
B kategorisi_Cam ev eşyası

glasswitch.
Multifonksiyonel Bardak



Glasswitch farklı kullanım alternatiflerini tanımlayan bir cam ürünüdür. Öncü bir bardak olarak değil, bir çok amaçla kullanılmaya uygun bir üründür. Ürünün amacı, kullanıcıya farklı kullanım alanları sunmaktır.

Kullanıcı farklı ve aynı anlama gelen farklı kullanımları tanımlayan bir üründür. Ürünün amacı, kullanıcıya farklı kullanım alanları sunmaktır. Ürünün amacı, kullanıcıya farklı kullanım alanları sunmaktır.

Glasswitch is a glass product that can offer different usage alternatives. Although it looks like an ordinary wine glass, it has a magnetic feature that allows it to have other features besides this function.

The magnetic mechanism that connects the cup and the stem of the glass allows the product to be used as a water glass and stand when necessary. The glass can also be separated from the stem and used as a cocktail glass.

The product is made of borosilicate glass and is completely recyclable. It has a high export potential with its innovative attitude. Production can be done by blowing glass into a metal mold.

2in1 DOUBLE GLASS DRIPPER

Sedat Özer

Cam Ev Eşyası - COF22022



"Dripper" drip coffee yöntemlerinden biridir ve 1900'ü senelerden beri kullanılmaktadır. Belirli bir süre boyunca sıcak kahve suyunu kahve üzerinde gezdirmesi ile hazırlanma yöntemlerinden oluşur.

Bu yöntem sayesinde kahve çekirdeklerinin bulunduğu alan tamamen ısıtılır. Her alana eşit miktarda sıcak su düşürülmesi sayesinde de sıcak suyun kahve aroması ile demlenmesi anı hızla bitirir ve kahve aroması ile demlenmesi anı hızla bitirir.

"2in1 Double Glass Dropper" aynı anda 1/2 cup ve 1/4 cup dropper'lar için kompakt ve sürdürülebilir bir çözüm sunar. Cam malzemesi, kahvenin aromasına herhangi bir negatif etki yapmaz ve temizliği kolaydır. Çift cidar sayesinde ısıyı yalıtır ve ısıyı korur. Çift fonksiyonlu sarf cam kase koruk hürten dik konumda tutar ve kullanıldığında durumda da aynı olarak kullanılır. İhtiyaçta olduğu yerlere yerleştirir.

"Dripper" is one of the drip coffee methods and has been used since the 1900s. It consists of preparation processes by running hot water over the coffee for a certain period of time. Thanks to this method, the area where the coffee beans are located is completely wet. Thanks to the equal amount of hot water pouring into each area, it helps the hot water to start to accumulate in the lower chamber by dripping with the aroma of coffee.

