

**4TH ISTANBUL DESIGN BIENNIAL**  
**INTERNATIONAL MEDIA COVERAGE**

January 2018 – January 2019



## EMERGENCY FLOATING SHELTER

By [Min Tang](#) On 22 January 2019 In [Consumer Goods](#)



Istanbul-based architecture firm [SO?](#) says that its city would be lacking in land suitable for emergency housing in the event of a major earthquake. In response, the firm has conceived a prototype floating shelter that has an interesting folding design.

Fold&Float is constructed out of steel and comprises two main parts: a lower pontoon base and an upper A-frame structure that folds flat for easy transportation.

The interior furniture is affixed to the wall on hinges. The idea is that once the shelter is unfolded into position on the floating pontoon in a suitable body of water, the seating, kitchenette, bathroom, and a raised sleeping area can all be unfolded too, making it ready for habitation very quickly and easily. The two door shelter has a total floorspace of 21 sq m (226 sq ft).

We've no word on practicalities like insulation, power or heating for the prototype model but the firm does make it clear that the project is experimental.

Fold&Float was developed for the Hope On Water project at the 4th Istanbul Design Biennial in 2018 and was created with input from civil engineering, architecture and sociology students. It's currently installed in the city's Rahmi M. Koç Museum.

## Rumah perlindungan mangsa gempa bumi

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FOTO replika rumah perlindungan ketika gempa bumi. FOTO E-mel

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PENGASAS studio seni bina SO? iaiti Sevince Bayrak dan Oral Goktas, mencipta rumah terapung prototaip di Golden Horn Istanbul, Turki sebagai rumah perlindungan ketika gempa bumi.

Prototaip dinamakan Fold and Float yang mampu memuatkan sehingga enam orang itu tampil sebagai inovasi yang turut diketengahkan dalam pameran Istanbul Design Biennial 2018, baru-baru ini.

Menurut kedua-dua pengasas, prototaip berkenaan dihasilkan sebagai langkah menangani isu Istanbul yang menghadapi krisis kekurangan ruang penempatan sebaik berlakunya kecemasan atau bencana.

Pada awalnya terdapat 477 ruang terbuka di Istanbul ditetapkan sebagai titik perhimpunan berikutan gempa bumi berskala 7.4 magnitud pada 1999 yang mengorbankan 14,000 mangsa di Turki.

Namun sebahagian besar ruang itu sudah dibangunkan dan kini hanya berbaki 97 ruang masih tidak terusik.

Dengan isu kekurangan tanah dan ruang, idea yang terhasil ialah membina struktur secara terapung.

Prototaip itu terdiri daripada 'tiub' terapung yang dihasilkan menggunakan material konkrit dilengkapi struktur kayu mudah dilipat.

Struktur terbabit berfungsi sebagai tempat perlindungan dan mengandungi perabot tetap.

'Fold and Float' berbentuk segi tiga boleh mengubah suai dari satu kepada dua tingkat dengan pelantar mudah alih. Ruang di tingkat bawah merangkumi keperluan seperti dapur kecil dan ruang santai, sementara kawasan tidur pula di tingkat atas.

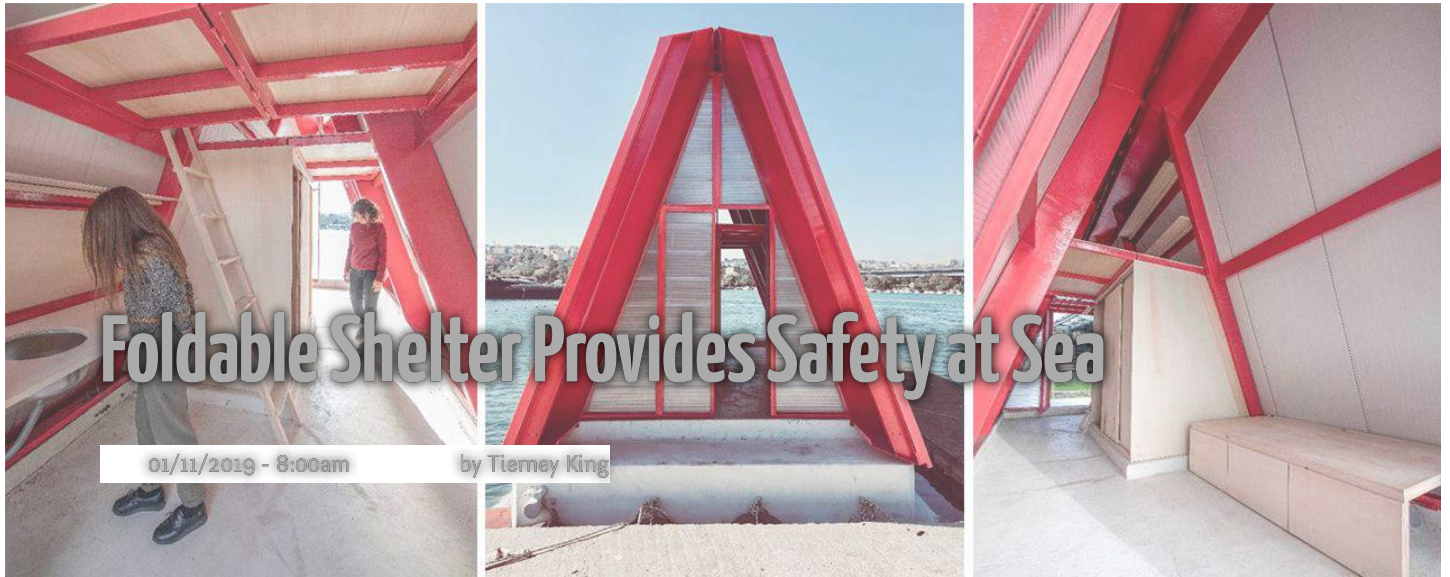
Setiap hujung rumah mempunyai ketinggian penuh sementara pintu boleh dibuka sepenuhnya untuk membolehkan cahaya dan udara keluar masuk ke dalam struktur berkenaan.

Berdasarkan kajian studio dalam projek terbabit turut mendapati biasanya mangsa gempa bumi mendiami pusat perlindungan sementara selama setahun selepas bencana.

Dengan Fold and Float, ia sesuai dibina apatah lagi lokasi seperti Golden Horn dilindungi daripada tsunami selain memiliki akses ke laut yang strategik sebagai laluan alternatif penting untuk makanan dan bantuan.

Secara keseluruhan studio SO? menganggarkan sehingga 180,000 struktur boleh diletakkan di atas perairan.

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01/11/2019 - 8:00am

by Tierney King

◀ 1

PRODUCT

DESIGN &amp; DEVELOPMENT

Design and Prototyping



Tierney King

Associate Editor

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Full Bio &gt;

In response to a potential earthquake, Istanbul-based architecture firm SO? has created a prototype floating shelter with a unique design. The company says that Istanbul would not have enough sufficient land for emergency housing in case of an earthquake, so they've moved to the waters.

The water-based shelter, known as Fold&Float, is made from steel and contains a lower, flat base and an upper, A-based structure. The A-frame easily folds down into a flat rectangle, so it's painless to transport.



Credit: SO?

The interior, wood-based furniture is attached to the walls via hinges. This allows occupants the ability to unfold the "furniture" once they are safe at sea. The floating home contains seating, a kitchenette, bathroom, and a raised sleeping area, and in total has about 226 sq ft of living space.

Currently the shelter is only a prototype and in the experimental stages. *New Atlas* says there is currently no hype about insulation, power, or heating, but that could come next in the experiment stages.

Fold&Float was designed for the Hope On Water project at the Istanbul Design Biennial in 2018.

# NEW ATLAS

## Prototype floating shelter folds in an emergency



Adam Williams (<https://newatlas.com/author/adam-williams/>) | January 10th, 2019

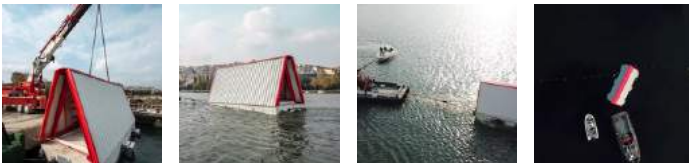


11 PICTURES

Fold&Float folds for easy transportation and its interior features folding furniture too (Credit: SO?)

[VIEW GALLERY - 11 IMAGES](#)

Istanbul-based architecture firm [SO?](https://newatlas.com/so-architecture-ideas-cabin-on-border/54619/) (<https://newatlas.com/so-architecture-ideas-cabin-on-border/54619/>) says that its city would be lacking in land suitable for emergency housing in the event of a major earthquake. In response, the firm has conceived a prototype floating shelter that has an interesting folding design.



Fold&Float is constructed out of steel and comprises two main parts: a lower pontoon base and an upper A-frame structure that folds flat for easy transportation.

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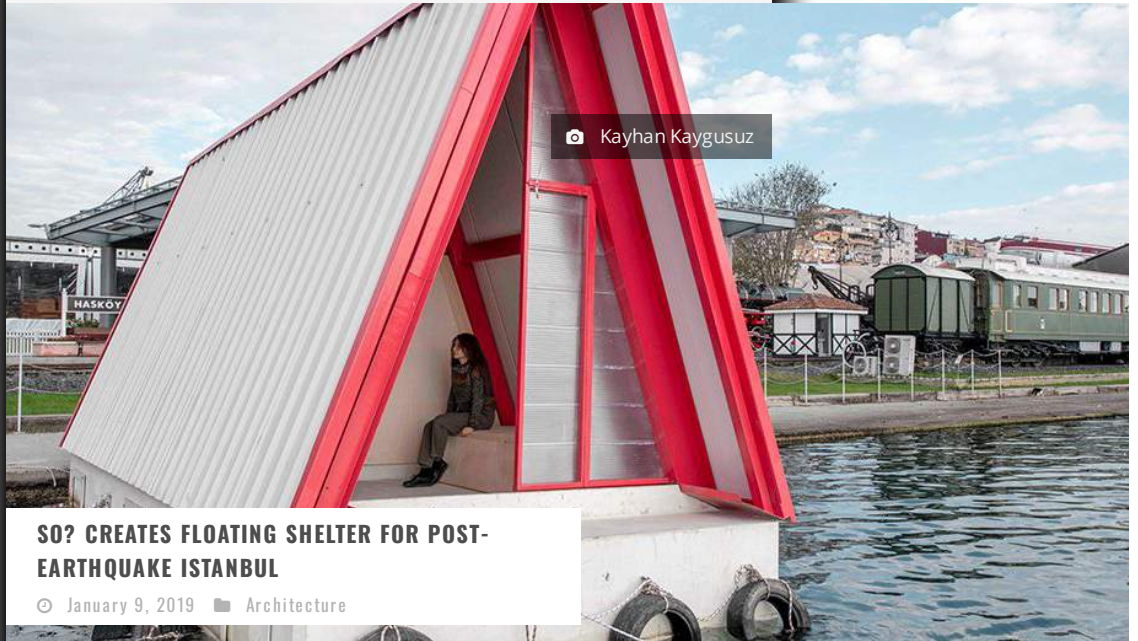
Fold&Float was developed for the Hope On Water project at the 4th Istanbul Design Biennial in 2018 and was created with input from civil engineering, architecture and sociology students. It's currently installed in the city's Rahmi M. Koç Museum.

Check out the video below to see more on the prototype shelter.

Source: [SO \(https://www.soistanbul.com/f/\)](https://www.soistanbul.com/f/)



# urdesign



Kayhan Kaygusuz

## SO? CREATES FLOATING SHELTER FOR POST-EARTHQUAKE ISTANBUL

January 9, 2019 Architecture

Turkish practice **SO?** has created a prototype floating shelter which could be used as emergency housing following an earthquake in **Istanbul**. The prototype, named Fold and Float, is designed to be emergency accommodation for up to six people following an earthquake.



Designated emergency assembly points in the case of an earthquake in Istanbul were announced in 2001. Since then, most of these public spaces have been built up, which raises the question of where everyone will be housed in the case of emergency.



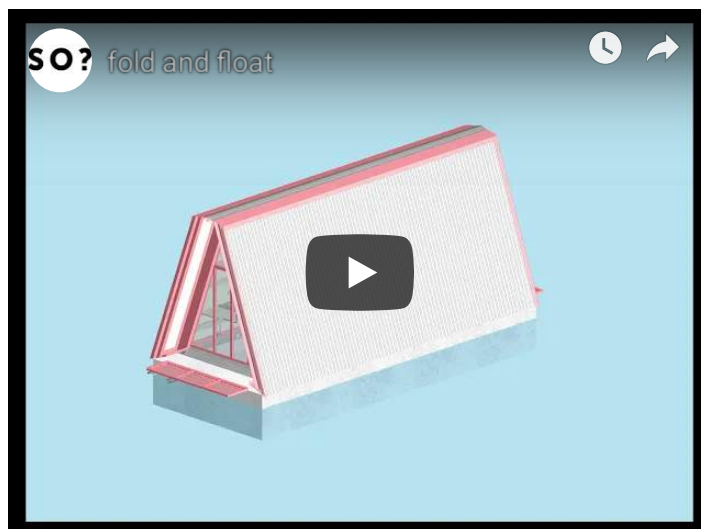
The idea of designing a speculative prototype of a floating emergency house came out of this fact: what if the response is not about stable land, but manageable water? Fold and Float is now floating on Golden Horn the area that will not be impacted by an earthquake's tsunami. The prototype can be seen floating at the Earth School satellite at Rahmi M. Koç Museum.

