

ÖNDER
ÖZKAN

When I was a kid I would watch my grandmother and how she would wear your clothes, accessories, and other accoutrement in an effortlessly stylish way. It was a unique period for me to watch how she combined various pieces. I knew from that point onward how I would personally adapt these styles or update them for the contemporary, cosmopolitan woman.

I grew up with a beautiful lady who admired haute couture from around the world and was a longtime customer of the knitwear label Karaca Brand based in Istanbul. I think that is the main reason why I have always loved to create intricately-patterned knit surfaces with elegant detailing with a more flexible, sporty aesthetic. I have sought to achieve a versatile “smart, casual” look.

Those were the beginnings of my understanding of fashion as a fledging young designer. I often reflect on parts of my childhood when I am conceptualizing a new collection, no matter the season.

As you will see in this catalogue,
I tried to put various styles,
philosophies, structures, and
spirits of the women whose
characters helped shape me as a
designer.

ÖNDER ÖZKAN S/S 2013

For my fifth season, I decided to return to my childhood aesthetic of my grandmother and return to my family's Turkish roots.

Volumes and structure are the key points for my dressy collection. I used various samples of structured knit textures with feminine volumes. Playful textures make dresses comfortable and shaped for parties. I say dressy collection because I want to remind my fashion audience that crafting an individual character needs to be part of our broader understanding of femininity. I call this is a new "Glocal". Glocal is a new term for me; it is a portmanteau for local and global, and is concomitant in the blend of local value combination with global, international culture. A timeless aesthetic is a prerequisite for chic, cosmopolitan Glocal urbanistas.

I am truly inspired by Kate Moss' style and the brands she represents. Her youthful beauty and evocative stares define timeless elegance and glocal-ism. It is a manifesto for collection 2013 S/S.

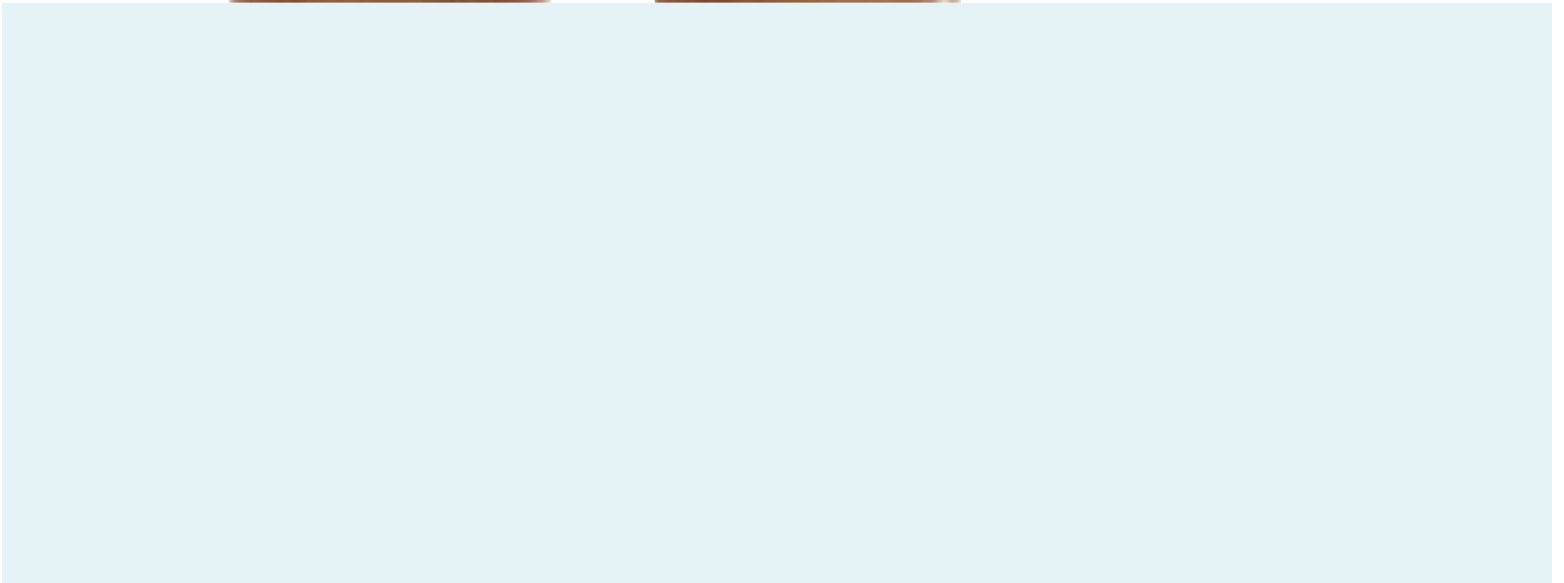
So elegance touched with creamy white. It is look like strong Baroque statues tones which separated to all look but also it competes with radical colors such as red, parliament blue, nut green, and black orchid.

