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Rumour as Media

Shanghai Biennial

Whitney Biennial 2006

1. İstanbul Fotoğraf Bienali

iDW İstanbul Tasarım Haftası

Museum Of Premier Arts-Quai Branly

Tekrar Tiyatrosu

Capitalisme et Schizophrénie et Consensus





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Kapak: **Bernd ve Hilla Becher, Gasbehälter, Berlin-Schöneberg, Almanya, 1992**  
Cover: **Bernd and Hilla Becher, Gasbehälter, Berlin-Schöneberg, Germany, 1992**

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- 6 İstanbul; Kaos ile Büyü arasında (1. İstanbul Fotoğraf Bienali)**  
**Merih Akoğul**
- 16 Whitney Bienali 2006: Gece İçin Gündüz Felix Ruhöfer**
- 24 Medya Olarak Söylenti (Stephen Wright ile Söyleşi)**  
**Nusret Polat**
- 32 İDW İstanbul Tasarım Haftası Ayşe E. Coşkun Orlandi**
- 40 Atölyeyi Sokağa Taşımak Esra Yıldız**
- 48 İlk Sanatlar Müzesi-Quai Branly Defne Gürsoy**
- 58 "Without Boundary" With İslam Seda Yörüker**
- 64 TeKRar TiyATRosu !!!**  
**TEKRar TiyATroSu?**  
**TekRaR TiyAtrOsU... Ebru B. Yetişkin**
- 72 Şangay Bienali Defne Ayas**
- 74 Kapitalizm ve Şizofreni ve Konsensüs**  
**İlişkisel Estetik Üzerine Eric Alliez**
- 80 Zamanla Öne Çıkan Bir Megalopol Sanatı: L.A**  
**Ali Akay**
- 84 Sergiler**
- 89 Haberler**
- 11 İstanbul; between Chaos and Charm**  
**(1st İstanbul Photo Biennial) Merih Akoğul**
- 20 Whitney Biennial 2006: Day for Night Felix Ruhöfer**
- 24 Rumour as Media (Interview with Stephen Wright)**  
**Nusret Polat**
- 36 İDW İstanbul Design Week Ayşe E. Coşkun Orlandi**
- 44 Carrying the Workshop to the Street Esra Yıldız**
- 53 Museum Of Premier Arts-Quai Branly Defne Gürsoy**
- 58 "Without Boundary" With İslam Seda Yörüker**
- 68 THEatre of RepetiTiONS!!!**  
**THEATRE of rePeTiTiONS?**  
**THEATre Of RepetiTiOns... Ebru B. Yetişkin**
- 74 Capitalisme et Schizophrénie et Consensus**  
**De l'esthétique relationnelle Eric Alliez**



## IDW Istanbul Design Week

Ayşe E. Coşkun Orlandi

On the recent years the word "design" has become more prevalent in everybody's lives, events including the word "design" in Istanbul has become more frequent. The "design" meetings on fairgrounds at the beginning came down to the street with Street Design (Nişantaşı, May 2006), and then came closer to the historical and most magnificent heritage of Istanbul and vitalized the old Galata Bridge hidden in Balat with the Design Week (12-17 September 2006)

The first Design Fair in Istanbul happened in 2003 under the name of "ADesign Fair" within the framework of "International Istanbul Design Meeting" after AD publishing decided to come close to "design. ADesign Design Fair in 2004 stressed that "design" wanted to speak Turkish with its motto "From Turkish Delight to Turkish Design". The event got its name "IDW-Istanbul Design Week" after the decision of receding from the fair format and getting closer to the people living Istanbul by spreading to the city. The conceptual framework of the "design" meeting that's planned to become traditional in 2005 was defined as "Water City Istanbul, Wet Marketplace Haliç". As the cultural events in Istanbul aiming to embrace the world became continuous, finally the window of "design" has been opened. While Istanbul with its coasts both to the east and west wanted to share its productivity and creativity with design fairs, the mission of the design meeting has not changed for the last four years:

"To obtain the positioning of Istanbul as a design city. To present a creative platform by attracting foreign companies and designers. By undertaking the city itself as an object of design, introducing the cultural layers of Istanbul with design, to interpret and to present it to the world. Turning Istanbul into a 'base of attraction' in which the creativity is set to fire among European cities. Bringing together the 'Industry' that aims to be the 'Creative Brand' and the 'Designer' that aims to be 'Original and Innovative'. Bringing the added value of design to the agenda of the public opinion through the multiple media communication. Turning the intercultural linkage of Istanbul into the institutional and experimental centre of design. Making Istanbul one of the most important design centres of the world."