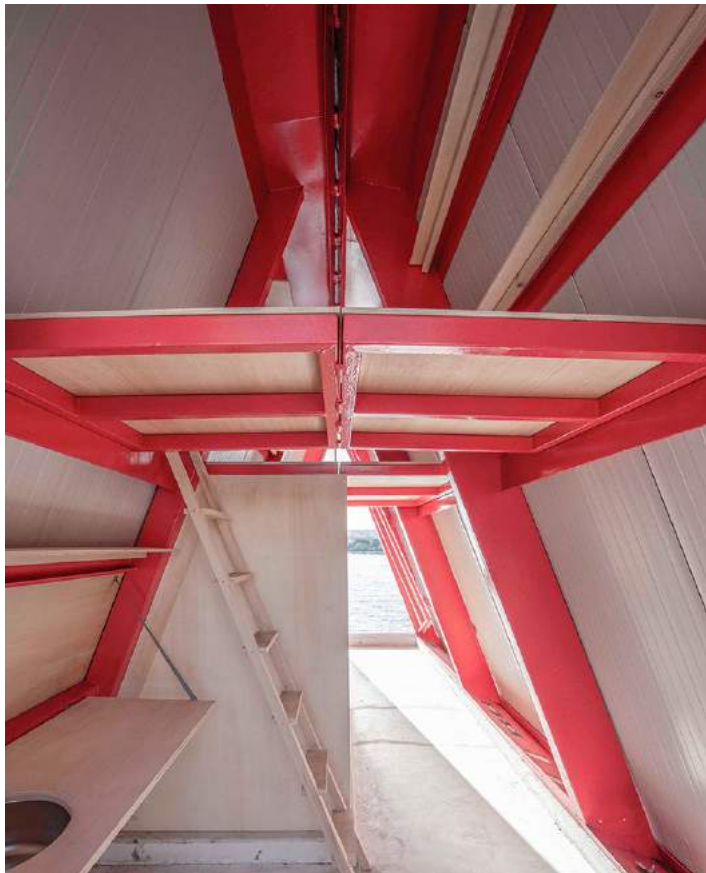


**Fold and Float, is a foldable structure made out of light steel construction, specially developed for emergency situations.** Its light and foldable structure provides rapid and easy installation in the case of an emergency. The unit is composed of two main parts: upper structure that includes all the fixed furniture folded and implemented, and a floating pontoon made of concrete. The idea of a foldable unit which comes fully equipped is the result of research displaying that earthquake victims generally spend at least 1 year in temporary housing after the disaster.



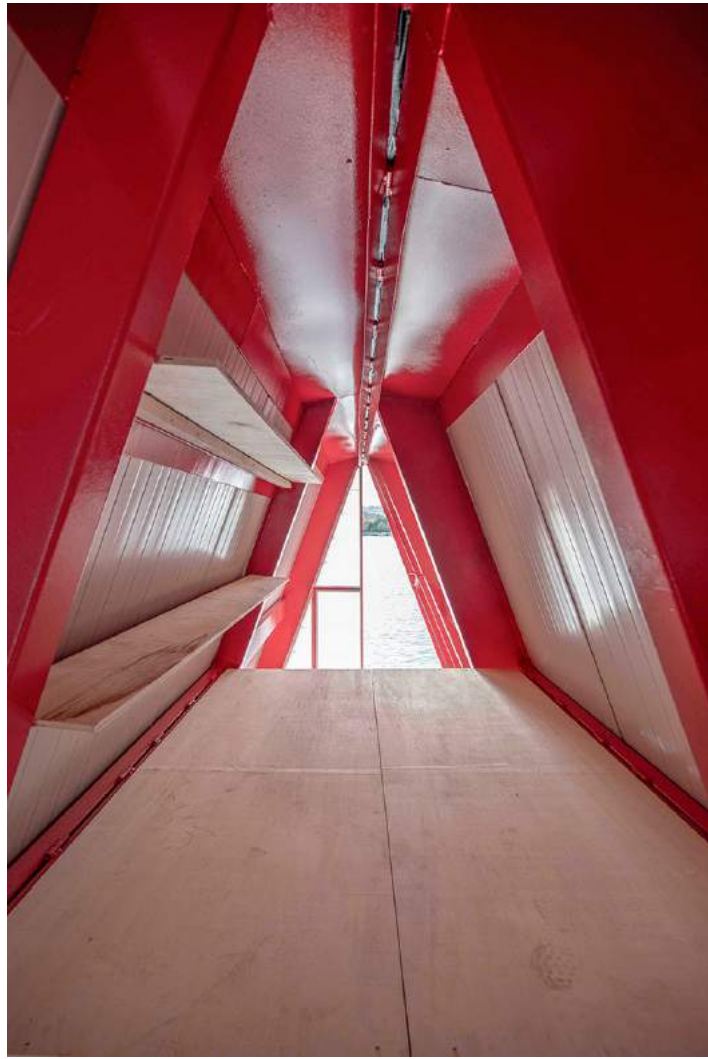
Hope On Water has been created as part of the [Istanbul Design Biennial 2018](#) as a collaboration with civil engineering and sociology students from Boğaziçi University and architecture students from MEF University. The educational project was run by Ayfer Bartu Candan, Emre Otay, Oral Goktas and Sevince Bayrak.













## Fashion Awareness Installations



### Charlotte Maëva Perret Connects Online and Offline Production

By: Kalina Nedelcheva - Jan 8, 2019

References: [arts.ac.uk](http://arts.ac.uk) & [dezeen](http://dezeen)

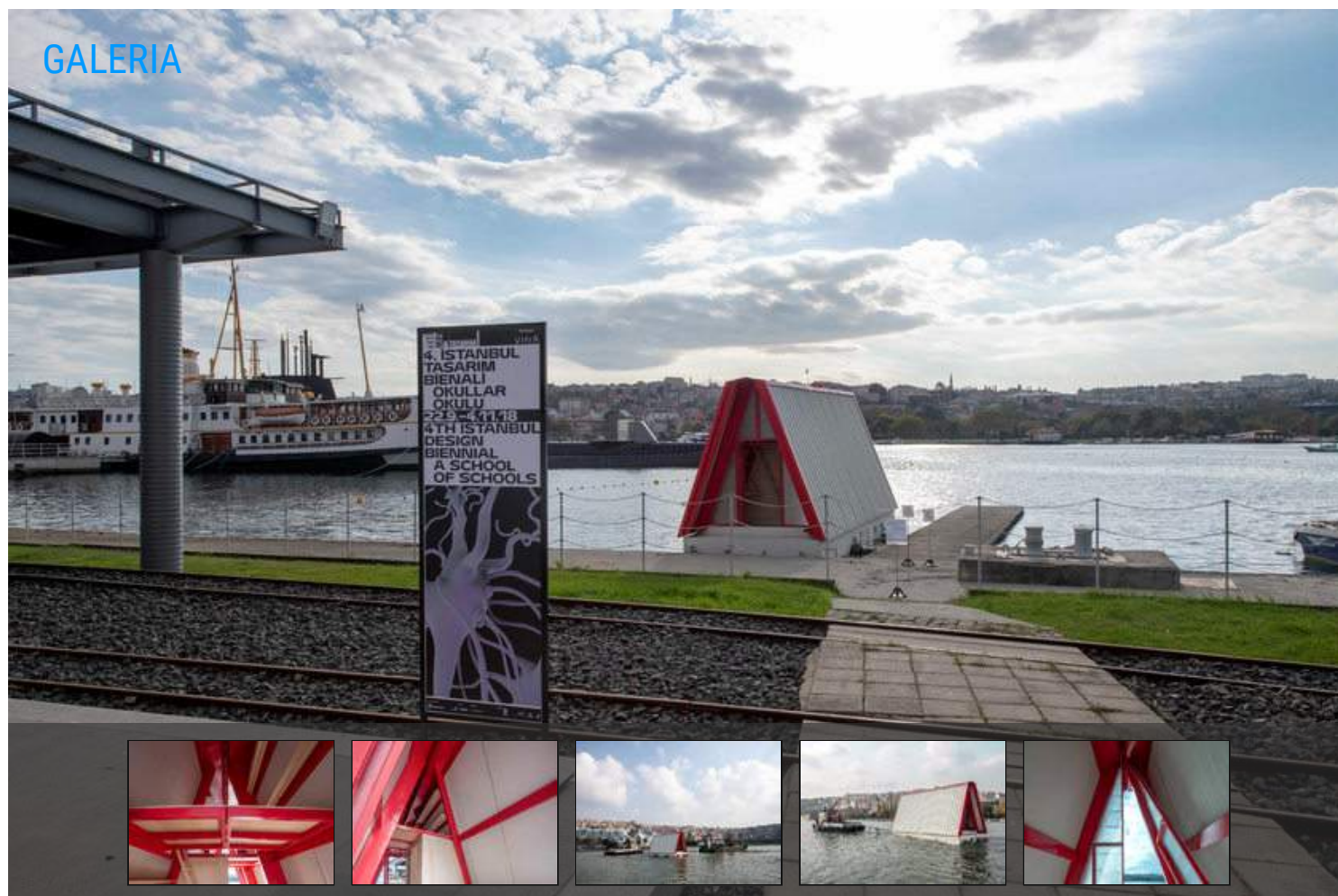
Charlotte Maëva Perret is truly a French designer who challenges the status quo with her informative installation which tackles online consumption and offline production. In an attempt to put a face on e-commerce, the creative brings together soaps made by Syrian refugees and the luxury leather bags sold by Alibaba.com in a towering and contrasting art piece for Istanbul Design Biennial.

The work is aptly named 'Open Sesame: Exercises in Entrepreneurship' which cleverly hints at the popular Syrian folk tale of Ali Baba and the Forty Thieves. Charlotte Maëva Perret brings attention to offline production and "invisible geographies that participate in late capitalism choreographies."

The installation consists of two symbols — towers of soaps and counterfeit leather bags with Alibaba.com branding printed on them. The former product is "made for survival" by "smart business people who have been forced to leave their home country," while the later signifies big companies that search to connect individuals to factories and the challenges that come with that.

Photo Credits: Kayhan Kaygusuz

## Nowy projekt schronienia dla ofiar trzęsień ziemi



Sevince Bayrak i Oral Goktas, architekci z tureckiej pracowni SO? stworzyli prototyp pływającego domu, który miałby być awaryjnym schronieniem dla ofiar trzęsienia ziemi. Jest to odpowiedź na niewłaściwą politykę budowlaną w Istambule.

Projektanci ze studia SO? stworzyli na Istanbul Design Biennial 2018 pracę, która ma zwrócić uwagę na niewłaściwą politykę budowlaną, która panuje w stolicy Turcji. Pływający dom ma być alternatywnym schronieniem dla ofiar trzęsień ziemi, na które narażony jest kraj.

Po tragicznym w skutkach trzęsieniu ziemi o sile 7,4 w Skali Richtera, które nawiedziło stolicę Turcji w 1999 roku i podczas którego zginęło ponad 14 tys. osób, władze wyznaczyły 477 miejsc na terenie miasta, które miały pozostać niezabudowane. Dzięki temu można by było utworzyć na nich tymczasowe schronienia dla mieszkańców. Na skutek obecnej polityki, która pozwala na zabudowywanie tych parceli, pozostało ich już tylko 97. Projektanci z pracowni SO? postanowili więc odpowiedzieć na ten problem.

– Jako, że zaczyna brakować miejsca na lądzie, postanowiliśmy stworzyć je na wodzie. – mówią projektanci





Pływający schron / Źródło: Kayhan Kaygusuz

Pomysł wydaje się bardzo prosty. Pracownia SO? stworzyła prototypowy dom na barce, który może pomieścić sześć osób. Konstrukcja jest składana i prosta do zbudowania, a meble, które się w niej znajdują, są na stałe przytwierdzone do ścian domu. Dzięki temu nie przewrócą się podczas potencjalnych wstrząsów wtórnych. Projektanci zadbali też o to, aby budowa schronienia była możliwie prosta i nie wymagała doświadczenia budowlanego.

W domu o spadzistym dachu znalazło się miejsce dla salonu oraz małej kuchni na parterze oraz sypialni na podwieszonych piętrach. Według danych, które zebrali architekci, ofiary trzęsień ziemi spędzają średnio rok w domach tymczasowych.

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## Rumah Terapung, Solusi Darurat Bencana

ROSIANA HARYANTI

Kompas.com - 04/01/2019, 18:00 WIB



SO? Rumah terapung ini dilengkapi dengan dapur dan area berkumpul pada lantai pertama.

**KOMPAS.com** - Studio arsitek SO? telah merancang [rumah terapung](#) yang dapat digunakan saat keadaan darurat.

Purwarupa rumah terapung ini diberi nama Fold and Float yang dirancang untuk menampung hingga enam orang. Rancangan ini merupakan bagian dari Istanbul Design Biennial 2018.

[Rumah terapung](#) dilengkapi dapur dan area berkumpul pada lantai pertama. Sedangkan pada lantai kedua atau mezanine, terdapat kamar tidur.

Di kedua sisi rumah berbentuk tenda ini terdapat pintu yang dirancang sangat lebar untuk membiarkan udara dan cahaya masuk ke dalam rumah.

Sevince Bayrak dan Oral Gokta, *founder* SO? merancang dan membangun purwarupa sebagai tanggapan atas berkurangnya ruang terbuka dan tempat evakuasi di Istanbul.

Studio SO? menjelaskan, di Istanbul terdapat 477 ruang terbuka yang dapat digunakan sebagai tempat evakuasi saat gempa bumi mengguncang wilayah ini pada 1999.

Namun kini, jumlah ruang terbuka tersebut terus merosot akibat meningkatnya jumlah penduduk. Saat ini hanya tersisa 97 ruang terbuka tersisa yang dapat digunakan sebagai tempat evakuasi.

"Dengan tidak cukupnya ruang yang tersedia di daratan, ide untuk merancang struktur ini pun lahir," ujar sang arsitek.



SO? Sevince Bayrak dan Oral Gokta, founder SO? merancang dan membangun purwarupa sebagai tanggapan atas berkurangnya ruang akomodasi di Istanbul

Rumah ini terbuat dari pontoon atau struktur yang dapat mengapung. Struktur ini terbuat dari beton yang juga berfungsi sebagai tempat perlindungan lengkap dengan perabot di dalamnya.

Setelah itu, struktur terping ini kemudian dipasang dengan atap layaknya tenda.