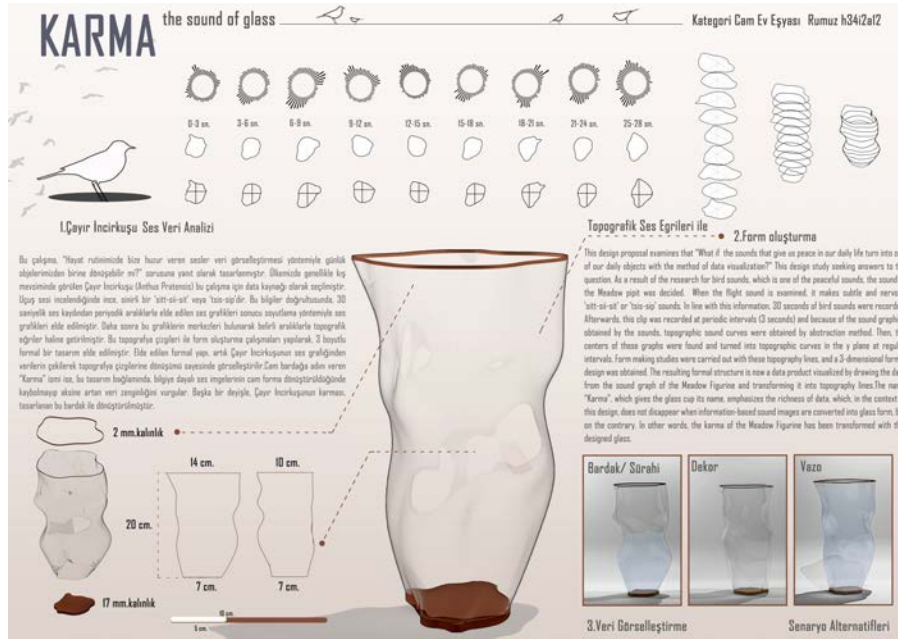
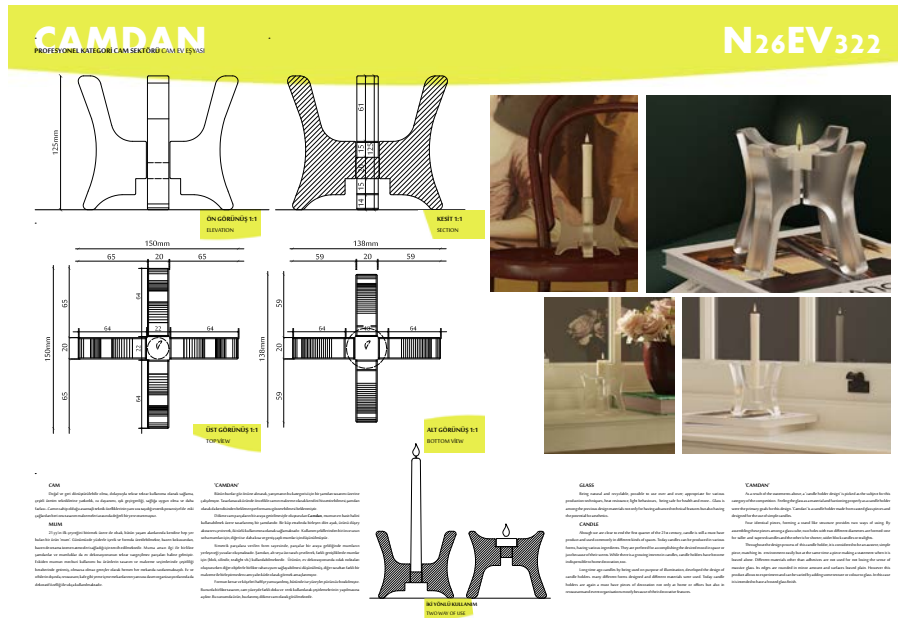
"2in1 Double Glass Dropper" offers a compact and sustainable solution for 1/2 cup and 1/4 cup droppers sold separately. Glass material does not affect the aroma of coffee negatively and is easy to clean. Thanks to the double wall, it does not burn your hand and preserves the heat. The double functional glass base keeps the dropper cone in an upright position and is used as a base when not in use. It occupies less space with its stackable structure.

COMPETITION WINNERS

Professional Category

GLASSWARE

BRONZE

CAMDAN
Didem Avıncan

KARMA
Ayça Atay


COMPETITION WINNERS

Professional Category

GLASS PACKAGING

PLATINUM

PETEK

Ilgım Eroğlu, Semiha Kan



TEKNİK ÇİZİM

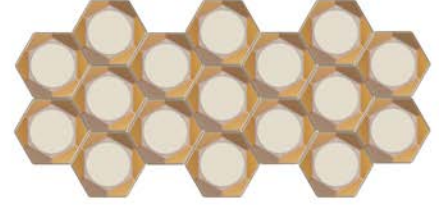


Doğanın en iyi tasarımcıları arasında yer alan arılar, en az malmeye ile en fazla depolamayı yapmak için petek formunu kullanmaktadırlar. Bu kavanozun tasarımında da doğanın bu yetkin tasarımcılarından ilham alınarak altıgen form kullanılmıştır. Arıların hazırladığı peteklerdeki köşeli biçimlerin hacim avantajı forma yansıtılarak raflarda depolamayı kolaylaştıran ve alan kazanmayı sağlayan bir biçim yaratılmıştır. Doğadan ilham alınarak tasarlanan bu ambalaj doğanın bize sunduğu en güzel armağanlardan biri olan balın en pratik ve estetik şekilde raflarda yer almasını sağlayacaktır.