Cuts are shaped and defined. The quality of material that I use is only Italian handcraft. I created a touch which make feels a woman on the balance. It means my collection has chic norms but can also be ready for nightlife. It pushes me to make a new version for global women with their own glocal needs. That is my story for S/S 2013.

























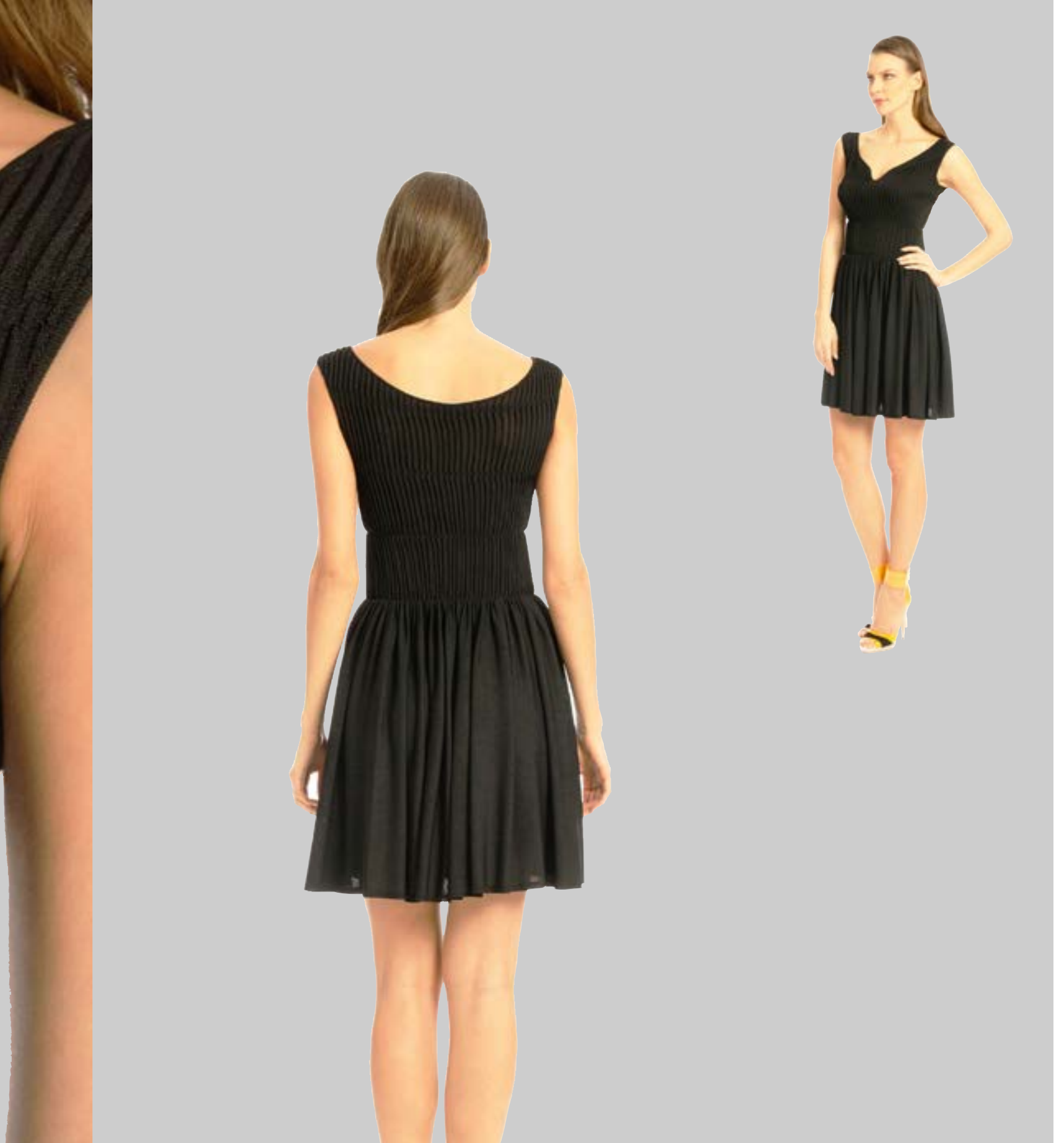


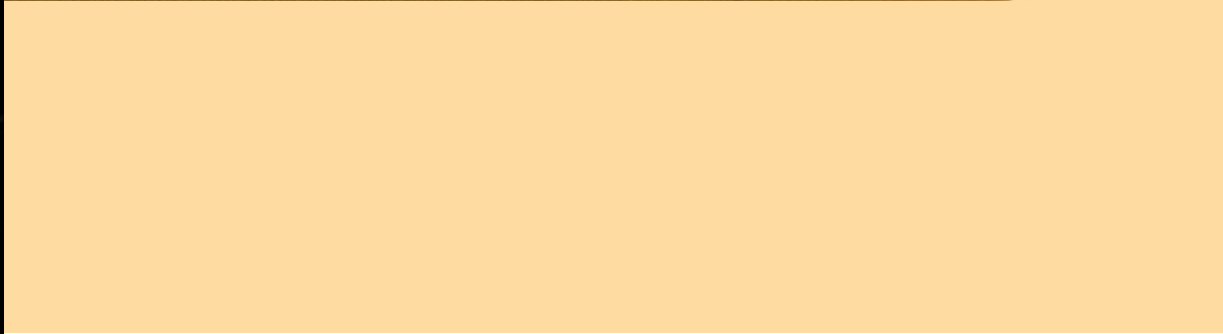








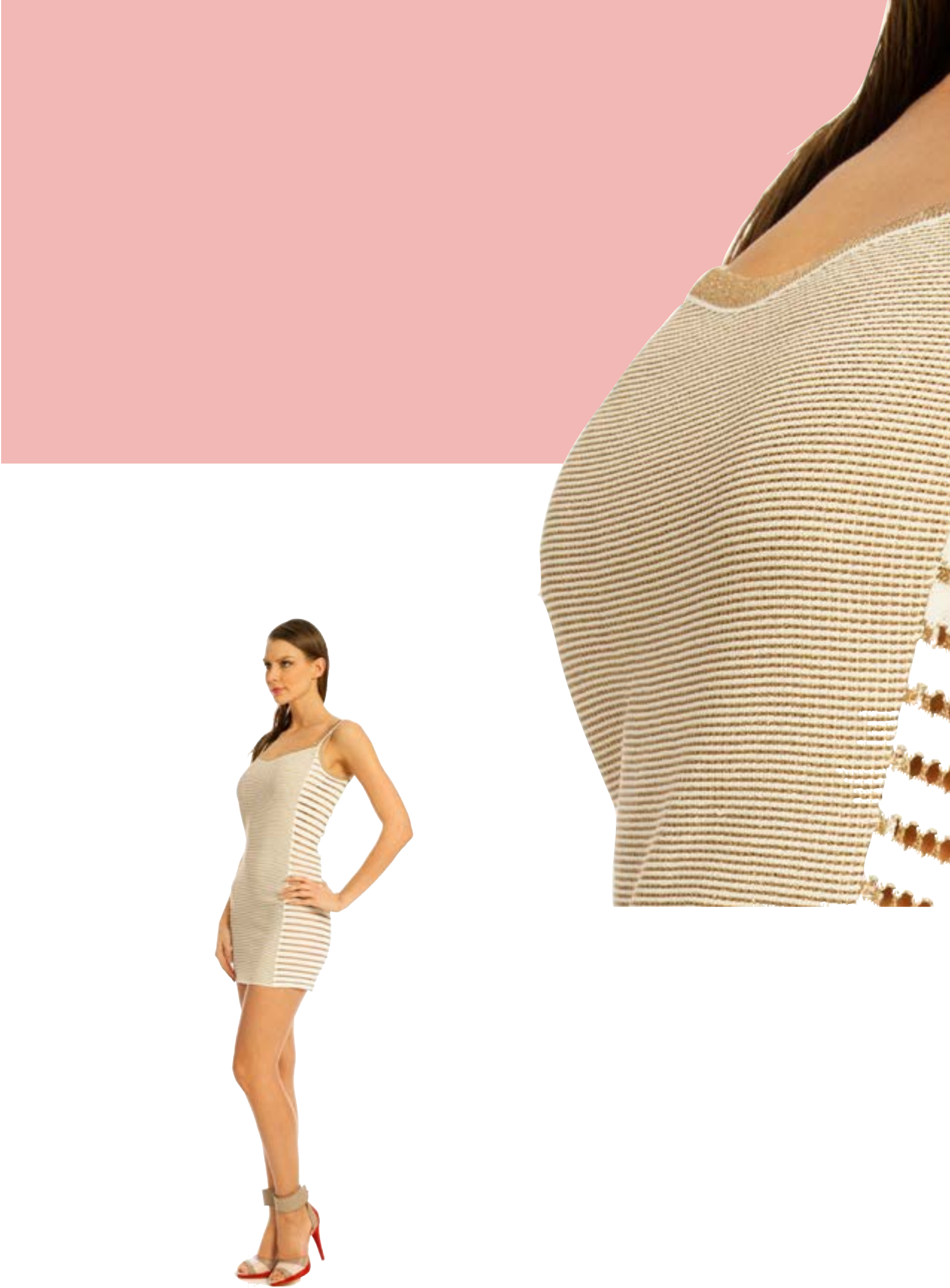












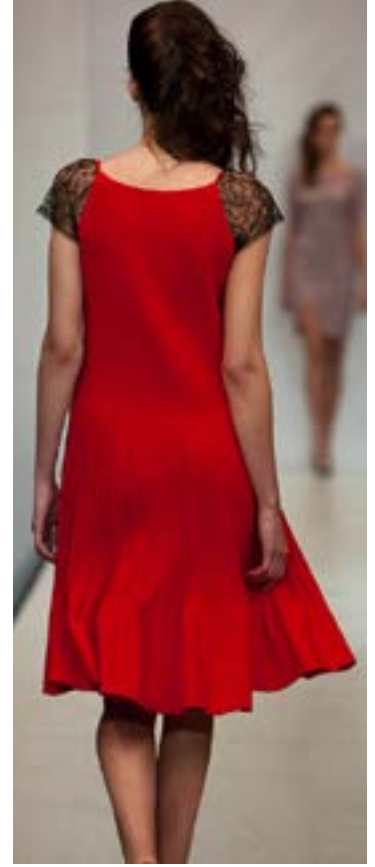






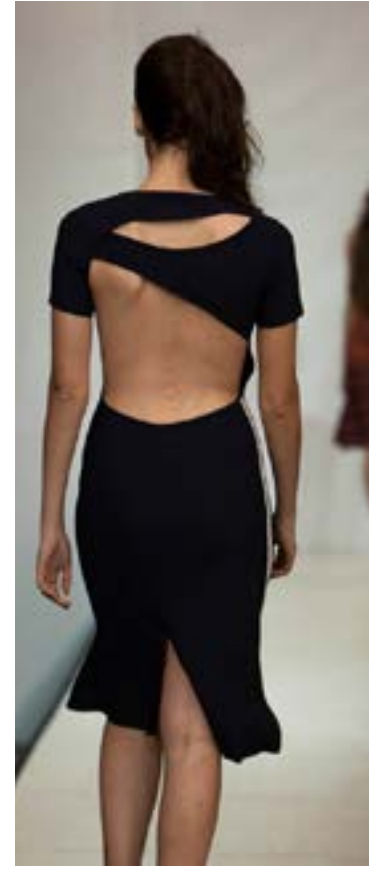