SO? Rumah ini dirancang agar mudah untuk dirakit dan tidak membutuhkan keterampilan khusus dalam membangun.

Rumah ini dirancang agar mudah untuk dirakit dan tidak membutuhkan keterampilan khusus dalam membangun.

Selain itu, struktur ini juga dapat dilipat dan disimpan untuk digunakan kembali nantinya.

Purwarupa rumah terapung ini dibangun di pelabuhan Golden Horn, Istanbul.

"Golden Horn secara alami terlindung dari tsunami serta menyediakan akses pelayaran yang strategis, yang ketika dihadapkan pada akses jalan yang terblokir dapat menyediakan rute penting bagi bahan makanan dan bantuan," kata arsitek.

Berdasarkan riset yang dilakukan SO?, rata-rata penduduk yang terkena bencana gempa bumi di Turki menghabiskan waktu hingga satu tahun tinggal di hunan sementara.

Untuk itu, studio ini berencanan untuk membangun struktur rumah terapung ini dalam jumlah yang cukup banyak untuk digunakan sebagai **hunian sementara** saat bencana terjadi.

Mereka berencana untuk membangun hingga 180.000 rumah terapung yang akan ditempatkan di aliran air.

## SO? Unveils Prototype Floating Emergency Structure in Istanbul

09:00 - 4 January, 2019 | by [Niall Patrick Walsh](#)



Istanbul-based practice [SO?](#) have designed and built a prototype floating structure for post-earthquake relief. “Fold&Float” is formed of a light, foldable steel structure specifically designed for emergency situations.

Developed off the back of emergency assembly points being designated by the authorities in 2001, SO? questioned where people could be housed in the event of an earthquake. The question has gained added significance in the last 20 years, with Istanbul having privatized 70% of the land set aside for emergency assembly. The result was a floating structure that depends not on vacant, stable land, but on managing water.



Fold&Float is composed of two main parts: an upper structure with fixed, folded furniture, and a floating concrete pontoon. The attention to quality of living within the structure is derived from research suggesting that earthquake and flooding victims spend at least one year in temporary housing following a disaster.



*“ Designated emergency assembly points in the case of an earthquake in Istanbul were announced in 2001. Since then, most of these public spaces have been built up, which raises the question of where everyone will be housed in the case of emergency. The idea of designing a speculative prototype of a floating emergency house came out of this fact: what if the response is not about stable land, but manageable water? -SO?*

”



The prototype Fold&Float is currently in operation at the Earth School satellite at the Rahmi M. Koc Museum in Istanbul.



The structure's development coincides with the Hope On Water education project organized at the [4th Istanbul Design Biennial](#), a collaboration between civil engineering and sociology students from Boğaziçi University and architecture students from MEF University.



**Design Team:** Sevince Bayrak, Oral Göktaş, Elif Çivici, Derya Ertan, Gülce Yuyar, Selcen Fidan, Selin Çubukçuoğlu

**Coastal Engineering Consultant:** Emre Otay, Boğaziçi University Coastal Engineering Lab

**Prototype Sponsors:** Metal Yapı, Fibrobeton, Aluform Pekintaş, Polinet

**Fold&Float animations and gif:** SO?

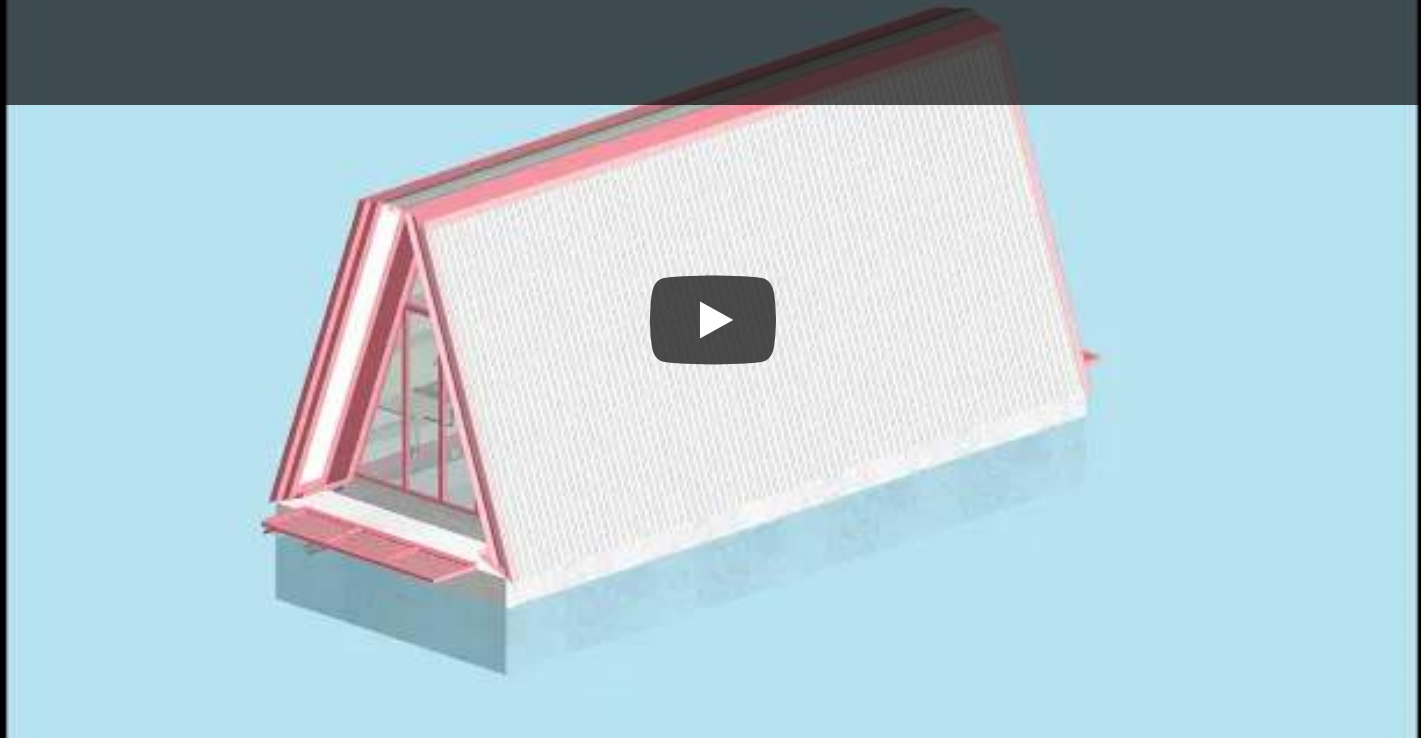
**Introductory video:** Piknik Works



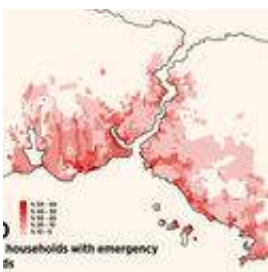
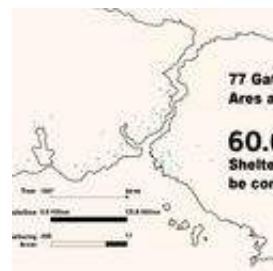
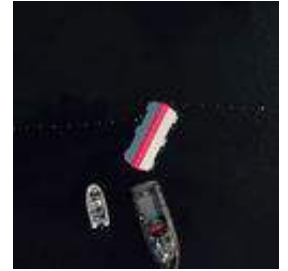
SO? Hope on Water



SO? fold and float



# View the complete gallery



**Niall Patrick Walsh**

Author



## SO? builds prototype floating house for post-earthquake Istanbul

[Tom Ravenscroft](#) | 20 hours ago

[2 comments](#)

Architecture studio **SO?** has created a **prototype floating house on Istanbul's Golden Horn**, which could be used as **emergency housing** following an earthquake in the Turkish capital.

The prototype, named **Fold and Float**, is designed to be emergency accommodation for up to six people following an earthquake. It was created as part of the [Istanbul Design Biennial 2018](#).

Sevince Bayrak and Oral Goktas, the founders of **SO?**, designed and built the prototype in response to the diminishing amounts of space available for emergency accommodation in Istanbul.

The studio explains that 477 open spaces in the city were designated as assembly points following a 7.4 magnitude earthquake in 1999 that killed more than 14,000 people in Turkey.

However the majority of these spaces have now been developed, according to the studio, with only 97 designated spaces remaining.

"With not enough space allocated on land, the idea of a floating structure was born," said the architects.

The prototype consists of a floating pontoon made of concrete with a foldable structure that acts as the shelter and contains fixed furniture.

**The upper structure is foldable so that it can be collapsed and stacked. It is designed to be easily to assemble and does not require skilled workers to construct.**

**The triangular-shaped structure has living spaces on the ground floor, including a small kitchen and seating area, with sleeping areas on a raised platform above.**

**Each end of the house has full-height, fully openable doors, to let light and air into the structure.**

**The prototype was built on Istanbul's Golden Horn, a protected inlet off the Bosphorus near the area of Galata where the biennial is held.**

**"The Golden Horn is naturally protected against tsunami and provides strategic seaway access, which, when faced with blocked roads, provides an important route in for food and aid."**

**According to the studio's research, those displaced by earthquakes typically spend one year in temporary accommodation after the event.**

**SO? envision the floating structures deployed in rows on the Golden Horn to form temporary communities if a major earthquake occurs. In total the studio calculated that up to 180,000 structures could be placed on the waterway.**

**Dezeen was media partner for the fourth [Istanbul Design Biennial](#), which took place from 22 September to 11 November 2018.**

**Fold and Float was unveiled towards the end of the exhibition's run. Other installations shown include [an embroidered computer](#), [an "atlas of atlases" made from 1,366 maps](#) and [a set of designer babies made with the characteristics of Greek gods and goddesses](#).**

**Photography is by Kayhan Kaygusuz.**

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#### **Project credits:**

**Project team: Sevince Bayrak, Oral Gökteş, Elif Çivici, Derya Ertan, Gülce Yuyar, Selcen Fidan and Selin Çubukçuoğlu**

**Coastal engineering consultant: Emre Otay, Bogaziçi University Coastal Engineering Lab**

**Read more [Emergency shelter](#) | [Istanbul](#) | [Housing](#) | [Istanbul Design Biennial](#)**



## Ebru Kurbak uses traditional textile techniques to create embroidered computer

Ali Morris | 2 January 2019

1 comment

An embroidered computer and a sound recorder made from yarn are among the products produced as part of Ebru Kurbak's research project into the use of traditional **textile** techniques to manufacture **electronic** objects.

The arts-based research project, called **Stitching Worlds**, was put together over the course of four years by Vienna-based artist and designer Kurbak.

The five separate works were installed and showcased at the city's **Yapı Kredi Culture Centre** during this year's **Istanbul Design Biennial**. The works each explore textile technologies and traditions, such as knitting, weaving, crochet, and embroidery, and how they can be adapted to produce electronic objects.

*The Stitching Worlds display is the culmination of four year's research*

Created between May 2014 and June 2018 at the University of Applied Arts Vienna, the series of projects were funded by the Austrian Science Fund.

The exhibition posed the question: What if electronics emerged from textile techniques such as knitting, weaving, crochet, and embroidery? And also: How would technology be different if craftspeople were the catalysts to the electronics industry, via textiles manufacturing?

*The Embroidered Computer is one of five projects on display*

The five projects were carried out with a large network of collaborators and in four parallel tracks of investigation: experimentation, theoretical study, speculation and reflection and dissemination.

Projects include a working 8-bit universal electromechanical computer that is embroidered from gold. Made from linen, gold, silver, copper, hematite and wood, the computer is handmade using a traditional embroidery technique and does not incorporate any regular electronic components.

*The working embroidered computer is made using gold*

In terms of its capacity and workings, the embroidered computer is comparable to early mainframe computers that were built in the 1950s.

Its computer circuit and simulation software was designed by Matthias Mold. Raimund Krennmüller created the generative pattern development, Susanne Frantal consulted on the use of embroidery, and Sophie Fürnkranz advised on the use of metal threads.

"The piece demonstrates the possibility to make a computer from scratch through long-established alternative materials and skills," said Ebru Kurbak and Irene Posch, who led the project. "Through its mere existence, it evokes one of the many imaginable alternative histories of computing technology and stories of plausible alternatives to our present daily lives."

#### *The Yarn Recorder can record and play sounds*

Kurbak collaborated with So Kanno, Posch and Mold on a magnetic recording and playback device that can record and play sounds on yarns that contain steel fibers.

The Yarn Recorder's design resembles the wooden yarn-winding tools, such as a spindle, used to unwind hanks of handspun yarn onto bobbins or reels before the process of hand weaving.

#### *The device is a playful demonstration of the complex technologies of today that derived from hand spinning*

"Hand spinning has lost its position as a necessity, at least in Europe, and has become a process for manufacturing luxury goods if not a hobby," said Kurbak.

"As a result, the societal value given to the process of hand spinning has drastically changed, as far to make it hard for us to conceive the influence of the simple spindle on the development of the complex and sophisticated technologies of today," she added.

"The Yarn Recorder intends to reveal this fascinating link through playful interaction, as a commentary on the changeability of the value of things."

#### *The display also includes The Tools We Want, a collection of four imagined tools*

Also on display was a series of four imagined tools that are designed to be used for new electronic textile practices. The Tools We Want include the Ohm Tailor's Tape by Kurbak, the Fingernail Strippers by Hannah Perner-Wilson, the Needlework Probes by Posch, and the eTextile Tailor's Scissors by Mika Satomi.

"The tools on display, beyond being one of the many practical extensions to the artists' toolkits, are chosen for the way they visually communicate the straddled position of cross-disciplinary practices like electronic textiles, and form a commentary on socially constructed stereotypes about skills and competencies," said Kurbak.

#### *Crafted Logic is a collection electronic components made by Turkish women*

Other showcased projects included Crafted Logic – a series of electronic components and objects produced in collaboration with a group of women in Turkey. Made by crocheting threads with conductive properties, pieces include electromechanical switches, logic gates, and an Algorithmic Logic Unit (ALU) for an electromechanical computer.