The bees, which are among the best designers of nature, use the honeycomb form to make the most storage with the least material. A hexagonal form was used at the design of this jar inspired by the designers of nature. The volume advantage of the angular shapes in the honeycombs occurred by the bees is reflected on the form to create a form that facilitates storage on the shelves and gains space. This packaging, designed with inspiration from nature, will ensure that honey, one of the most beautiful gifts that nature offers us, will be on the shelves in the most practical and aesthetic way.



SIKI DOĞA, CAM AMBALAJ, PROFESYONEL



RAF DİZİLİMİ



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COMPETITION WINNERS

Professional Category

GLASS PACKAGING

GOLD

TAHİN PEKMEZ

Efe Gözen, Mert Aydın, Tamer Kumaş



A Turkish breakfast tradition - Tahini and Molasses (grape) is usually served pre-mixed per the liking of the one setting the table for the breakfast. However, the ratio between the molasses and tahini varies from person to person (1:4, 1:2, 3:3, etc.) and thus, molasses and tahini seldom finds itself a place in larger breakfast tables. It is also a cumbersome and time-consuming process to prepare the molasses and tahini mixes due to the frequent packing of the two liquids in different plastic bottles or containers.

Proposed packing design unites the inseparable duo through the use of an innovative cap design that provides a novel user experience. Thanks to the practicality of the packaging, users can effortlessly set the molasses and tahini ratio to their liking, and serve themselves in one pour.

The intriguing iconic bottle packaging design reflects its functionality. Design form allows for different user grasps while directing them to handle the bottle with the anti-drip angle of the bottle cap.

Tahini and Molasses are stored in 400 ml glass bottles, most frequent commercial packaging size in the market. In

addition to the aesthetics of the material, its advantage in hygienic storing of liquids and the possibility to re-use the packaging through re-fills or the ease to integrate glass into the recycling loop are the main reasons glass is favoured over other materials.

Parts of the bottle cap are mass produced in a cost-efficient matter through injection moulding of Polypropylene (PP). As a plastic that is durable and suitable for food use, Polypropylene is also easily recyclable. The top piece covers the whole integral parts, allowing for a tectonic finish that is assembled through integrated clasps. Tahini and Molasses are served through two tubes. Through an intermediary piece, the dial that allows the user to adjust the ratio and the tubes are positioned. The flange piece that sits on the glass bottles brings together the bottles and houses the dials.

Thanks to the specially devised bottle cap design with integrated adjustable dials, any user can adjust the tahini to molasses ratio. Holes in varying diameter that are indicated with notches on the edge of the dial are located on the dial. In addition to adjusting the flow ratio of tahini and molasses, the dial also fully stops the flow of either liquid independently.