A STRANGER IN PARADISE 2012 SPRING SUMMER

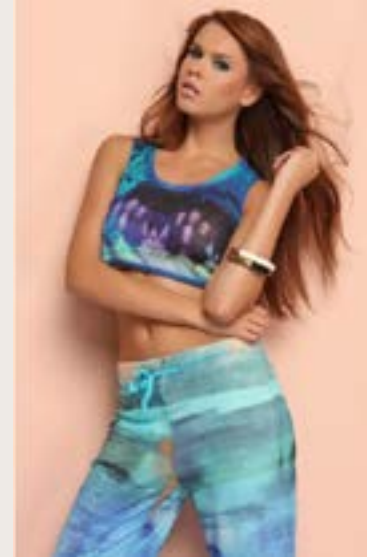
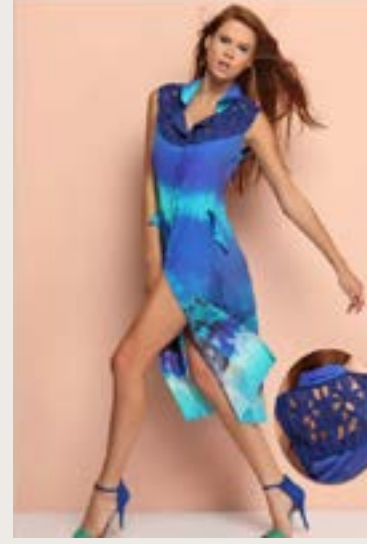
Everything started with a single silk scarf from my grandmother's wardrobe. I wanted to recreate those vibrant colors and the feeling of passion from the Southeast Mediterranean coast of Turkey. There are mixed patterns on the scarf which were crafted by hand with very old artisanal techniques from Anatolia.

The technique is called paper marbling, which is a method of aqueous surface design that can produce patterns similar to smooth marble or other stone.

The patterns are the result of color floated on either plain water or a viscous solution known as size, and then carefully transferred to an absorbent surface, such as paper or fabric. For many centuries, people have applied marbled materials to a variety of surfaces. It is often employed as a writing surface for calligraphy, and especially book covers and endpapers in bookbinding and stationery. Part of its appeal is that each print is a unique monotype. I started to use this very old technique for my own design patterns in this collection.