The experimental process focused on adapting the traditional local needlework techniques already practiced by the group of women, who are based in the rural area of Anatolia in Turkey.

#### *The components are hand crocheted*

The handmade crochet technique used to make the components is traditionally used to make items for a wedding trousseau by the bride and other female members of the family. Made over the course of several years, the wedding trousseau contains delicate objects, such as doilies, towels, beddings, tablecloths, curtains, and clothes.

**"This tradition leads women to spend significant time practicing and gaining a high-level expertise, especially in crocheting, one at a time, circular, square, and hexagonal small 'motifs' to be combined into a larger textile object later on," explained Kurbak, who worked with Perner-Wilson, Posch and Mika Satomi on the project.**

***The Knitcoin Edition is an adaptation of Monopoly where players have to knit money***

**The final project presented by Kurbak was The Knitcoin Edition – an adaptation of the well-known board game Monopoly that compares the shifting economic value of craft skills, such as brocading and hand-weaving silk, with the rise of immaterial money markets, such as cryptocurrencies, throughout history.**

**"Monopoly was originally invented as a critical tool to demonstrate the unfair consequences of the system it now iconically represents," said Kurbak.**

**"The proposal is to replace the game's paper play money with 'knitcoin' without changing the rest of the rules," she continued. "When players need play money, they must knit it. The installation invites the audience to speculate on the consequences of such a system."**

**The five projects were presented alongside a live workshop where craftspeople practiced and developed textile-electronic objects.**

**"The Stitching Worlds workshop showcases the surfacing and maturing of a unique craft, providing a final opportunity for the craftspeople to revisit unfinished experiments that have remained in their minds," explained Kurbak.**

**As well as the final exhibition, the Stitching Worlds research project also resulted in a book, and a project blog.**

**This year's biennial, which ran between the 2 September and 4 November was the fourth hosted by the Turkish city. According to its curator Jan Boelen, female designers made up 70 per cent of participants, proving that [women are set to play a dominant role in the design world in the future.](#)**

**Photography is by Kayhan Kaygusuz.**

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# ArtReview ArtReview Asia

## 4th Istanbul Design Biennial

By **Beatrice Galilee**



*Atelier Luma Algae Lab, Blooming Algae, 2018, exhibited at Arter as part of Earth School at the Istanbul Design Biennial. Photo: Kayhan Kaygusuz. Courtesy Ist...*

The sight and sound of luggage clunking onto the dusty black rubber belts of carousels is one of many familiar and forgettable airport experiences. At Istanbul Atatürk, however, the backdrop to bags snaking around the arrivals hall is an array of black-and-white advertising billboards publicising the 4th Istanbul Design Biennial and asking, in very large Turkish letters, 'What Can You Learn from a Suitcase?'

As a counterpoint to other cyclical exhibitions of contemporary design, the biennial operates at arm's length from starry names and the manufacture of objects, mass-produced or otherwise. The seemingly oblique enquiries ('What Do I Learn from Taking Care?', 'What Can I Learn from the Streets?') that plaster the city's public spaces and highways make a collective point: before we add more stuff to the world, should we not first understand what we already have? As if to further underline that critical distance from market forces, this year's edition, *A School of Schools*, is presented as a series of lessons, each expanding fluid thematic and political territories – migration, blockchain, attention spans – for a new generation of designers to annex.

Led by Jan Boelen, chair of social design at the Eindhoven Academy and artistic director of both the research foundation Atelier Luma in Arles and Z33 House for Contemporary Art in Hasselt, the biennial began as an open call for new projects; some 120 are included. The themes that emerged became topics that its six venues circulate around. The global refugee crisis, disaster relief and climate change are dealt with in the 'Earth School'; postlabour, posthuman design practices and future material cultures in the 'Unmaking School'; information networks, spheres and connection in the



'Currents School'; the fluctuating concept of a global standard in the 'Scales School'; the distractions of late capitalism in the 'Time School'; and colonial relics of food production and the politics of distribution in the 'Digestion School'. A simple but clever exhibition design – oily metal, uncoated MDF, hundreds of prefabricated bolts – creates a flat value system for all the objects.

The selection, made along with cocurators Vera Sacchetti and Nadine Botha, slants heavily towards the eastern and southern Mediterranean region. Also, over 70 percent of participants are female. In one poignant work in the Currents School, young Turkish designer Ebru Kurbak presents a 2016 *Lonely Planet Guide to Syria & Lebanon* with her 2018 edits, updated interviews with residents she had conducted herself. A page that once recommended the short bus ride for a day trip to Damascus from Aleppo, for example, was redacted and replaced with details of the 100 deadly checkpoints that mark that rarely trodden road today.

The many similarly lo-fi projects and robust locally oriented public programmes and workshops are complemented by serious research endeavours. In *Blooming Algae* (2018), by Boelen's Atelier Luma Algae Lab, a team of scientists and designers present ethereal greenish-yellow 3D-printed objects made from algae polymers, proposing an alternative to synthetic or oil-based plastics. Design collective åbåke offers *Fugu Okulu* (2018), centred on a Japanese fish – its stomach contents more deadly than cyanide – that has been seen in Turkish waters: in Japan it is a rare delicacy, in Turkey a threat to national security. The fish becomes an educational tool, explaining a complex weave of geopolitics and global warming that connects the two countries by way of graphic posters appropriated and painted over with graffiti, an infomercial-style video and two taxidermied blowfish, borrowed from a private collection in Istanbul. Earthquakes appear both as a point of cross-border collaboration in The School of Earthquake Diplomacy in a series of beautiful circular paintings created in workshops by Navine G. Khan-Dossos, and as a major policy-planning gap by Istanbul-based SO? Architects, who discovered that all public assembly points allocated as safe places to gather during an earthquake in Istanbul have been built over by commercial developers. In their *Hope on Water*, they've designed a temporary floating city in the Bosphorus as an alternative way of highlighting these potentially deadly public policy gaps.

This year's biennial is excellent – a socially conscious startup platform for many brilliant young makers and thinkers – but its underlying quandary is that without the mechanics of cultural production or academia, many of these designers have no economic basis for their practice. The world has not caught up. Can there ever be a market? Will the suitcase-production industry care to listen? Perhaps that is the task of the next edition.

**4th Istanbul Design Biennial, 22 September – 4 November**

*From the December 2018 issue of ArtReview*

*through 6 January*  
By Mike Watson

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Franz West at Centre Pompidou, Paris  
By Jeppe Ugelvig

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Shahpour Pouyan at Copperfield, London  
By Anna Wallace-Thompson

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Aditya Novali at Shanghart Singapore  
By Elaine Chiew

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dezeen

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**Octaevo bases ceramic tray series on ancient gods and amulets**

"All of these ideas inspire us a lot and so we visually translated them into the series of ceramic trays," Swiss creative director





"From our atelier in Barcelona we explore the wonders of the Mediterranean," Baer told Dezeen. "We are in search of



Yoldas, an assistant professor of Visual Arts at the University of California, created the models to question the prospect of

dezeen





**Olafur Eliasson: "E**

*Read the full interview >*

**Stella McCartney: "There should be laws to make it harder for people to screw up the planet"**



### **Beatriz Colomina: "Sleep has become work, hard work"**

Architectural historian Beatriz Colomina organised two bed-ins this year, modelled after John Lennon and Yoko Ono's famous honeymoon in an Amsterdam hotel. Rather than protesting the Vietnam War, Colomina used the opportunity to ask questions about our relationship with our beds.

The 9-to-5 is no more – we're all attached to our phones and working from all over the world – which affects the separation of work and home. Colomina asked whether this has made us all exhausted husks, and pointed to the fact that we're all a bit different when we're in bed.

*[Read the full interview >](#)*



### **Neri&Hu: "European consumers think Chinese design is about copying"**

Speaking to Dezeen at the Milan furniture fair in April, Lyndon Neri and Rossana Hu said that appreciation for design and architecture in China is growing extremely fast. They said that there's creative support from the Chinese government to overturn the view that China churns out good copies.

The mindset of western consumers is changing more slowly, said the pair. They also pointed to the fact that many designers are now educated at home rather than studying in the west before going home to develop a vernacular style, as they did. Things have transformed since they spoke to Dezeen six years ago, when they bemoaned the lack of a specific Chinese design language.

[Read the full article >](#)



### Cathy Sparks: "Retail is not dead, but boring retail is dead"

Nike's Cathy Sparks is clear that their customers are committed to buying products online, but they're staying sharp by using data from shoppers' habits and time spent on Nike apps to predict what they'll want to see at a physical store nearby. The idea is to bolster the physical experience by using insights from digital.

Sparks stressed to Dezeen the need for convenience, introducing lockers for pick-up of items reserved online and the option to text ahead and be met by a Nike employee as they arrive at the store to return items. For now it's available at the Melrose store in Los Angeles, but Nike has plans to roll it out next year.

[Read the full article >](#)



### **Michael Ford: "Historically architecture has not been promoted to communities of colour"**

Minority communities are being held back from architecture and design, but not for lack of interest, architect Michael Ford was keen to point out. Musicians Solange Knowles and Pharrell Williams have spoken about their love of design and A\$AP Rocky said he'd have been an interior designer if he wasn't a rapper.

Ford runs camps that use music to encourage children from minority communities to take an interest in the build environment, but recognises that a nod from a hugely influential personality can do much more than he can.

*[Read the full interview >](#)*

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### David Adjaye: "It's all about money now"

Adjaye told an audience at the World Architecture Festival in Amsterdam that architects have a responsibility to the people that use the buildings they design, as well as fulfilling the brief of the client.

Too many projects are driven by who controls the money, with costs spiralling into the billions, he claimed. Adjaye argued that architecture should be a melting pot of ideas, and too often cash gets in the way of a meaningful result.

*[Read the full article >](#)*

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### **Formafantasma: "The iPhone is not a very innovative product"**

Simone Farresin and Andrea Trimarchi argued that, in the future, components of electronic devices will be recycled and reused as readily as materials. The parameters of "innovation" are too narrow, they said, and don't include how easily a product can be recycled. By that standard the iPhone – perhaps the most famous design of the 21st century – fails.

Their practical solution is to design products that are easily taken apart, label parts adequately, avoid using glue, and implement a universal colour-coded system of identification.

*[Read the full interview >](#)*





### **Beverly Willis: "Hardly anybody can name another woman architect"**

The 90-year-old architect and filmmaker Beverly Willis often challenges people to name more than one female architect, and finds that most fail. This despite the fact that women are taking on some of the most prestigious projects in New York, where she lives.

Despite companies publishing their gender pay gaps last year, and the pressure of the #MeToo movement, the architecture and design worlds still aren't where they need to be when it comes to gender equality, she said.

*[Read the full interview >](#)*

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### Jan Boelen: "Recycled plastic design is bullshit"

Jan Boelen, curator of the Istanbul Design Biennale, cut through the rising noise around plastic consumption by declaring that recycling plastic was a waste of time.

Rather than propping up the plastics industry by focusing our attentions on reusing the material, we should work on large-scale bioplastic alternatives to plastic made from fossil fuels, he said.

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## Year in Review 2018: Plastics Are Back

O u r c o n t r i b u t o r s c o m m e n t o n  
d e m a n d e d m o r e o f h o w w e s h o u

by [Debika Ray](#)

*December 17, 2018*



A slew of recent work has examined the sustainable potential of plastics, long seen as emblematic of environmental degradation. London-based Charlotte Kidger's Industrial Craft collection uses polyurethane-foam dust—a by-product of CNC manufacturing—to create new furniture.

Courtesy Charlotte Kidger

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Plastic is back, and this time it's ethical. The polymers have become increasingly visible in designed collections in recent years, and in September, plastic was named "material of the year" at the London Design Fair.

But this isn't the maligned plastic of old, weighed down by widely circulated images of mountains of used shopping bags and seagulls entangled in six-pack rings. The new plastic is recycled—dredged from the oceans and culled from industrial waste and garbage heaps.

And plastic is living up to its versatile reputation, creatively repurposed in forms as varied as British designer [Charlotte Kidger's](#) colorful vessels and furniture made of polyurethane-foam dust; elegant knobs and handles fashioned from ocean plastic by Sydney's Vert Design; distorted, melted stools produced from injection-molding waste by German practices [Stabil](#) and [Spreng & Sonntag](#); and sneakers made from algae and plastic by Spanish brand [Ecoalf](#).

In April, Milan gallerist Rossana Orlandi launched a drive to create “guiltless plastic,” aimed at destigmatizing the material. And several books published this year, including FranklinTill's [Radical Matter](#) and [Why Materials Matter](#) by Seetal Solanki, celebrate humanity's capacity to harness our material environment. Through this plastics revolution, we seem to no longer see the so-called natural as intrinsically superior to man-made.

It's not a new idea, of course—science, technology, and a notion of progress were at the heart of the Modernist project. But these experiments in plastic form a sharp contrast to the woods, stones, and natural fibers that have dominated product design for so long. Could this portend a new look for the Anthropocene? The accompanying rise of bioplastics, derived from such sources as vegetable fats and oils, suggests that a synthetic aesthetic is becoming permanently embedded in our sphere of high design and visual comfort.