COMPETITION WINNERS

Professional Category

GLASS PACKAGING

SILVER

MÖLD

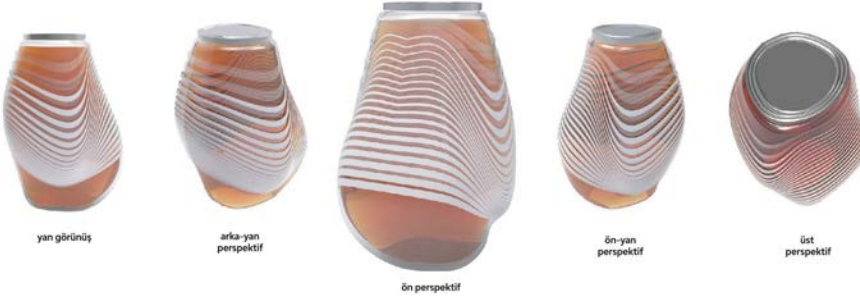
Özge Türedi, Mert Topaloğlu



D201M793
CAM AMBALAJ TASARIMI

möld

bal kavanozu tasarımı



İKONİK - AKILDA KALICI - PRESTİJLİ - ÖZGÜN

Honey is a product that has been abused for a very long time. The consumer has an uneasy point of view towards honey, due to various counterfeiting made on honey. However, honey, which can turn into a strategic product with its local and original production, cannot use its potential due to deficiencies in marketing and packaging design. At this point, there is a need for a premium packaging design that will reveal the potential of honey as a very valuable product and attract attention. On the other hand, glass jar, as an environmentally friendly, easily produced and recyclable material, is always encountered in similar forms today. In addition to the name-logo-brand design, the design of the glass jar as a packaging, allowing different uses after its main function, together with its aesthetic aspect, will increase the value of the product. With the designed iconic honey jar, it was desired to produce a catchy, prestigious, original jar that stands out from other products on the shelf, emphasizes and benefits from the shapeability of the glass, and adds value to the product inside. It is one step ahead of other jars with its innovative, stylish and unusual design, while transforming the use of the product from 'take-use-dispose' to 'buy-use-reuse'. This product, which was acquired as a honey jar, is aesthetically suitable to be used for different functions after consumption, it is environmentally friendly with its material

and supporting reuse. It will emphasize the value of the unique local honey of many regions in our country, contribute to the branding process of local products and increase their overseas export potential. Glass material, as a symbol of naturalness and health, is a material that can be easily shaped and put into different forms by its nature. This new jar form, which is easily produced with minor mold changes in the production cycle, will emphasize the importance of industrial design. The fluidity of honey and the bees as a producer are effective in the new jar design. While reminding the consumer of the naturalness of honey with the fluid form, it is desired to make the liquid structure of honey feel visually. The jar is also inspired by the hive form and the honeybee form. A number of elevations on the jar, which will be created in the mold during the production phase, and curves that can be created and colored like printing support the design. This jar, which is distinguished from other jars at first glance with its aesthetic appearance, attracts the attention of the consumer, brings an innovative proposal to the production of jars and the usual use of glass materials, can be used for many different functions, its function can be transformed by the consumer, it is healthy in terms of material, does not harm the environment, and can be added to the production cycle again when desired, can be recycled.