The centennial Galata Bridge was colourful for one week since "design" had been smeared on it. All kind of activities including "design" in it; exhibitions, contests, workshops, chill-out parties were enough reasons to be in Haliç. The old Galata Bridge was a swimming "design fairground". The greatest contribution of the "design" meeting for Turkish designers was doubtlessly the ability to share experiences with famous names of the design world. Important people from the international design world such as Shin Azumi, Industrial Designer; Martí Guixé, Industrial Designer-Interior Designer; Alberto Meda, Industrial Designer-Design Engineer; Stefano Maffei (OPOS) Architect-Industrial Designer; Brigitte Borja de Mozota, Prof., Design Manager; were invited to the design week this year.





Xstanbul "Moods of the city", ürün tasarımı:  
Genco Demirer / sergi tasarımı: İsmail Hakkı Güllal, IDW 2006, Eski Galata Köprüsü, fotoğraf: Ayşe E. Coşkun Orlandi

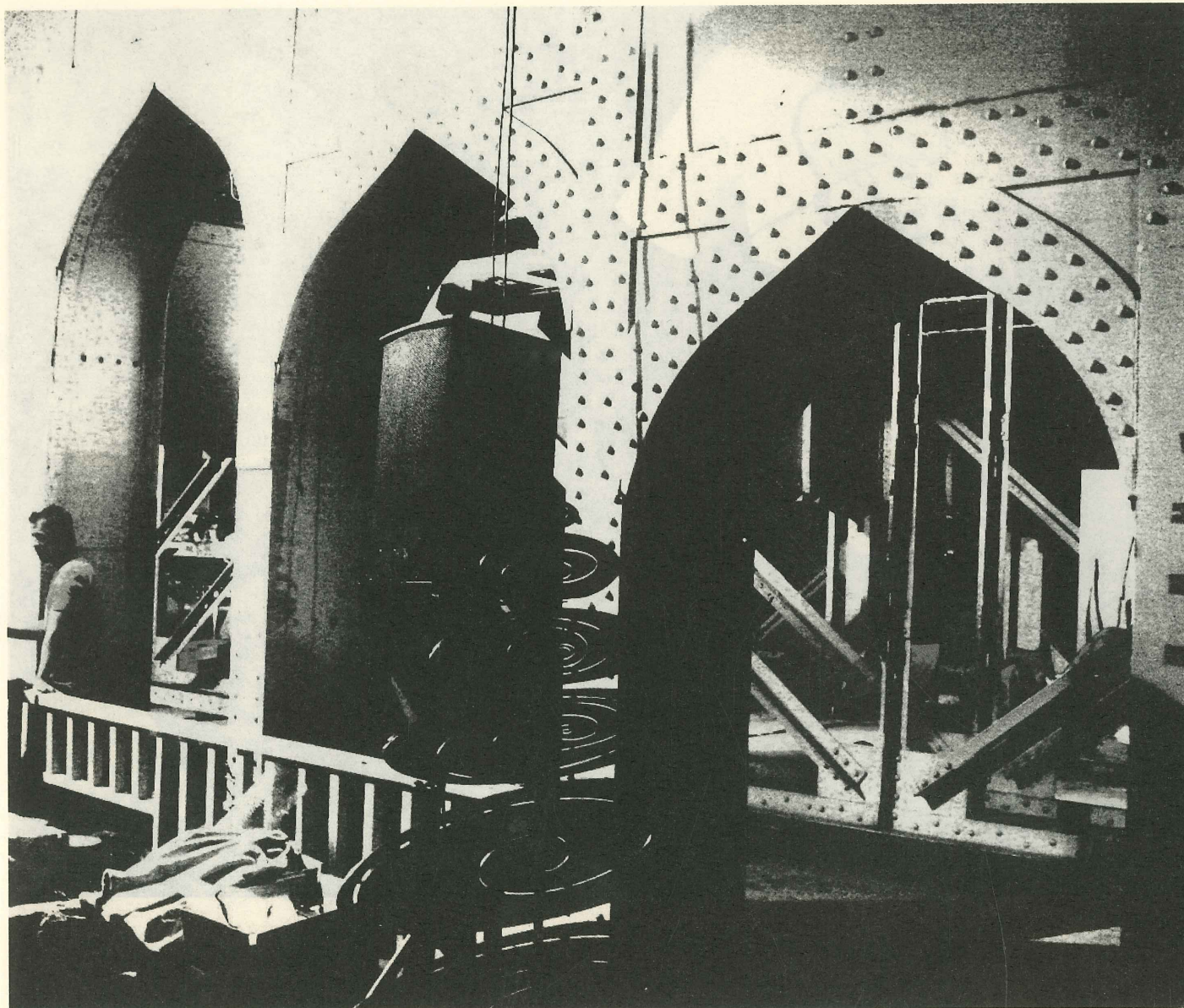
Xstanbul "Moods of the city", product design:  
Genco Demirer / exhibition design:  
İsmail Hakkı Güllal, IDW 2006, The Old Galata Bridge, Golden Horn-İstanbul, photo: Ayşe E. Coşkun Orlandi