Generally, solid colors are marked by very bright touches. They constitute a structure which gives the silk surface harmony, which was elevated by the blend of Italian knits we combine them with. You can feel the same print on pure solid silk and very thin knits. They all absorbed the design pattern but in a slightly different way.

All these processes are very unique travel to get reach another feeling of this project.









DANCE
FLOOR
2011/12
AT
PERA
PALACE

The sun that suddenly rises behind the hills of Pera, over the minarets of the city and the Golden Horn, fills your heart with a crimson joy. Everything that was asleep all night long is waking up now...”

As Istanbul became more accessible due to the 19th century developments of transportation, the capital to three ancient empires began to reveal its mysterious identity to the world. First, humble board and lodgings opened up for visitors coming to Istanbul to see the springtime pink-purple Judas trees on the slopes of the Bosphorus, the works of world famous Ottoman architect Sinan and the narrow, stone paved streets where over 40 different languages were spoken.

When the worldwide famous Orient Express chose Istanbul as its last stop in the East, Istanbul began to attract not only adventurers, but also the more elite and noble classes of Europe. Unfortunately, there were yet no hotels in the city to meet the high standards of the Orient Express passengers.

Soon, the Pera Palace Hotel in Tepebasi, which was founded in 1892 and celebrated with its grand opening ball in 1895, was able to fill this gap.

Istanbul resident and Levantine architect Alexander Vallaury designed the hotel in neo-classical, art nouveau and oriental styles, giving Pera Palace its timeless, refined look.

Pera Palace Hotel, was home to many firsts. Apart from the Ottoman Palaces, it was the first building to have electricity as well as the first electric elevator. British writer Daniel Farson described the elevator in these words: “It is the most beautiful elevator in the world made of cast iron and wood... It ascends like a lady who curtsies. Tourists can not take their eyes off this utterly pretty and aristocrat elevator.” Bathrooms that provided the only running hot water in the city were also privileges exclusive to Pera Palace Hotel guests. Tall spacious rooms lit by magnificent chandeliers were host to many unforgettable tea and dance parties.

This collection has inspired from unforgettable tea and dance parties. The shapes are clean and aristocrat feminine for todays women. But on the fabrics there are handmade technics. I like

black and darkish colour at Winter. Especially the pieces can be very elegance and sophisticated for parties anc cocktails. I like to use Couture Details from L’Orient Express Ladies Cocktail Dresses but I try to make my woman confident and comfortable for 21 Century night life. Because what I like is these dresses with different combinations of accessories and blazers, which can be matched in many different ways. You can do more Pop either more Italian way even you can combine with boyfriend cut blazers which makes you more rock chic, if that’s how you want to self-style yourself. I don’t like to dictate women—instead, I like to give them the freedom and creativity to craft limitless combinations by themselves.

I have used mesh with rich velvets and have added some leather combinations. I really like chiiffon, and used it to give the pieces an aristocratic feel. I used silk jersey and many drapes in the front of thedresses. Halter necks are also an element which I love to use for my style. It shows the versatile, sporty aesthetic I also try to convey to the fashion audience. You also will see many exposed backs and some decollatage with a focus on female sexuality in this collection.