COMPETITION WINNERS

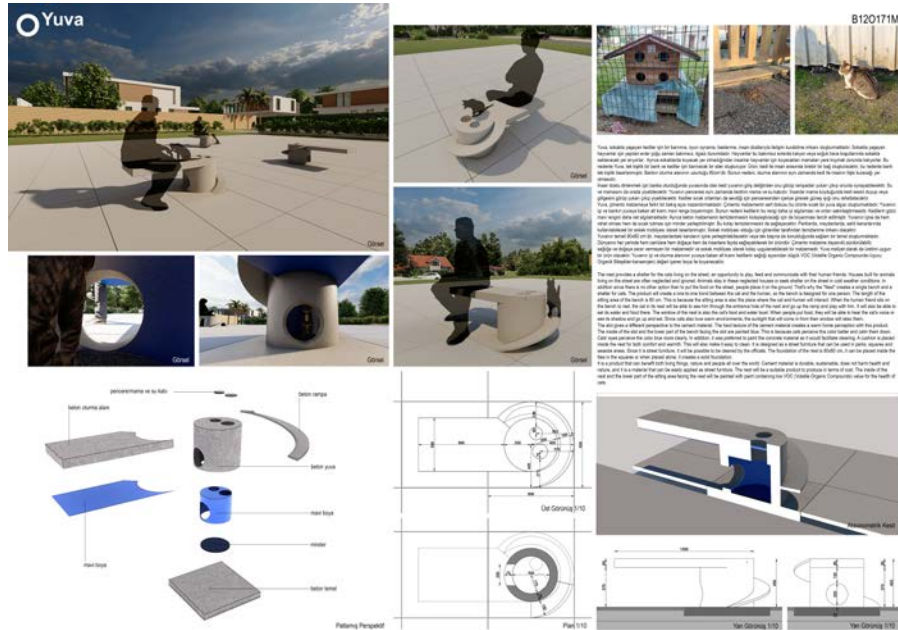
Professional Category

CEMENT

PLATINUM

YUVA

Büşra Civer



NEST

The nest provides a shelter for the cats living on the street, an opportunity to play, feed and communicate with their human friends. Houses built for animals living on the street are often neglected and ignored. Animals stay in these neglected houses or seek shelter on the street in cold weather conditions. In addition since there is no other option than to put the food on the street, people place it on the ground. That's why the "Nest" creates a single bench and a shelter for cats. The product will create a one-to-one bond between the cat and the human, so the bench is designed for one person. The length of the sitting area of the bench is 80 cm. This is because the sitting area is also the place where the cat and human will interact. When the human friend sits on the bench to rest, the cat in its nest will be able to see him through the entrance hole of the nest and go up the ramp and play with him. It will also be able to eat its water and food there. The window of the nest is also the cat's food and water bowl. When people put food, they will be able to hear the cat's voice or see its shadow and go up and eat. Since cats also love warm environments, the sunlight that will come in from their window will relax them.

The slot gives a different perspective to the cement material. The hard texture of the cement material creates a warm home perception with this product. The inside of the slot and the lower part of the bench facing the slot are painted blue. This is because cats perceive this color better and calm them down. Cats' eyes perceive the color blue more clearly. In addition, it was preferred to paint the concrete material as it would facilitate cleaning. A cushion is placed inside the nest for both comfort and warmth. This will also make it easy to clean. It is designed as a street furniture that can be used in parks, squares and seaside areas. Since it is street furniture, it will be possible to be cleaned by the officials. The foundation of the nest is 80x80 cm, it can be placed inside the tiles in the squares or when placed alone, it creates a solid foundation.

It is a product that can benefit both living things, nature and people all over the world. Cement material is durable, sustainable, does not harm health and nature, and it is a material that can be easily applied as street furniture. The nest will be a suitable product to produce in terms of cost. The inside of the nest and the lower part of the sitting area facing the nest will be painted with paint containing low VOC (Volatile Organic Compounds) value for the health of cats.