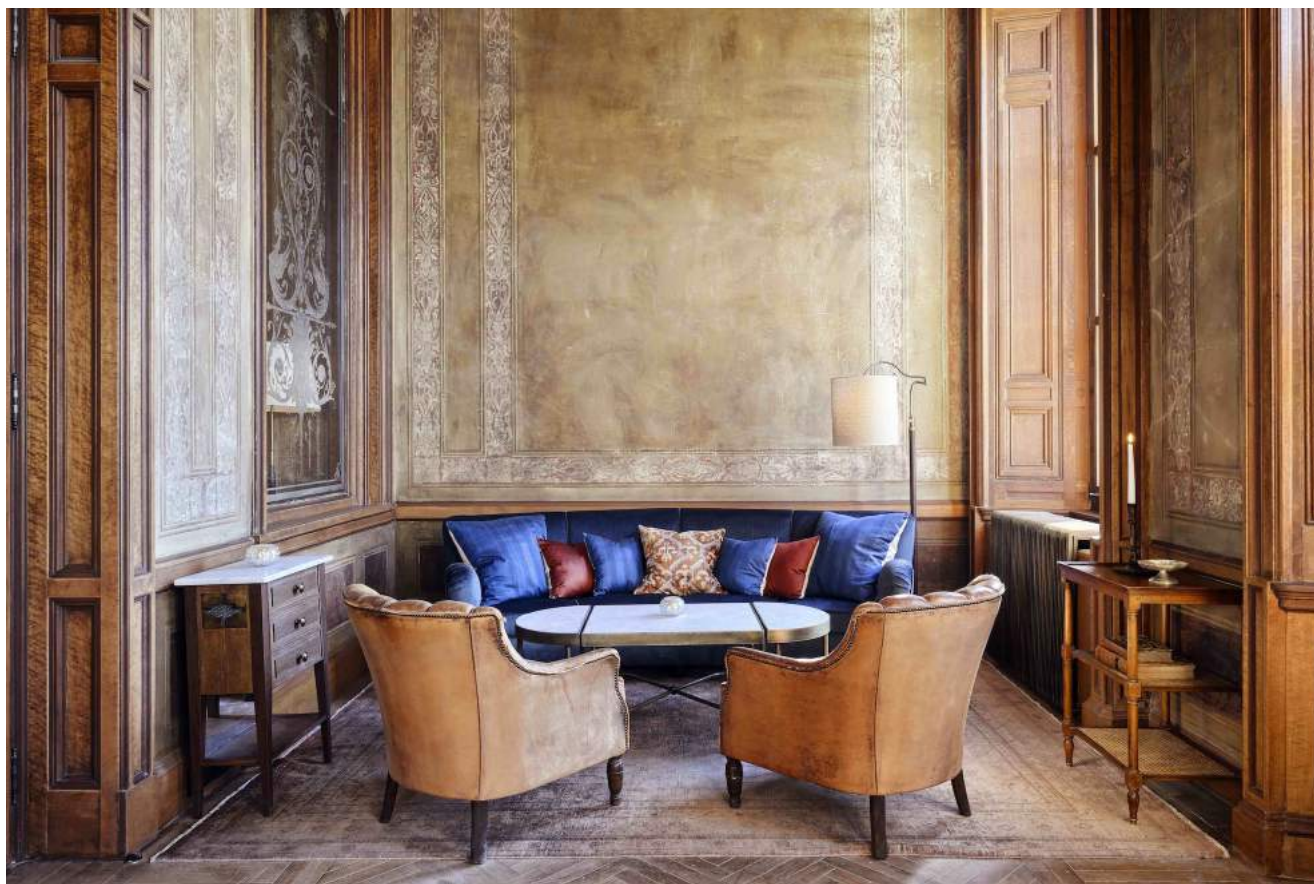
Of course, there's some opposition to the idea: [Istanbul Design Biennial](#) curator Jan Boelen argued in September that this recycling “bullshit” is perpetuating our plastics dependency. But surely it's only in repurposing what we've already thoughtlessly produced for so long—and in such large quantities—that we can truly atone for our ecological sins.

*Debika Ray is a London-based journalist and editor. Previously a senior editor at [Icon](#), Ray founded [Clove](#), a magazine about South Asian culture, one year ago.*

DESTINATION

## Istanbul

No stranger to turbulent times, the ever-resilient city straddling Europe and Asia is primed to reinvent itself once again.



A nook inside the club at Soho House Istanbul.

Aşkar, the celebrated chef of Neolokal, gesturing toward the view out the window of his restaurant, where soot-stained warehouses and gray satellite dishes rub shoulders with centuries-old history. “You have these ugly buildings next to a 16th-century architectural masterpiece like the Süleymaniye mosque. It makes me feel alive and helps me create a kitchen where you don’t have to be perfect.”

Many Istanbulites feel that the balance has shifted too far toward the ugly side of the scales over the past decade, however, as eyesore modern skyscrapers, giant malls, glitzy Ottoman kitsch, and soulless restorations have run rampant over the urban landscape. A Twitter account documenting some of the most egregious aesthetic crimes, @CirkinIstanbul (Ugly Istanbul), has nearly 70,000 followers.

But a tough few years in Turkey have drained much of the investment that had driven the controversial construction boom, while dampening the energy that saw Istanbul become a symbol of the new Europe. Instead of its wealth of ancient ruins, sparkling Mediterranean coastline, rich cuisine, fine craftsmanship, and warm hospitality, Turkey became synonymous in many minds with war across the border in Syria and the subsequent refugee crisis; anti-government protests and increasing authoritarianism; jailed journalists, academics, and opposition politicians; diplomatic spats with allies in Europe and the United States; and a wave of terror attacks and attempted military coup that hit Istanbul particularly hard.

Businesses closed their doors; Western tourists cancelled their trips; and it was hard to go a week without hearing from one of Istanbul's entrepreneurs, artists, architects, scholars, activists, and designers about their plans to leave. Just as the violence and outward strife had seemingly started to ebb, the value of the already slumping Turkish lira plummeted in 2018 and Turkey became embroiled in the global outcry over the death of journalist Jamal Khashoggi, believed to have been murdered by his countrymen inside the Saudi consulate in Istanbul.

But this city that was besieged by the Romans, pillaged by the crusaders, conquered by the Ottomans, and neglected by the leaders of the early Turkish Republic, is nothing if not resilient. Inhabited for more than eight millennia and the capital of three empires, Istanbul has always been a city of layers, with each wave of inhabitants building atop the remains of the last.

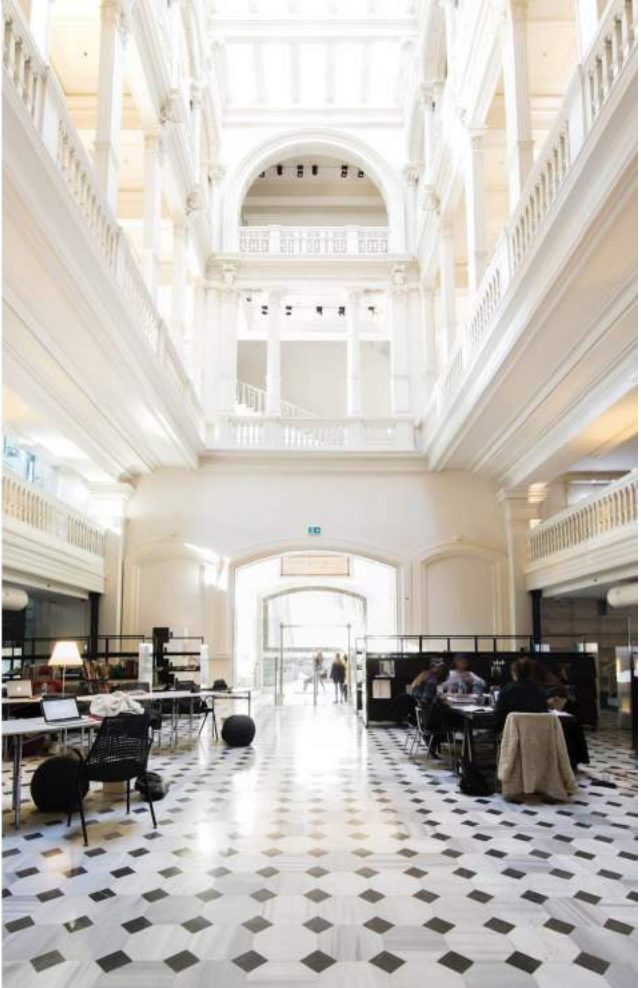
“Istanbul keeps creating new hearts, new centers,” says Emre Erbirer of Atölye, a transdisciplinary design studio located in one of those nascent clusters. Its offices are in Bomontiada, a historic brewery converted into a modern complex of restaurants, and arts and entertainment spaces, including a wildly popular brew pub, the Populist, and the new location of the famous nightclub Babylon. Galleries, music venues, ateliers, and co-working startups are popping up in the industrial Sanayi area, the business district of Maslak, and the historic Fener-Balat along the Golden Horn. The Yeldeğirmeni and Moda neighborhoods in Kadıköy, on the city's Asian side, are bursting with art collectives, third-wave coffee shops, and vegetarian cafés.

Atölye has mapped the connections among more than 80 broadly defined “creative hubs” across the city, including university incubation centers, makers' spaces, fab labs, design studios, permaculture collectives, film festivals, and archaeological research institutions. Other initiatives, such as Made in Şişhane and Crafted in Istanbul, aim to connect emerging designers with traditional craftsmen as a way of reinvigorating local metalworking, woodworking, glass, and textile production.

“Istanbul is reshuffling the cards,” says Alex Varlık, co-owner of the beloved Georges Hotel, in the Galata neighborhood, a progenitor of the local movement toward idiosyncratic, boutique-style properties. “It's a very creative time of new beginnings for this city, a great opportunity to rebound, to create a renaissance.”



Istanbul Modern's "Pursuit of the Present" exhibition.



(FROM LEFT) The exterior of Istanbul Modern, the city's preeminent contemporary art institution. Inside SALT Galata.

## Culture

It wasn't too long ago that people were decrying the "death of İstiklal," as rising rents and diminishing visitor attendance caused one business after another to shutter along the bustling pedestrian boulevard that runs through the heart of the Beyoğlu district, the city's longtime cultural and nightlife epicenter. The outward wave included **Galeri Nev** and **Pi Artworks**, which left the historic Mısır Apartment on İstiklal and moved into a new building in the on-the-cusp Karaköy neighborhood near the waterfront, where they were joined by galleries **Mixer** and **artSümer**.

But the September 2017 reopening of the **Yapı Kredi Cultural Center**, with its towering new glass facade overlooking a prime İstiklal location on Galatasaray Square and revamped galleries inside, sent a strong message: Beyoğlu is back. The year since has seen the return of the pioneering cultural institution **SALT Beyoğlu** after a two-and-a-half-year hiatus, and the temporary relocation of **Istanbul Modern**, the standard bearer for contemporary art, to the nearby Union Française building, designed by French Ottoman architect Alexandre Vallaury in the late 19th century. This past summer, Galeri Nev moved back into the Mısır Apartment.



Füsün Onur's "Counterpoint with Flowers" at Arter.

**Arter** has meanwhile been holding down the fort on İstiklal throughout its ups and downs with consistently strong, sometimes provocative exhibitions by Turkish and international artists in a gorgeously restored early-20th-century structure. It's scheduled to move next year, however, to a vastly expanded space, a new Grimshaw Architects–designed museum down the hill in Dolapdere. Well-known galleries such as **Pilevneli** and **Dirimart** have already opened up amid this rough-edged neighborhood's auto shops and gas stations in anticipation of its arrival.



As galleries, artists, and art fairs have come and gone, the **Istanbul Biennial** and **Istanbul Design Biennial**, organized in alternating years by the venerable Istanbul Foundation for Culture and Arts (İKSÜ), have provided an anchor for cultural events each fall. Weathering criticism for seemingly sidestepping controversial political issues at times, the Istanbul Biennial has just announced a high-profile curator, Montpellier Contemporain director Nicolas Bourriaud, for its 16th edition in 2019. And over the course of a mere four editions, the Istanbul Design Biennial has already gained a reputation for heady events that challenge the nature, purpose, and very definition of design.

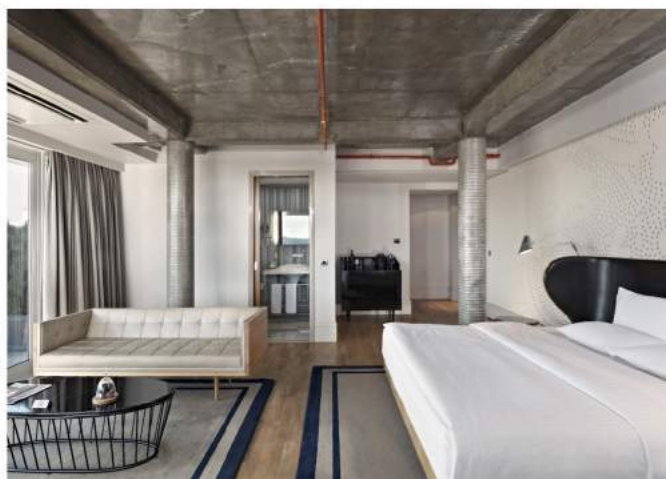


A Junior Suite at Room Mate Emir.

## Hotels

The first names that probably spring to mind when it comes to hotels in Istanbul are foreign and flashy: the Four Seasons, in a former prison building in Sultanahmet, the city's tourist heart; the Kempinski-run Çırağan Palace on the Bosphorus, once home to Sultan Abdülâziz; the Pera Palace of Agatha Christie fame, now operated by Dubai-based chain Jumeirah.