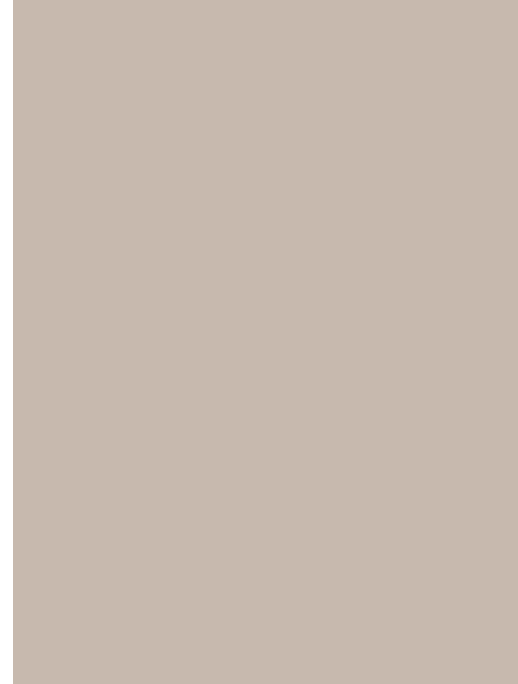
2010 SPRING SUMMER

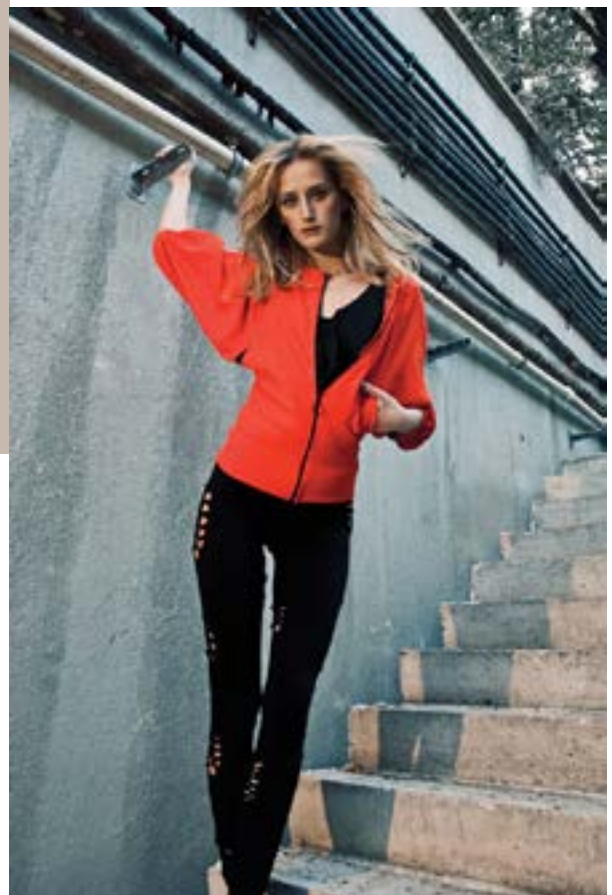
The collection is inspired by the urban lifestyle of the present and the future. In the collection's backstory lies a female prototype who, among all else, lives in London. She is avant-garde, punk-like, and contemporary, yet fully embodies the attitude of luxury living. She never tries too hard to be cool or intellectual and her mood always reflects this. The color palette of her fashion comes from the dark, gritty streets and the alternative underground scene. This mood makes some moody tones based on darks streets and underground color.

Mystery is yet another element used to make this collection a blend of contemporary, luxury ready-to-wear. Because there are many life style characteristics and visions in dark, mysterious streets, the collection gives you a chance to experiment with many different combination and create a new look or style. I like the possibilities this offers women, because they don't need just an ordinary outfit. They need something trendy yet timeless which can give them individual character

I put two layers together and came up with washed touch hand printed. It did the collection more in line with the French electronic band Daft Punk.

Couture details and new patterns were combined to give this collection a sporty aesthetic. I can call this collection "sport luxus".

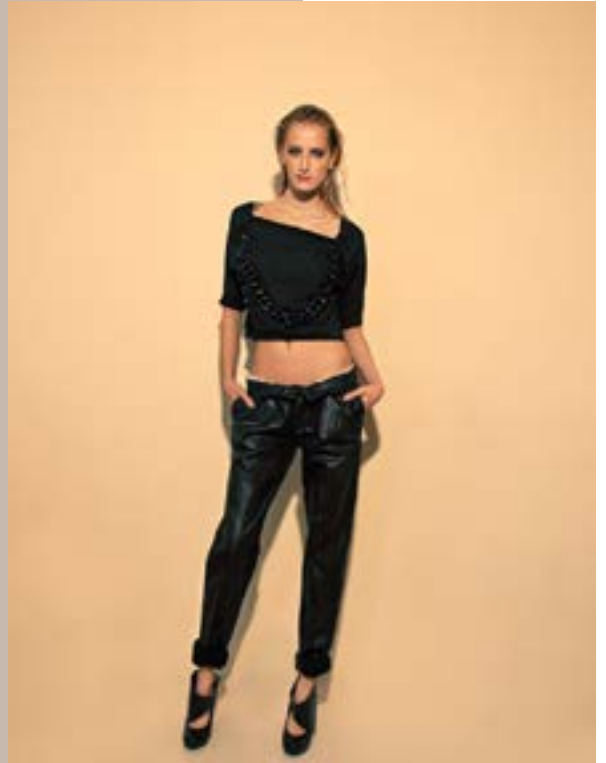
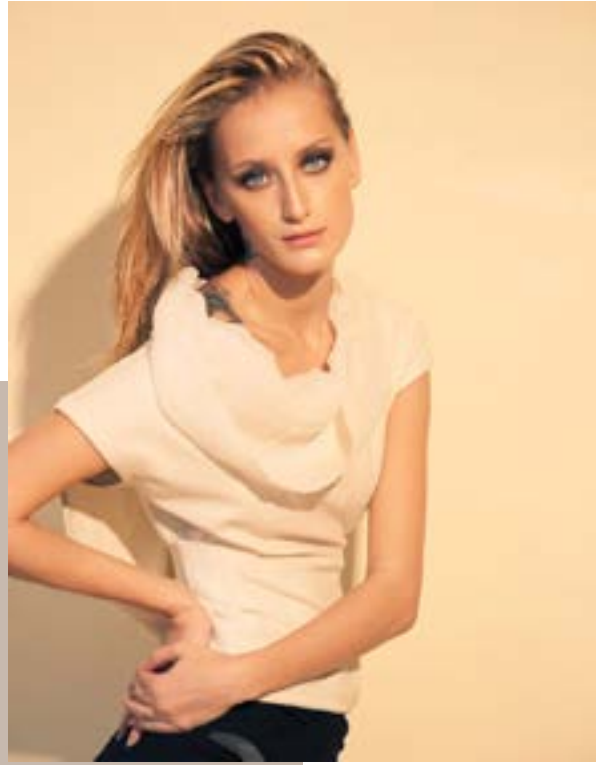