COMPETITION WINNERS

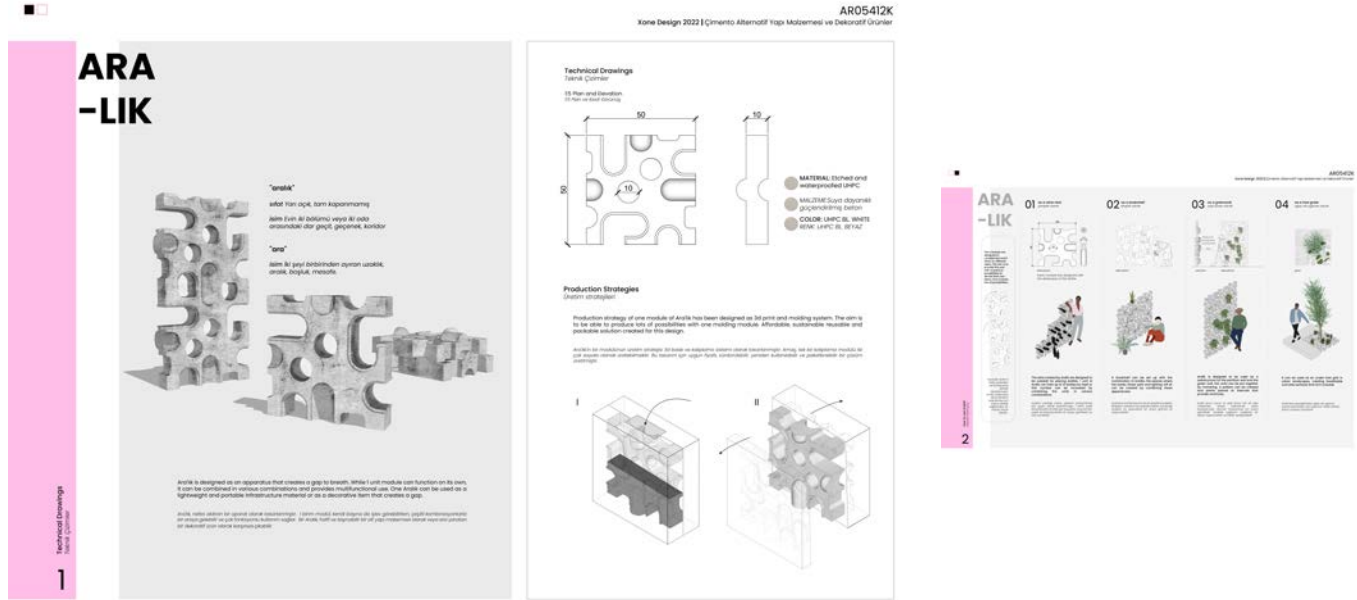
Professional Category

CEMENT

GOLD

ARA'LİK

Ezgi Umut Türkoğlu, Murat Şirin



ARA'LİK

Ara'lık is designed as an apparatus that creates a gap to breathe. While 1 unit module can function on its own, it can be combined in various combinations and provides multifunctional use. One Aralık can be used as a lightweight and portable infrastructure material or as a decorative item that creates a gap.

Production strategy of one module of Ara'lık has been designed as a 3d print and molding system. The aim is to be able to produce lots of possibilities with one molding module. Affordable, sustainable reusable and packable solution created for this design.

How to use Aralık?

The modules are designed to complement each other on different sides. The aim is to provide the user with numerous possibilities to devise their own ideas. One module, lots of possibilities...

1. The slots created by Aralık are designed to be suitable for placing bottles, 1 unit of Aralık can hold up to 10 bottles by itself or this number can be increased by combining the units in various combinations.
2. A bookshelf can be set up with the combination of Araliks, the spaces where the books, flower pots and lighting will sit can be created by combining these apparatuses.
3. Aralık is designed to be used as a substructure for the partition wall and the green wall, the units can be put together by mortaring. A pattern can be created and plants placed at intervals that provide continuity.
4. It can be used as an under-tree grid in urban landscapes, creating breathable concrete surfaces that form a break.