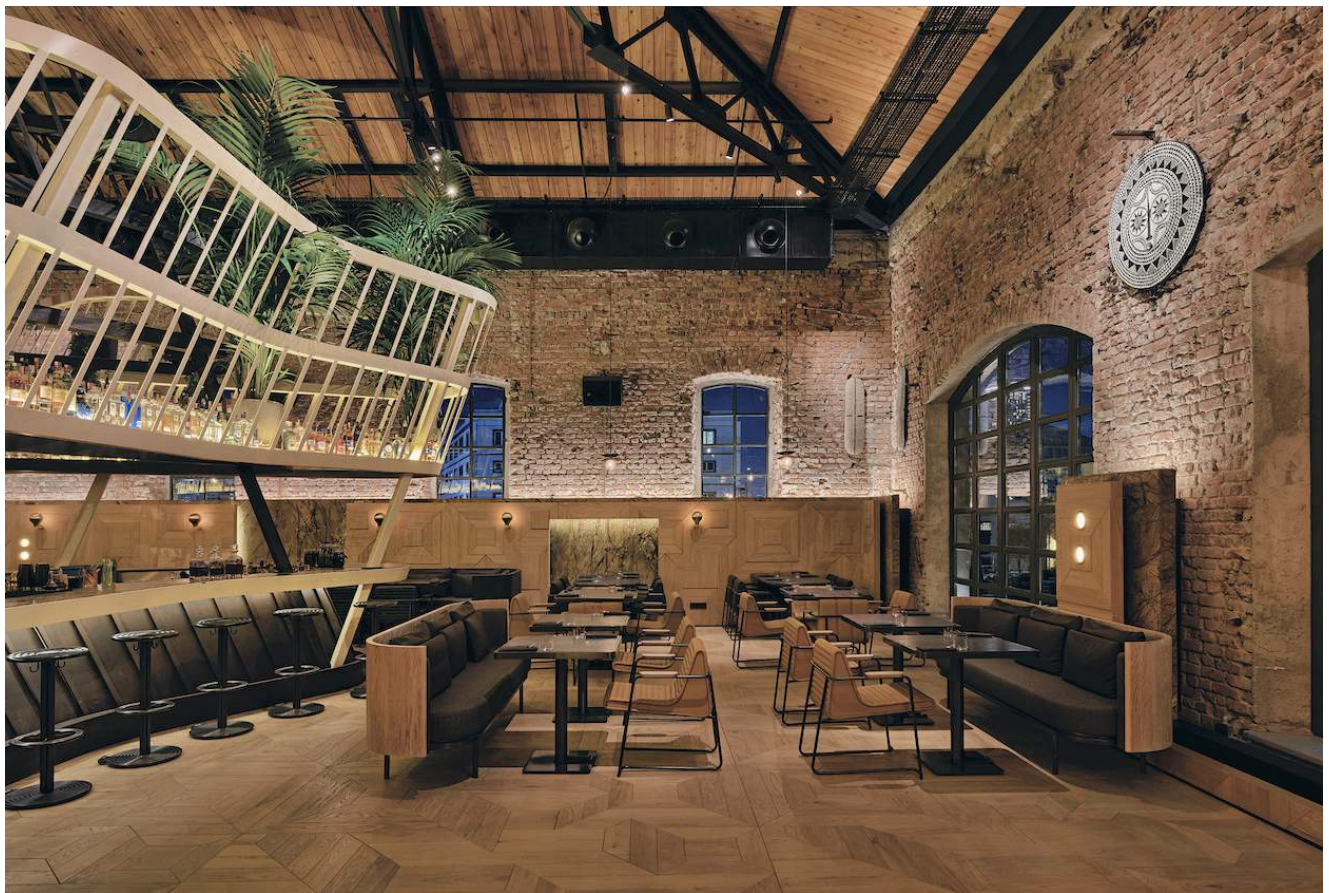
A more intimate experience combining top-notch service with subtler style can be found at smaller boutique properties presenting a local's-eye view of neighborhoods without sacrificing five-star comfort. The forerunners of this class were the founders of the once-ubiquitous House Café chain, which made a splash in 2010 when they commissioned Autoban to revamp an 1890 apartment building in the then-emerging neighborhood of Çukurcuma. Economic ups and downs have left just two hotels standing in what was previously a rapidly expanding portfolio: the retro-style **House Hotel Karaköy** in an grand old bank restored by Turkish architect Han Tümertekin with interiors by Sinan Kafadar, and the sleek new **House Hotel Bomonti**, with clean-cut interior design by U.K. and Hong Kong-based Office Conran + Partners. Co-founded by one of the original partners in House Hotels, the unmarked black doorway of the 20-key **Georges Hotel Galata** opens into a moodily lit bar in lieu of a traditional lobby, setting the tone of understated elegance. The Georges's restoration of a period apartment building seamlessly blends European and Turkish stylistic influences into its airy quarters, with wood parquet and floor-to-ceiling windows in many of the 20 rooms and a rooftop restaurant with a daily Turkish breakfast and views of the Golden Horn.



(CLOCKWISE FROM LEFT) Soho House Istanbul. Room Mate Emir's library space. Laser-cut panels line a Witt Istanbul guest room.

**Witt Istanbul Suites**, in the nearby Cihangir neighborhood, has 18 loft-style rooms designed by Autoban with midcentury-inspired furniture, marble bathrooms and wet bars, and decorative laser-cut wood-and-steel panels on accent walls and closet doors. The newly opened **Room Mate Emir**, conceived by Lázaro Rosa Violán and part of a Spanish chain of international hotels in urban centers, hits more eclectic, whimsical notes, mixing stained glass, restored frescos, abstract art, and hanging lamps wrapped in their own cords in its 27 rooms. The colorful lobby's cotton candy-pink accents stand in contrast to the somewhat gritty street outside, a small artery off İstiklal Caddesi.

The Sinan Kafadar-designed **Gezi Hotel Bosphorus** has a sedate palette of mostly black, white, and gray in its 67 rooms, all the better to highlight the views of the sparkling strait from many of the windows. Other international heavy hitters in the hospitality industry have established a presence in the city as well. **Soho House Istanbul** in Beyoğlu, with its plush members' club and a 87-room hotel with warm, multitextured rooms, is located in a 1873 Italianate palace that previously served as the U.S. embassy and then consulate. The 118-room **St. Regis Istanbul** fills a city block in Nişantaşı fashion district; its design by Emre Arolat reflects a blend of minimalist and art deco influences with nods to the neighborhood's 1920s architectural heritage.



Kilimanjaro's skeletal bar installation.

## Restaurants & Bars

Sure, you can find steaks and sushi, not to mention Georgian *khinkali* (dumplings) and Uyghur *laghman* (hand-pulled noodles), but when it comes to local eating habits, tradition still reigns. “Everyone is looking for food that tastes like their mother’s, the food on which they built their palates, their likes and dislikes,” chef Maksut Aşkar of **Neolokal** says.

From his serene dining room, located inside the strikingly refurbished cultural center SALT Galata (the former head office of the Ottoman Bank), Aşkar is helping lead what he terms a culinary “evolution,” a rediscovering and reinterpretation of Turkey’s wealth of homegrown ingredients and regional recipes. In Aşkar’s case, this might mean pairing grilled lamb hearts with mustard greens and thyme oil, or adding octopus, basil, and sundried-tomato broth to a traditionally humble dish of roughly chopped homemade noodles and crushed walnuts.

“The dishes at restaurants like Neolokal, Mikla, and Yeni Lokanta say so much about regional food culture and where it can go in the future; their chefs are tapping into tradition while also carrying it forward,” says Cemre Narin, the food editor at *Vogue*

*Turkey*. A rich, dried-eggplant-stuffed *mantı* (a Turkish dumpling typically made with lamb) is one of the signature dishes served in the hexagon-tiled and dimly lit dining room at **Yeni Lokanta**, whose chef, Civan Er, is set to open an offshoot in London’s Soho. (Yeni’s vodka cocktail infused with smoky *isot* pepper shouldn’t be missed either.)



The dining room at Mürver, designed by Autoban.

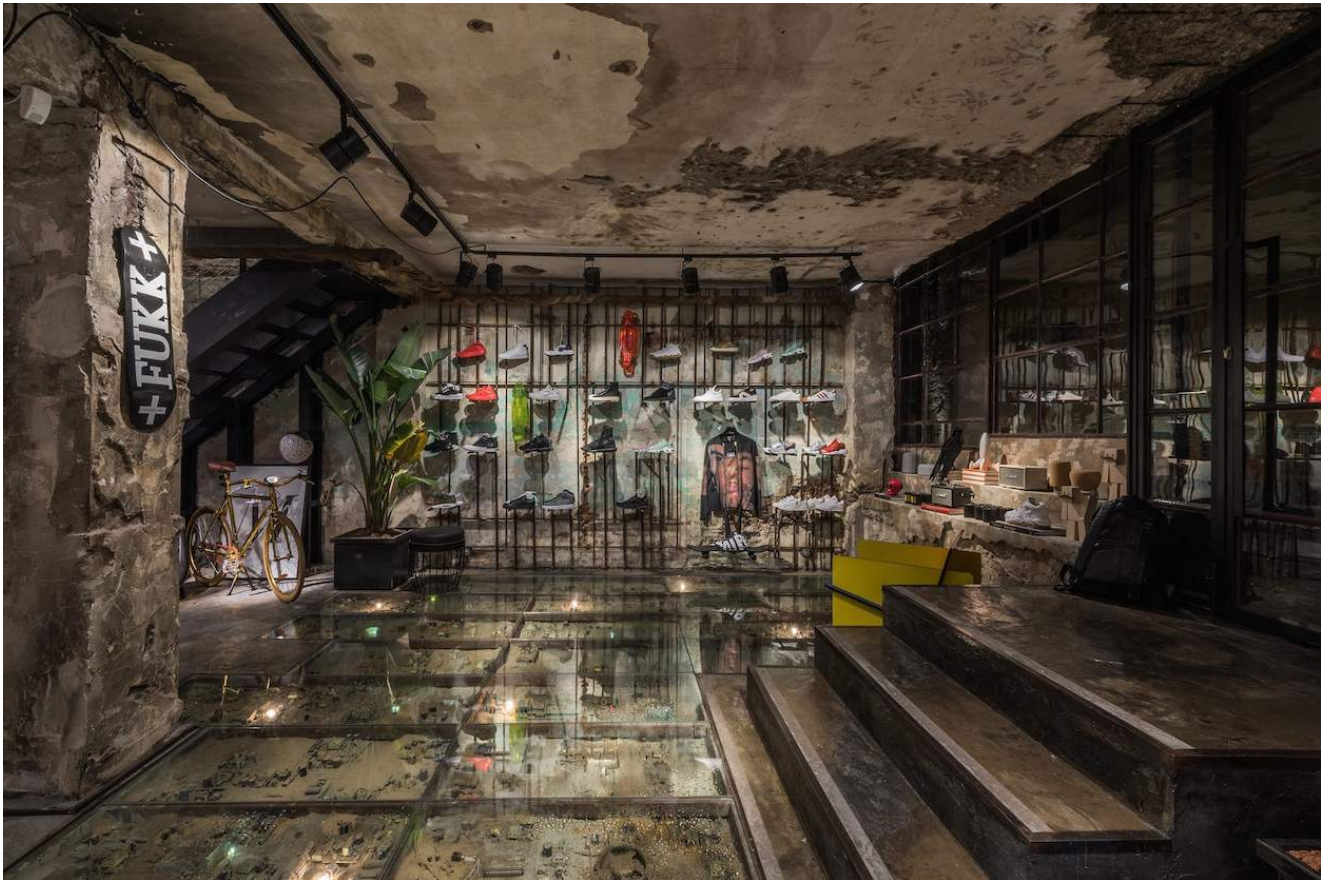


The second outpost of The Populist, Turkey's oldest beer company.

**Mikla** chef Mehmet Gürs started off with a menu reflecting his own Turkish-Scandinavian background, but subsequently hired a food anthropologist to help him delve deeper into the local products of Anatolia, the eastern part of the country, creating refined versions of *balık ekmek* (a simple fish sandwich), at his rooftop restaurant, one of the city's most notable culinary addresses. He's now branched out into consulting, lending his guidance to a hot newcomer, the rooftop restaurant **Mürver** in Karaköy, where a turquoise wood-fire oven provides both a central design feature and the means for cooking house specialties such as cedar-wood-smoked sea trout and bone-in slow-roasted lamb. The neighborhood recently welcomed **Mitte Karakoy**, a pan-Asian restaurant tucked inside the shell of a heritage theater that local interior designer **Sami Savatli** recasted with art deco touches.

Design firm **Autoban**, which put its stamp on **Mürver** with a garden terrace concept, is also behind the look of **Kilimanjaro**, including its striking curvaceous and skeletal bar installation. Part of the Bomontiada complex, it turns out a creative seasonally changing menu showcasing dishes like sea bass salad with apples, mint, and basil, or broiled Aegean greens with mustard sauce and rich, creamy Ezine cheese. Over in Bebek, a garden villa has been refashioned into the second branch of **The Populist**, Turkey's first beer company that received a modern update from Barcelona studio **Lagranja**.

Inside the high-end Maçka Residences in Beşiktaş, **Alancha**, whose original outpost is located on the Aegean Coast, is a boundary-pushing tasting-menu experience with a spare yet plant-filled aesthetic by Cacti Architecture and Design. Diners can expect a gustatory tour ranging from the wild greens of the Aegean coast to the hot peppers of the southeast. The innovative cocktail menu plays with infusions of sumac, *zahtar*, and *salgam* (a pickled-vegetable drink often served alongside kebabs), and offers a more refined yet higher-alcohol take on *boza*, a thick traditional drink of fermented millet—a toggle between old and new that feels emblematic of Istanbul’s present culinary moment.



Shopi Go's elevated streetwear on display.

## Shopping

When it comes to design, Turkey is best known for its textiles and ceramics, and a new generation is still applying its creative talents to those mediums. Their creations, though, bear little resemblance to the traditional carpets and tulip-laden İznik tiles found in the Grand Bazaar, perhaps the world’s oldest shopping mall.

The Nişantaşı district retains its high-fashion reputation, anchored by the five-level flagship store of **Vakko**, Turkey’s leading luxury brand, which offers its own men’s and women’s apparel lines alongside international labels like Stella Jean and Badgley Mischka. Nişantaşı is also home to smaller trendsetting boutiques like former fashion editor Fatoş Yalın’s vintage-inspired **Fey**, and **Shopi Go**, which gained a devoted following as an online

retailer before opening its concept store displaying the latest in elevated streetwear and limited-edition sneakers against a backdrop of exposed brick and weathered concrete.

The funkier Karaköy and Galata neighborhoods have been establishing their own reputations as style destinations. Münire Alabaz curates an eclectic range of handmade jewelry and internationally sourced finds at her “life store” **Mae Zae**, while the showroom at **Kameleon** mixes and matches items like Turkish artist Gülnur Özdağlar’s ethereal bowls made from upcycled plastic bottles with the blocky, asymmetric clothing designs of Paris-based Crea Concept.