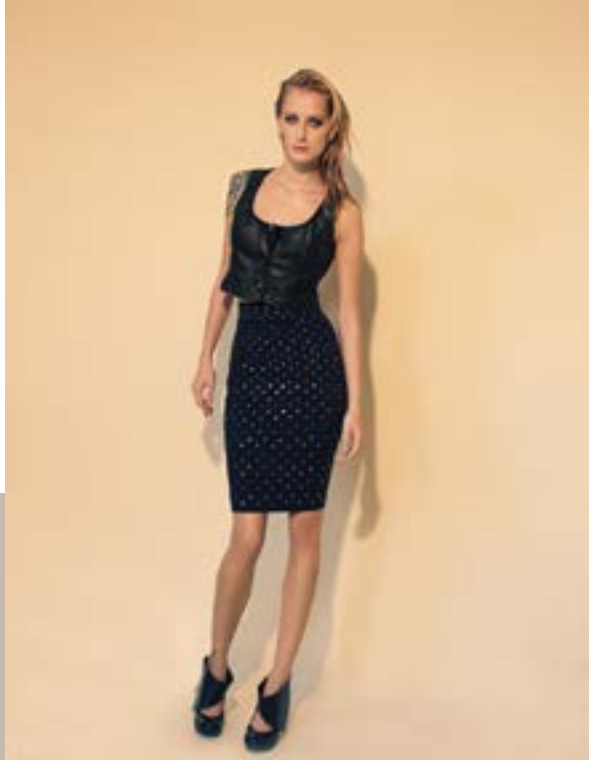


















CONNECTION 2003/2004

The new millennium has witnessed with a new style of communication. In this collection, I tried to develop a new combination using a leather "canvas" and geometric forms. Animal leather is quite compatible with human taste. So I wanted make this structure very gently on men and women body forms so they can feel an extremely silky connection. That is the interplay created in my mind between the two natural sides in the new sound of communication.

Everything has meaning by us so all these prototypes in the collection have a new meaning, which I call "Experience it".

Structure exists in surfaces, and surface lends itself to form, which is inextricably connected to the emotion that goes into the looks and different shapes showcased to the fashion audience.









ÖNDER ÖZKAN

Önder Özkan, fashion designer, born in Adana in 1980, lives and works in Istanbul.

EDUCATION

Attended courses in Menswear and Fashion Marketing at Central Saint Martins in 2004.

Attended courses in Draping and Fashion Illustration at London College Of Fashion in 2004.

Attended Beykent University, Turkey, studied Fashion and Textile Design between 1999 and 2003.

PROFESSIONAL EXPERIENCE

During his education in Istanbul, he had assistantships at Turkey's renowned fashion designers; Cemil İpekçi and Bahar Korçan, gained experience in detailed sewing techniques in haute couture and preparation of ready-to-wear collections in womenswear.

After his graduation in 2003, he had started working with Voltaj Sportwear in Istanbul as fashion designer, fully operating in preparation of menswear collection.

In same year, Önder Özkan has participated in "DERI'SIGNER" Leather Design Competition and won the 3rd prize. This success brought him a wide recognition in Turkish fashion and textile industry and his works generously published at several fashion design bulletins in Turkey and Collezioni Italia.

By the time he completed his studies at London in 2004, he had assistantship at Pepe Jeans menswear department and later joined PunkyFish as fashion designer, having prepared collections in streetwear for women.

In 2006 he has moved to Istanbul and started working in one the world's leading global sourcing agency Cherryfield Sesby, provided consultancy and service for high street brands located in UK. During this time he expanded his working area between Turkey, UK and Bangladesh by adding a flexible know how experience in textile production processes to his career.