COMPETITION WINNERS

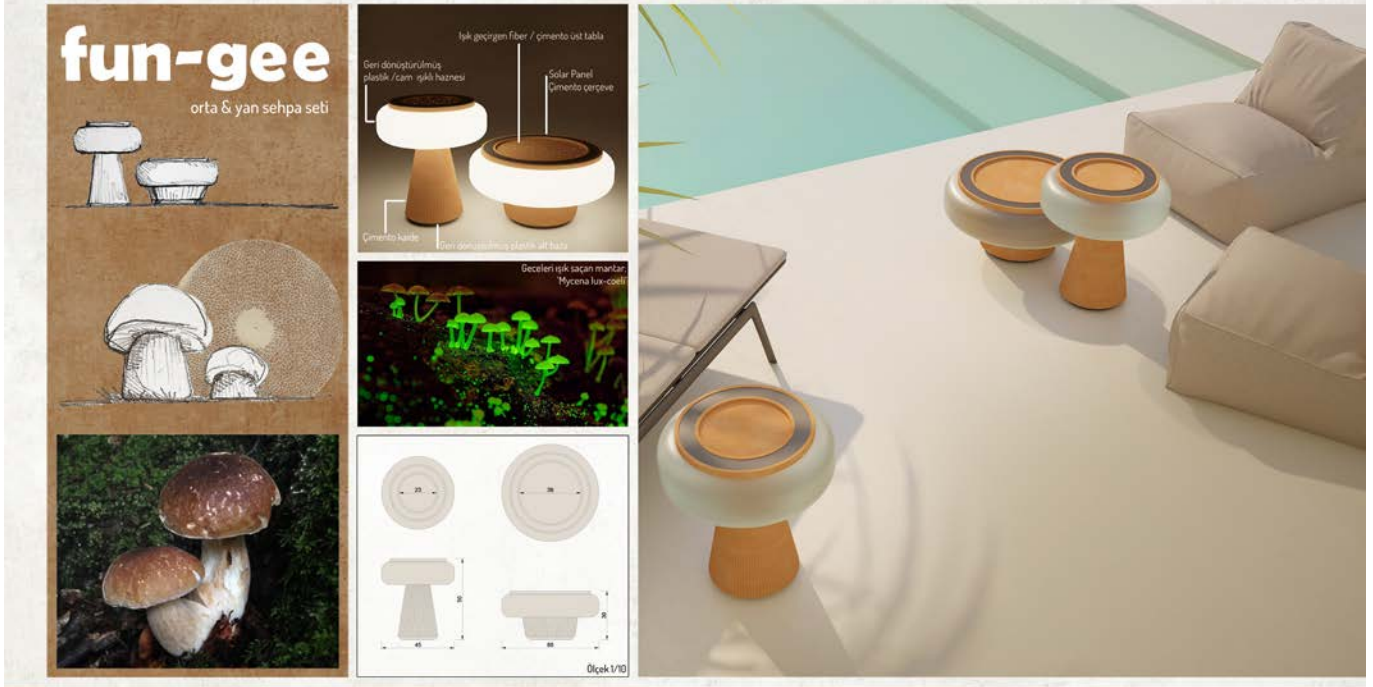
Professional Category

CEMENT

SILVER

FUN-GEE

Gürcan Bulut

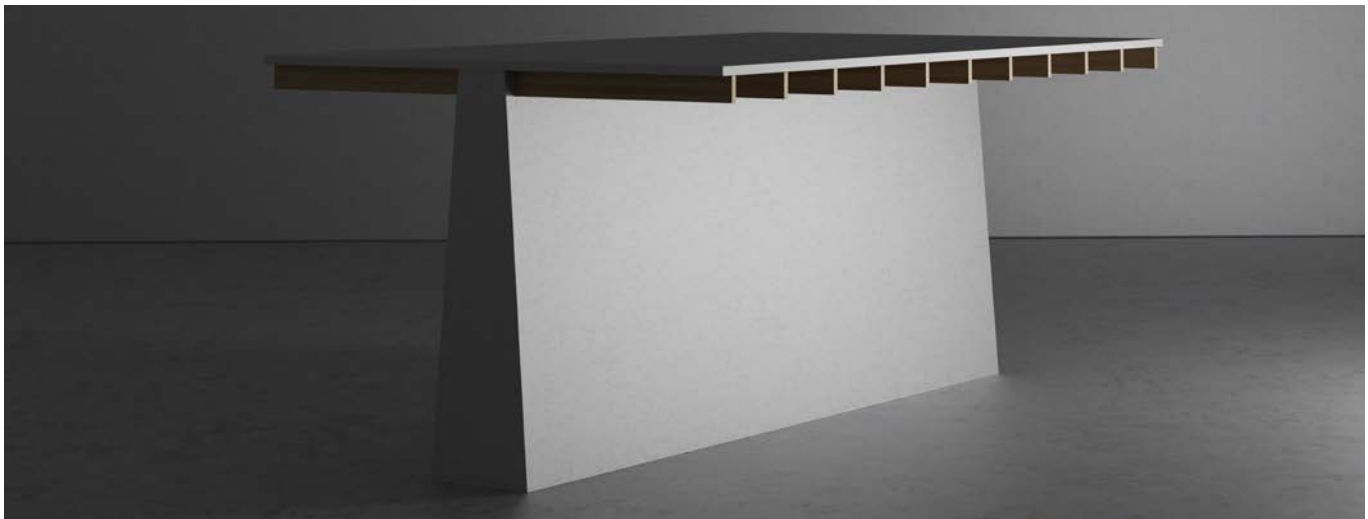


Fun-Gee was inspired by the mushroom, an important component of nature with its visual and functional aspects. Fun-Gee; It is similar to the Fungi kingdom by being in a different product category, offering many functions together as a decoration element, lighting and coffee table. Takes its form from the Porcini Mushroom, a type of cap mushroom known for its sympathetic form, and the function from the Ghost Mushroom, which emits a radioactive green bioluminescent glow at night.