The multifaceted Sanayi 313 houses a lifestyle boutique, furniture gallery, architects' studio, and patisserie.

Another emerging design hub is nearby Tomtom, where **Sir Çini** produces modern and traditional tiles with intricate motifs for floors, backsplashes, and other accent notes in interior design, along with minimalist ceramic plates in metallic tones. Across the water in Kadıköy, **Bizon Studio** specializes in artfully imperfect ceramic espresso cups and other sculptural objects courtesy of co-founders and art school friends Murat Gökçe Yılmaz and Seçil Abdişler.

In the Akaretler area of Beşiktaş, **Slow Public**'s cheery shop puts the spotlight on Turkish female designers—of handbags, jewelry, art prints, kitchenware, and more. Well-known architectural firm GAD created a lavish split-level showroom in the Teşvikiye section of



Nişantaşı for the international collection of furniture, lighting, and art at **Haaz Design and Art Gallery**. And far from Istanbul's routine shopping locales, **Sanayi 313** in Maslak brings together luxuriously embroidered handcrafted footwear and bags with a gourmet restaurant, an architects' studio, and a gallery of high-end furniture. It's another imaginative concept in a city that seems to be in no danger of running short of them.

### Three Istanbul Insiders Reveal Their Go-To Spots

**SERRA TÜRKER**

**FOUNDER & CREATIVE DIRECTOR OF MISELA**

*"The textures, doors, and geometric details on the city's buildings influence my designs. Antique shops are also an inspiration: For example, **A La Turca** in Çukurcuma, where the owner fills a townhouse with objects from various periods, and the **Horhor** bazaar in Aksaray, because you never know what you'll find there. I'm so proud of all the inspiring Turkish designers, like **Gül Hürigel** and **Begum Khan**, who are offering a modern take on our heritage with a bit of whimsy. Gül's dresses resemble kaftans but with different embroidery styles. They're like Ottoman-meets-Côte d'Azur."*

**Seda Domaniç**

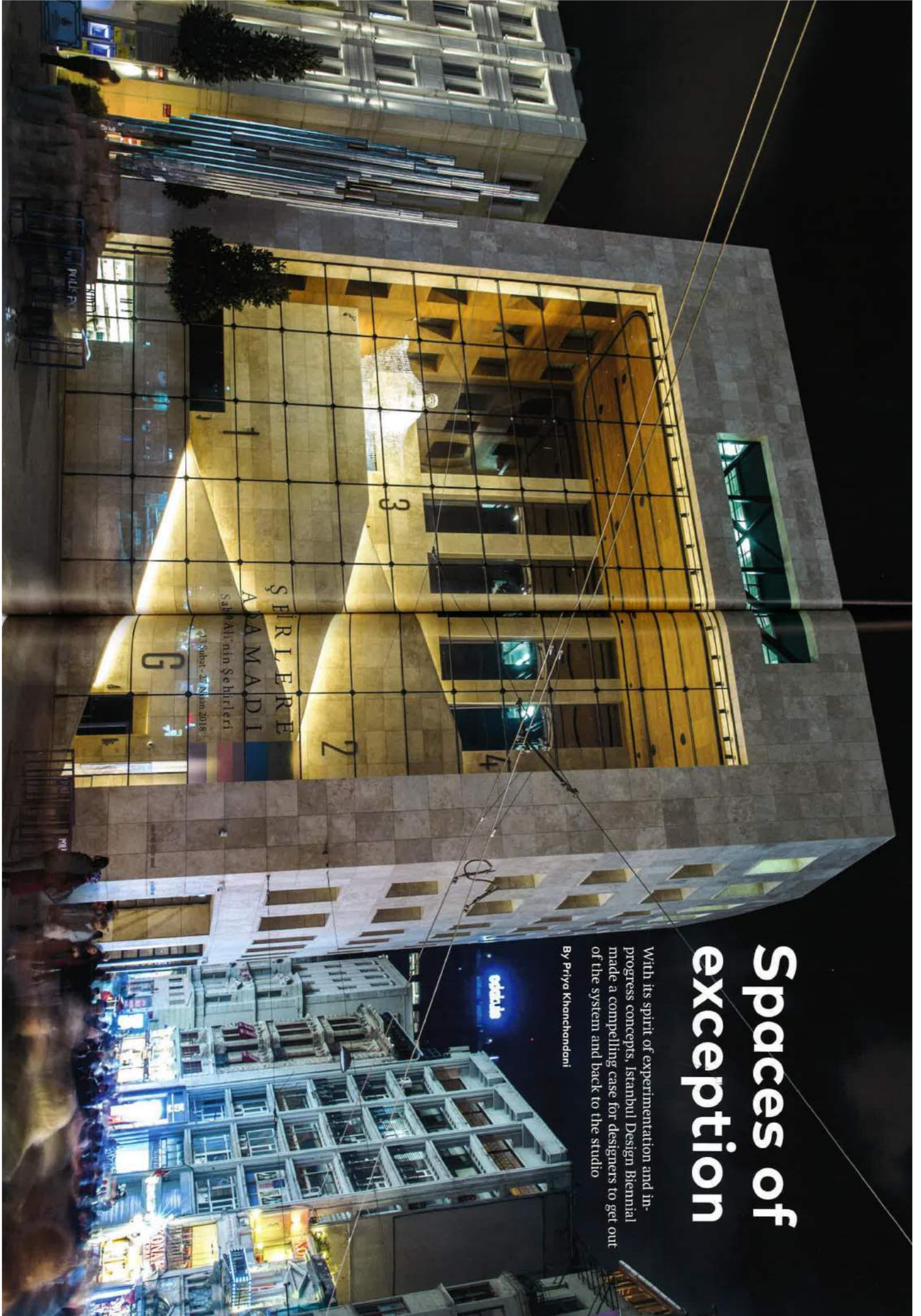
**Editor in Chief, Vogue Turkey**

*"I love Sundays. Rowing along the **Golden Horn** early in the morning, through majestic mosques and landmarks, is so quiet and peaceful. It's a stark contrast to the usual rhythm of the city. Sundays are also great for food shopping and discovering new and hidden eateries along the way. My personal favorite is **Kadıköy food market** and the little spots in the emerging neighborhood of Moda like Yer. If you need some local expertise for your gastronomic adventure, try one of **Istanbul Tour Studio's** culinary experiences. I usually finish the day watching the sunset with a cocktail at **Monkey Bar** on top of the İKSV building."*

**ALEX VARLIK**

**CO-OWNER, GEORGES HOTEL GALATA**

*"I'm a classic guy, an old soul. What excites me is how the past is kept alive at places like the meyhane **Asmalı Cavit**, in Beyoğlu, or the fish restaurant **Kıyı** in Tarabya, where I can follow in the footsteps of my father's life in the 1960s. The Bosphorus is the main point of energy in the city, the blood in the veins of Istanbul; I'm in love with its shores, especially around Çengelköy and Beylerbeyi. Galata has a privacy and an old sophistication. There's a mixture of Greek, French, and Armenian buildings—the small **Crimea Memorial Church**, the German School—its streets give us life and we give them life back."*



# Spaces of exception

With its spirit of experimentation and in-progress concepts, Istanbul Design Biennial made a compelling case for designers to get out of the system and back to the studio

By Priya Khanchandani

edraa



**PREVIOUS PAGE**  
The Yapi Kredi  
Cultural Centre, which  
housed the Biennial's  
Currents school

**"You feel that people are really hungry to be a part of it. To have new narratives. To try and understand how things can be different"**



**H**alfway through preparations for the 4th Istanbul Design Biennial, the value of the Turkish lira began to dive until it reached a record low against the dollar. This could have spelled the end of the event, says curator Jan Boelen: 'If we had been, like, two weeks later, we wouldn't have had a Biennial.' Luckily, contracts had been put in place just in time for the 24 June general election, when president Recep Tayyip Erdoğan returned to power with extensive new powers, brought about by divisive constitutional changes he instigated last year.

In the wake of Erdoğan's win, a rollercoaster of political and economic mayhem commenced, with US president Donald Trump introducing hefty tariffs on Turkish goods and inflation skyrocketing, despite Turkey's central bank hiking interest rates to over 20 per cent. Amid this chaos (a chaos attuned with the current state of world affairs rather than being, at this point, anything like an anomaly), the Biennial is a sanctuary, albeit one graced by an impressive 38,000 visitors in its first week alone. ▶

**ABOVE LEFT**  
Multifarious eggs and  
egg cups on display  
at the Ambiguous  
Standards Institute

**ABOVE** Jan Boelen,  
curator of the Biennial  
and head of social  
design at Design  
Academy Eindhoven



**LEFT** Lonely Planet by Ebru Kurbak, a guidebook to Syria edited to include first-person testimonies from Syrian refugees

**ABOVE** Kurbak's *Stitching Worlds* showed how crochet, knitting and embroidery can inform technology

This edition of Istanbul Design Biennial is a space of exception; not only in exploring ideas that deviate from the rule but also in its status within the turmoil of its context. 'You feel that people are really hungry to be a part of it. To have new narratives. To try and understand how things can be different,' says Boelen. 'You want to have the right discussion; it's not about provoking. You want to build bridges, not walls.'

A non-profit event organised by the Istanbul Foundation for Culture and Arts, the Biennial is more akin to an open studio or art biennale than a regular design week. As a result it provides the conditions in which materials, use and methodologies can be tested and questioned without the pressure of the market or the need for a final product. The Biennial unfolds at six exhibition spaces in the Beyoğlu district, from Salt Galata, housed in a former Ottoman Bank building, to the Pera Museum, which holds a collection of thousands of Anatolian weights and measures.

The modular steel and wood exhibition design used across these spaces is a collaborative project by architect Aslı Çiçek and product designer Lukas Wegwerth. It adapts to the differing styles and scales of the work displayed in the entire Biennial despite a consistency of aesthetic that gives the impression we are being

taken into the design studio. The notion of the Biennial being 'a space of exception in which to test design', as the curatorial notes state, is central to its conceptual framework. The six spaces provide platforms to do this, called the 'schools' of Unmaking, Earth, Scales, Time, Currents and Digestion.

The Ambiguous Standards Institute by Cansu Cürgen and Avşar Gürpınar, a display within the Scales school at the Pera Museum, critiques the standards and norms that govern the way in which consumer goods are designed. For Boelen, this is a metaphor for how systems we have evolved can become a trap. 'This is a very good example of how modernism and efficiency thinks it helps us,' he says, '[but] at a certain time the system takes over and becomes a trap in itself.'

Take, for instance, the eggcup. A box of eggs from numerous birds are displayed alongside eggcups that befit each of them, highlighting the variability of nature in contrast to the standard chicken's eggs we conventionally consume, which are deemed acceptable to sell according to certain norms that allow them to be packaged, transported and consumed efficiently. A series of genetically modified model babies in the same gallery exhibit desirable human traits such as beauty, fitness, empathy and ▶

**"You want to have the right discussion; it's not about provoking. You want to build bridges, not walls"**



**ABOVE** Ambiguous Standards Institute by Cansu Cürgen & Avsar uses the example of egg sizes to show how standards enforce societal norms

**RIGHT** Genetically Modified Generation (Designer Babies) by Pinar Yaldaş tackles the prospect of such standards for designer new-borns



**ABOVE** Istanbul Techno tourism by Ana Peñalba, an exploration of the relationship between key Istanbul buildings and social media





**LEFT** Hope on Water by SO? proposes the Bosphorus as a temporary city in the event of an earthquake

**BELOW** Atelier Luma's Blooming Algae presented objects created from algae-based biopolymers

## "The bureaucratisation and commodification of education itself became the subject of the last 10-20 years"

intelligence. Their maker, Pinar Yoldaş, raises ethical questions about the prospect of human standards for designer new-borns based on such characteristics.

The Time school at Salt Galata is also about opening up our approach to standards. It comprises a series of installations that critique time as we have come to condition it, including Helga Schmid's presentation of photographs taken through the course of a woman's day, calling for us to re-centre our attention on our bodies' natural circadian rhythms.

Stitching Worlds, in the Currents school at the Yapi Kredi Cultural Centre, led by Ebru Kubrak, makes us appreciate textile handicraft with fresh eyes by showing how crochet, knitting and embroidery can inform technology. Lonely Planet, also designed by Kubrak, sheds new light on the traditionally detached and optimistic narrative of tourist guidebooks by editing the guide to Syria to include first-person testimonies from Syrian refugees. Under 'Sights' one entry reads: 'Aleppo's National Museum has been damaged, looted and reportedly used by the military forces as a prison and torture house. No-one knows for sure what happened to the precious objects that used to be exhibited in the museum. Some of them were allegedly transported to Lattakia by



the regime forces. Some objects may have been smuggled abroad.' The content is moving and unsettling although it may have been better appreciated in a zine than it is here.

In terms of harnessing new materials and proposing designed solutions to real problems, the Earth school at Arter is the most compelling. It addresses the planet in a more physical sense and specifically the very real possibility of a major earthquake in Istanbul, which straddles one of the most active seismic fault lines in on the planet. Hope on Water by local design studio SO? presents videos, modelled maps and books that propose the idea of the Bosphorus being used as a temporary city in the event of such a catastrophe. A life-size prototype of a floating living space that looks like the converted loft of a house, named the Golden Horn, is showing at the Koç Museum.

Upstairs, two projects push forward the boundaries of algae as an alternative to plastics, including Atelier Luma's Blooming Algae, which includes objects like cups that have impressively been made from biopolymers formed from algae. Adjacent to this, a tapestry map titled If Algae Mattered reimagines world geopolitics based on the rise of algae as a primary resource, and puts Algeria at its centre. ▶

**"Design education was founded in a world where materials were abundant and information was scarce: the 20th century"**



**LEFT** Acting Things VII – School of Fluid Measures by Judith Seng, displayed in the Scales school at the Pera Museum

**ABOVE** The Life of Things by ECAL and MacGuffin examined the overlaps between the design schools and magazines

The Unmaking school at Akbank Sanat, meanwhile, anticipates a world in which robots help us with menial tasks. On entry, you are greeted by a robot that can make you tea (although one wonders whether a tea maker akin to a coffee machine might be more space-efficient). More interesting is Kerim Bayer's Map Section, an atlas-like book that contains not maps of places but rather an inventory of lines, dots, colours, symbols, grids and contours that depict the graphic devices used to illustrate space.