### "Design Fair"

We can say that fairs are large-scale demonstration places for everyone to display their talents and abilities, as long as they have commercial purposes. The two of the Istanbul design meetings in the form of a fair (ADesign Fair 2003-2004) were naturally serving as a large scale "showroom" in which industrial companies that produced focusing on design displayed their products. As IDW has moved to the bridge for the last two years, we can see that the content of the event has also moved, the route of this year's design meeting has been turned towards "creativity" with its slogan "Future of Design?" and the power and dynamics of "design" is put on its centre.

You may think that the synergy of the words "Design" and "Fair" is reminiscent of a difficult relationship. While "Design" indicates directly to creativity, "Fair" is an essentially commercial activity. Is the concept of "Design Fair" the commercial of creativity, then? Although its name is not "design fair", Milan International Furniture Fair (Salone Internazionale del Mobile) is the most important example referred in all kinds of design events and almost everyone interested in design in Turkey follows. This fair basically as a furniture fair, is a commercial event in which international furniture producers display their talents and products in the classical format, on the other hand, its doors are open to young designers, design schools, and all kinds of innovations. Among many pavilions only one, "SaloneSatellite" allows young designers, design schools, and design students to present their creativity. The entire world watches Milan in order to see the innovations and the limits of creativity in design. Milan however, tries to make design get mixed up





IDW 2006, Eski Galata Köprüsü, fotoğraf: Ayşe E. Coşkun Orlandi

IDW 2006, The Old Galata Bridge, Golden Horn-Istanbul, photo: Ayşe E. Coşkun Orlandi

to the boring identity of itself with the events outside the fair all around the city: While creative industrial companies display their catalogue products on the fairground, they participate in the competition of innovation with "outside fair" show they do with "star" designers. For only five days in a year, Milan hosts design meeting and exhibitions held in from designer studios to showrooms, museums to design schools with the "Fuori Salone-Outside Fair" events. While production, design and creativity become united, design gets "mixed" with the city.

### "Design" from Istanbul

When we look through this format, the dressed up state of the old Galata Bridge reflects clearly the creative power of design. While the industry, art, culture and most magnificent historical heritage comes from Istanbul, it is inevitable that "design" is also from Istanbul. But it is clear that it is "necessary" for Turkey to produce more and have a tradition of industry in order to make Istanbul an actual design city. The aim of bringing together the "Industry" that aims to be the "Creative Brand" and the "Designer" that aims to be "Original and Innovative" which is in the definition of mission of IDW actually points out to probably the most suffered need of Turkey. The most evident point that art and design separates from each other is the fact that design is dependant to production so that it can-





IDW 2006, Eski Galata Köprüsü, fotoğraf: Ayşe E. Coşkun Orlandi

IDW 2006, The Old Galata Bridge, Golden Horn-Istanbul, photo: Ayşe E. Coşkun Orlandi

not be an arbitrary occupation of the designer. While each of the disciplines of Industrial Design, Fashion Design, Communication Design and Environment Design are divided into subcategories of production among themselves, the widespread and unlimited place of "design" in our lives is striking. The most fruitful result of this year's meeting on the bridge is that it was able to show the people of Istanbul of all sectors and all ages a large field on the limits and infinity of "design".

While all spots and every street within the borders of Haliç are full of design, I believe that everyone will be like-minded that the "Design Fairground" looks good on Istanbul.

Translated by Duygu Dölek