In the production and use of Fun-Gee, an approach that prioritizes innovation and sustainability is aimed. Lighting is provided by utilizing solar energy through a solar panel positioned on the upper surface in harmony with the circular form of the coffee table. With the vertical fiber cables located inside the countertop, an illuminated surface is also offered. In this way, a visual relationship is established with the spores of the fungi on which the design idea is based.

It is aimed that the hollow pedestal and counter-top, produced with colored cement material, have a natural appearance in clay color. It is planned to use recycled plastic material or glass in the production of the semi-transparent-frosted luminous bowl. And the connecting parts such as the plinth and center tie bar are planned to be produced from recycled high density plastic material.

Fun-Gee does not create new waste material, but also contributes to the recycling of existing waste. Afterwards, it can be recycled again. The product, which is suitable for mass production, can be easily assembled/disassembled and designed to be durable, is aimed to offer maximum convenience in many areas such as storage-exhibition-installation-logistics.



COMPETITION WINNERS

Professional Category

CEMENT

BRONZE

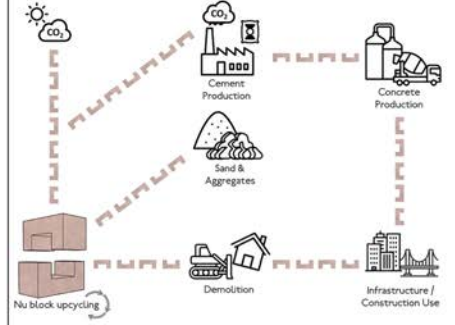
NU BLOK

Zeynep Kısakürek Pakar, Sinan Pakar, Hilal Şahin Ünal, Buket Nur Ertaş, Mustafa Salif Yıkar



Çimento Alternatif Yapı Malzemesi

NUB88887



Türlü ölçekteki beton yapılar yıkılma, onarım, bakım gibi birçok durum sonucunda iş göremez hale gelmekte ve eski işlevini kaybetmektedir. Tasarım sürecimize bu yapıların çöpe dönüşmesi ve yeniden hayata kazandırılması fikriyle yola çıktık. Birçok çevreci platformda belirtildiği üzere doğada çöp diye bir şey yoktur. Her malzeme ve kaynak bir şekilde geri dönüştürülebileceği ve kullanıma geri kazandırılmalıdır.

Atık halinde, parçalanmış halde bulunan beton ve asfalt malzemeler toplanır. İlgili geri dönüşüm tesisine getirilir. Burada atıklar beton kırma makinesine gönderilerek küçük parçalara ayrılır. Parçalanmış olan beton yapı taşlarına ayrılarak çakıl, kum gibi geri kazandırılmış malzemeler elde edilir.

NU Blok üretiminde geri dönüşümle elde edilmiş malzemeler veya hammaddeler kullanılabilir.

Numerous concrete structures become unusable and lose their functions due to demolitions, corrosion, and other external factors. Our design process originated with the idea of preventing these structures from becoming landfill by recycling.

As stated in many environmentalist platforms, there is no such thing as waste in nature. Every material and resource can be recycled in some way and returned to use.

Concrete and asphalt materials, which are in the form of waste, are collected and brought to relevant recycling facility; there the waste is sent to concrete crushing machine and divided into small pieces. Raw materials such as gravel and sand are regained by separating the crushed concrete into building blocks.

Recycled materials or raw materials can be used in the production of NU Block.

AWARD CEREMONY



AWARD CEREMONY