Since 2010 he has started his own brand ONDEROZKAN in Istanbul, specialized in preparing ready-to-wear womenswear collections. With his 2011/12 A/W collection, he had won the International Emerging Designer of the Year Award at Miami Beach International Fashion Week, held between 3-4 March 2011. Recently he has launched his 2012 S/S collection, exclusively available in



AWARDS

International Emerging Designer of the Year Award, Miami Beach International Fashion Week 2011 (with 2011/12 A/W Womenswear Collection)

3rd Prize, DERI'SIGNER Leather Design Competition 2003 (with "Connection" Womenswear and Menswear Collection)

Mentioned among 30 Finalist, ITKIB Young Designers Competition 2003 (with "Fold and Fly" Womenswear Collection)

Prize of Honor, Izmir Bridal Expo Fair 2002 (with Menswear Haute Couture Collection)



EXHIBITIONS & PROJECTS

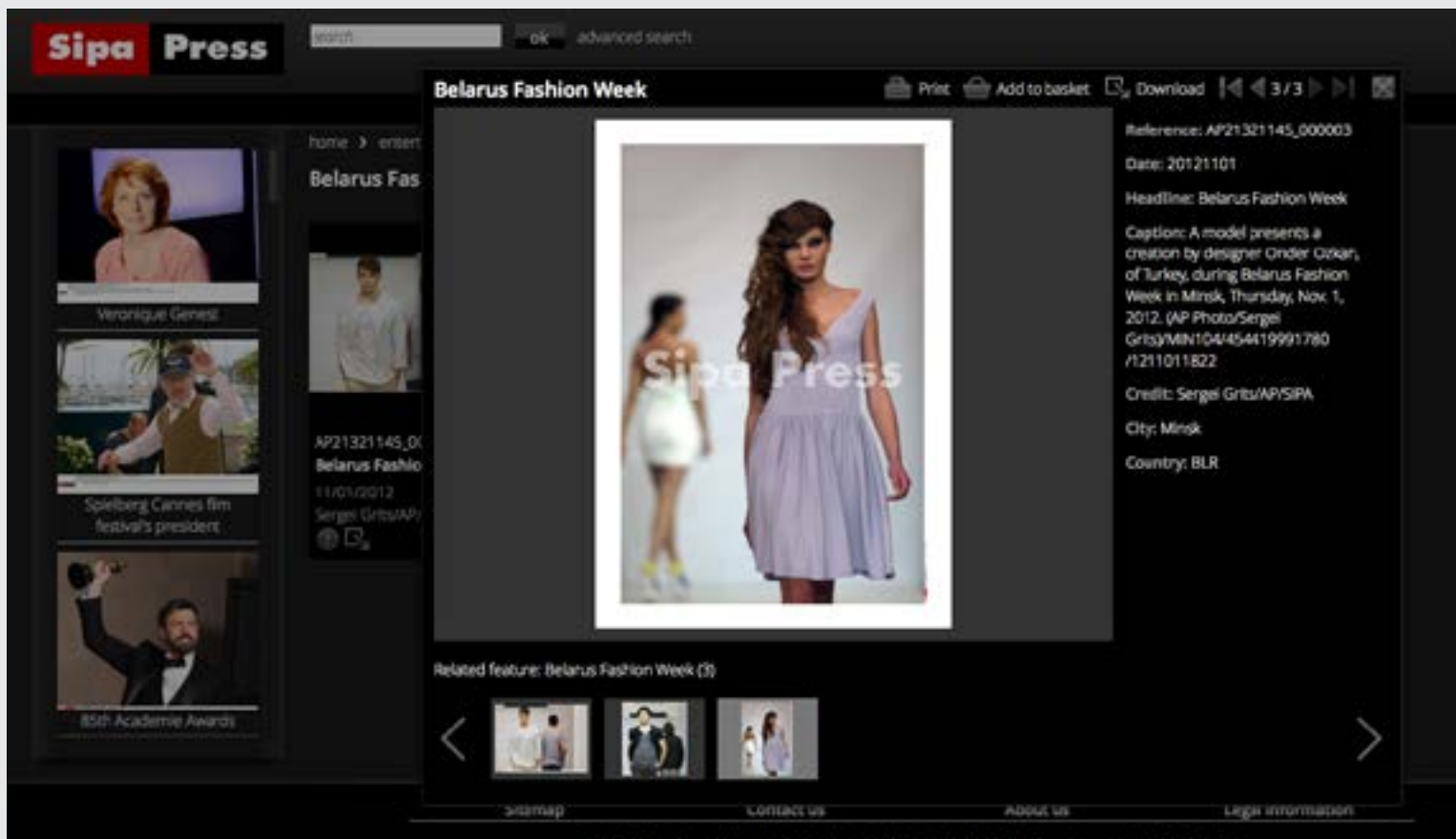
STATES OF MATERIAL 2
"Artworks, Arising From The Collaboration Of Artists And Designers", 2014/15 Autumn Winter.

Theme: Acceptance
Knit Dress Design

TURKISH FASHION ID PROJECT BY
ISTANBUL FASHION ACADEMY
9.11.2013 – 22.01.2014
Theme: Fashion Entrepreneur







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