The Digestive school at Studio-X takes a challenging and emerging area of design and exhibits it with mixed results. Design's potential role in addressing contemporary food crises is one interesting aspect. A display of e-numbers suggests that we do not need huge food conglomerates to buy ready-made food and can process it ourselves. A film about something called holons and an exhibit comprising slime mould running along a trail of oats are both quirky and captivating even if their application is not obvious.

The key takeaway is that the system is taking us out of the studio and killing creativity. One can certainly see why pedagogy should be more like this in terms of the sheer experimentation,

open-mindedness, new ideas and vision that shines through in this Biennial. According to Boelen, who is head of social design at Design Academy Eindhoven, this sort of spirit is in short supply in traditional education systems today. 'The bureaucratisation and also the commodification of education itself became the subject of the last 10-20 years,' he says. 'On top of that, design education was founded in a world where materials were abundant and information was scarce: that was the 20th century.' For the curator, it is time we used a new strategy to design the future.

'The system has become a self-fulfilling prophecy,' he continues. 'I will say it like Cedric Price once said it: "If technology is the answer, what was the question again?" And so if design is the answer, what is the question again?' We have lost a sense of the idea, and we are in a society constantly striving for standardisation and for ticking all the boxes.

'The quantification of society is ruining and taking away the diversity,' he reflects. The multiple approaches, techniques and richness of this installation of the Biennial, which adopts a spirit of experimentation, allows for a space of exception that takes us back to the studio – hands-on with the matter but unsure of the end result - to help us find our curiosity again. ♦

# Mediated Meaning

Introduction Vera Sacchetti Photographs Ekin Özbiçer

Arriving on the fifth floor of the Pera Museum in Istanbul, visitors last autumn would have been confronted by an immaculate white room. Here, brightly coloured sand was arranged in precise, triangular piles, displayed in neat rows that led the eye to the sweeping views of the city outside. This pristine curation was disrupted in scheduled interactions, with participants coming together to unmake and remake two piles of sand.

The project was the work of Berlin-based designer Judith Seng, whose participation in *A School of Schools*, the fourth Istanbul Design Biennial, resulted in the seventh iteration of her ongoing *Acting Things* series. The series looks at production processes as if they were dances, plays or rituals. *Acting Things VII: School of Fluid Measures* questions values through physical interactions around coloured sand. The patterns that emerge reveal the fluidity of ingrained systems of trust, while the colours represent values as resources to debate, distribute and fuse into new forms.

For these interactions, two participants each chose a pile of sand and an associated value – freedom, individuality, responsibility, to name just a few – before engaging in a negotiation in which no words



were spoken, but instead sand was parted, thrown, spread and piled up. The colours would mix and mounds would be remade, creating new hues and new values. The materiality and the heft of the sand – each pile weighed about 70kg – invited those interacting with it to use a set of simple tools that Seng developed specifically for the installation: stark geometrical receptacles that acted as extensions of the body and made it easier to gather, collect or spread the sand on the white floor.

During the six weeks of the biennial, 18 measuring sessions were conducted. All the negotiations were documented in video, images and annotations, and subsequently displayed in the space as an emerging notation system for the fluid making and mediation of meanings. Following the final negotiation, a group of thinkers from different disciplines came together in the installation space to consider the possibilities opened up by the project.

**Viktor Bedö** Street-game designer, philosopher and researcher at Critical Media Lab Basel

**Ayse Draz** Dramaturg, performer and co-founder of the Hemhâl Theatre, Istanbul

**Jana Scholze** Design curator and associate professor at the Kingston School of Art

**Judith Seng** Designer and guest professor in design at HDK, University of Gothenburg

**Diane Sunar** Emeritus professor in the department of psychology at Istanbul Bilgi University

**Vera Sacchetti (moderator)** Associate curator of the fourth Istanbul Design Biennial





**Vera Sacchetti** A number of the participants in this conversation took part in a negotiation today – from your different disciplinary backgrounds, what did you experience and observe?

**Viktor Bedö** By training, I'm a philosopher with a focus on embodied and visual knowledge, as well as urban mapping. The most striking aspect today was that during the negotiation I was convinced my partner and I were engaged in a genuine dialogue. This was validated after the negotiation session, as we had the same memories of the process. We manipulated sand piles representing responsibility and freedom, and one of the biggest learning points from the session was how freedom benefits from responsibility. Responsibility opens up and defines fields such that freedom can then come in. In our negotiation, we represented freedom with yellow sand, with responsibility represented by lines and dots that served as gates or walls. I think we were initially both biased towards trying to introduce more freedom into the system, but we realised that responsibility is an enabler and not just a blocker.

**Ayse Draz** I come from the performing arts, where I work as a performer and director. Primarily, I thought of my experience, which was negotiating collectivity and standardisation, in terms of the material. It's very therapeutic to come and play with sand. Maybe it's because I tend to think dramatically, but I thought a lot about what the other person was going to do to trigger

**“Responsibility opens up fields such that freedom can come in.”** —Viktor Bedö

my action. At some moments, I even found myself thinking about the end of our story – was standardisation going to take over, or was collectivity going to find a way to survive?

**Jana Scholze** I negotiated with Viktor and it was very important to the experience that we didn't know each other beforehand. I didn't really think about what Viktor might do, but I was very surprised that we seemed to think in a similar way – very often I saw my movements complemented or had a sense that he was doing what I would have done in his position. We weren't throwing sand at each other, whereas at

the start I had thought that we might fight because freedom and responsibility are very tricky values to negotiate.

**Diane Sunar** My background is in social psychology and what I observed in the negotiations was social interaction. I don't think that the experience you've described is all that unique in the dialogue that it generates. If you're

**“If you're not using language, you use some other means to communicate.”** —Diane Sunar

not using language, then you use some other means to communicate and, actually, there is language in this project, because the colours are defined as representing certain concepts. What Ayse described in terms of thinking ahead – what are the effects of my actions going to be and how might the other person respond – is something we do all the time every day. It's how we carry on conversations and relationships. What this project does is physicalise that interaction and take it out of the verbal realm. But human nature is such that we do that no matter the medium.

**Judith Seng** I think this is a really good question to discuss – does this act of physicalising communication add something to what we are doing? My speculation was that materialising communication and creating physical interaction between two people might actually influence the dialogue and understanding. When I took part, I just expressed something that I felt represented responsibility. I wasn't thinking about an overview but rather just giving a spatial expression to responsibility, creating a reality which my negotiation partner could react to. That reality changed over the course of the negotiation, however, so my perspective and role were also constantly changing. My first impulse, for example, was that responsibility would function as a cage around freedom, but through the working process I figured out that it has to be something rather more like a skeleton. Maybe I could have reached that conclusion through thought or discussion as well, but instead I experienced it. That seems like a different way of learning or understanding. My broader *Acting Things* project started with the idea of looking at daily situations as if they were choreography. I wanted to make these situations understandable as a work of design – a work



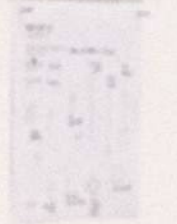
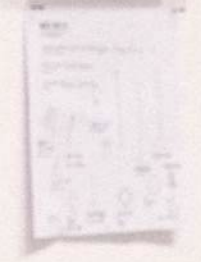
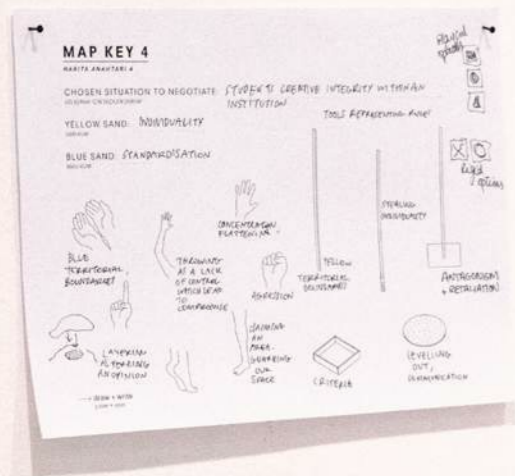
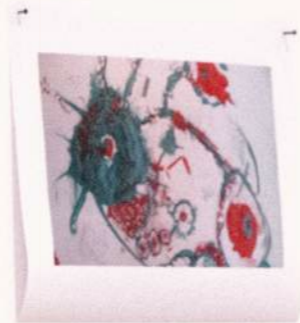
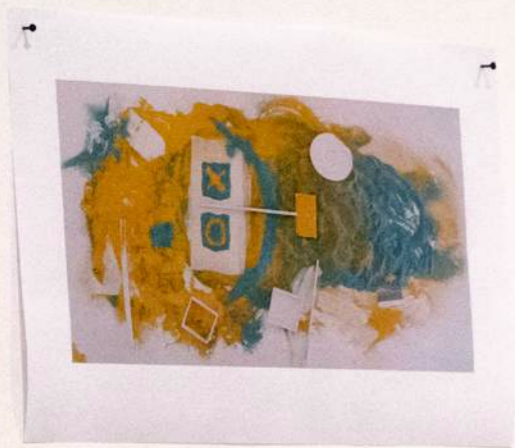
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SESSION 10  
CALIŞMA SEANSI 10





that has been shaped, has a form and way of being performed that has developed for certain reasons. Coming from design, we are very much used to working with materials, but we are not so familiar with working with processes. So the research question was whether we could enlarge design practice and make social processes more tangible.

**Diane** One of the achievements of social psychology over the last 50 years has been an investigation of values, which has been carried out across practically all major nations and cultures. It's as simple as asking people what they agree with in terms of statements about values. If you boil all the answers down, you come up with around 12 values, which vary in their dispersion across cultures. Some people in all cultures agree with some of these values, but cultures tend to vary in their average amount of agreement. You can then boil things down further, until you really only have two categories. So basic human values can be summarised in that way, but a lot of what this project seems to be saying is not to lump these things together – let's split them apart and see what the unique characteristics of each of these values may be.

**Judith** When I was invited to develop a work for the fourth Istanbul Design Biennial, I wanted to connect to the context of the city. I became interested in a collection of Ottoman weights and measures here at the Pera Museum, which contains an early form of money. This particular object is a kind of clay plate, onto which has been etched the narration of a transaction. So, something like, "I gave this person this much grain on this date and this person will give it back to me on this date." What I liked is that the plate is an object and is distributable, but it is still a situation that's being described. As I was doing deeper research, I realised that I wanted to try and tackle situations that are more complex and annotate them in such a way that they also might become distributable. Close to Paris, for instance, is the Bureau international des poids et mesures, which is an intergovernmental organisation devoted to maintaining and caring for standards of measure – such as time, the metre, the kilogram and so on. Within that organisation, there has been a lot of effort to keep very mobile physics in a very stable state – such as specific physical objects that are, for instance, the standard of a kilogram – which equals a cubic litre of water at freezing point. In order to create standards, we have to find these very moments and then fix them.

These standards are quite artificial and I wanted to see if there was a way of describing a more fluid, dynamic, relational, or complex value that is still exchangeable and comparable. Can you create a pattern that can be read, repeated, distributed or compared?

**Ayse** In the performing arts you tackle all sorts of human values, but you always need some sort of opposition to keep things moving forward. Perhaps that's the case with human interaction too – we want

**“You always need opposition to keep things moving forward.”** —Ayse Draz

to get something, but there is always some sort of hindrance. That makes me wonder what this performance would have been like if we had tried it with two similar or non-oppositional values. In the performing arts you perform for others, but here in the museum I had to remind myself that I had no such responsibilities. Maybe that's why I found it so therapeutic – it creates a reality of its own.

**Viktor** There's a process of making things explicit in these negotiations through which a kind of dialogue might emerge. The negotiation is not abstract or formalised enough to be called a language yet, but if a successful dialogue has already happened, then there is the potential for a language. But why does it work as a dialogue before we use language? My hypothesis is that Jana and I engaged so successfully because we share similar experiences. Building on theories of embodied knowledge, you can say that our concepts derive from our experiences of interacting with the world. Knowing something would mean that we are able to reactivate these experiences mentally or materially in more or less abstract ways – and these manifestations display a kind of similarity with our experiences. Sharing similar life experiences with Jana might have been the enabler of our dialogue in which our conceptualisation of freedom and responsibility were accessible – because similar – even though they were manifested in the size and shape of piles of sand. Sand might not work for negotiating everything, but it seemed to work very well in the case of freedom and responsibility in the context of movement and personal relationships. Perhaps the first negotiations

are like early sketches. If we did them over and over again, patterns might emerge with recognisable symbolism or more elaborate meanings. The more we abstract these patterns, the more language-like the negotiation process becomes.

**Diane** Listening to you, I was reminded that it's not just civilisations that start from some place: individual knowledge also starts from what we call the sensory motor. In other words, our first knowledge is of the things we see, feel, taste, push and pull, drop, and so on. Experience of objects and the body work together to tell us what's what. To a certain extent, meaning itself resides in these very primitive experiences. We're all fully lingual, educated adults here, but we were babies also and we never lose the fundamentals of that early experience – they just get covered over and elaborated upon. I would say the same thing about your remark about the establishment of patterns, because interaction is another way we give meaning to the world. I'm sure that over the course of a few years you'll see a lot of different sets of negotiation partners, some of whom will be oppositional while others will try to collaborate. If you randomly do something oppositional and then something cooperative, it doesn't add up. You need to begin to trust the other person, or at least be able to predict the other person, and that gives you a pattern and meaning.

**Jana** I am sceptical about the notion of language, however, because I feel this process actually allowed me to do something where language is very restricting

**“If one value were to win, there would be nothing happening.”** —Judith Seng

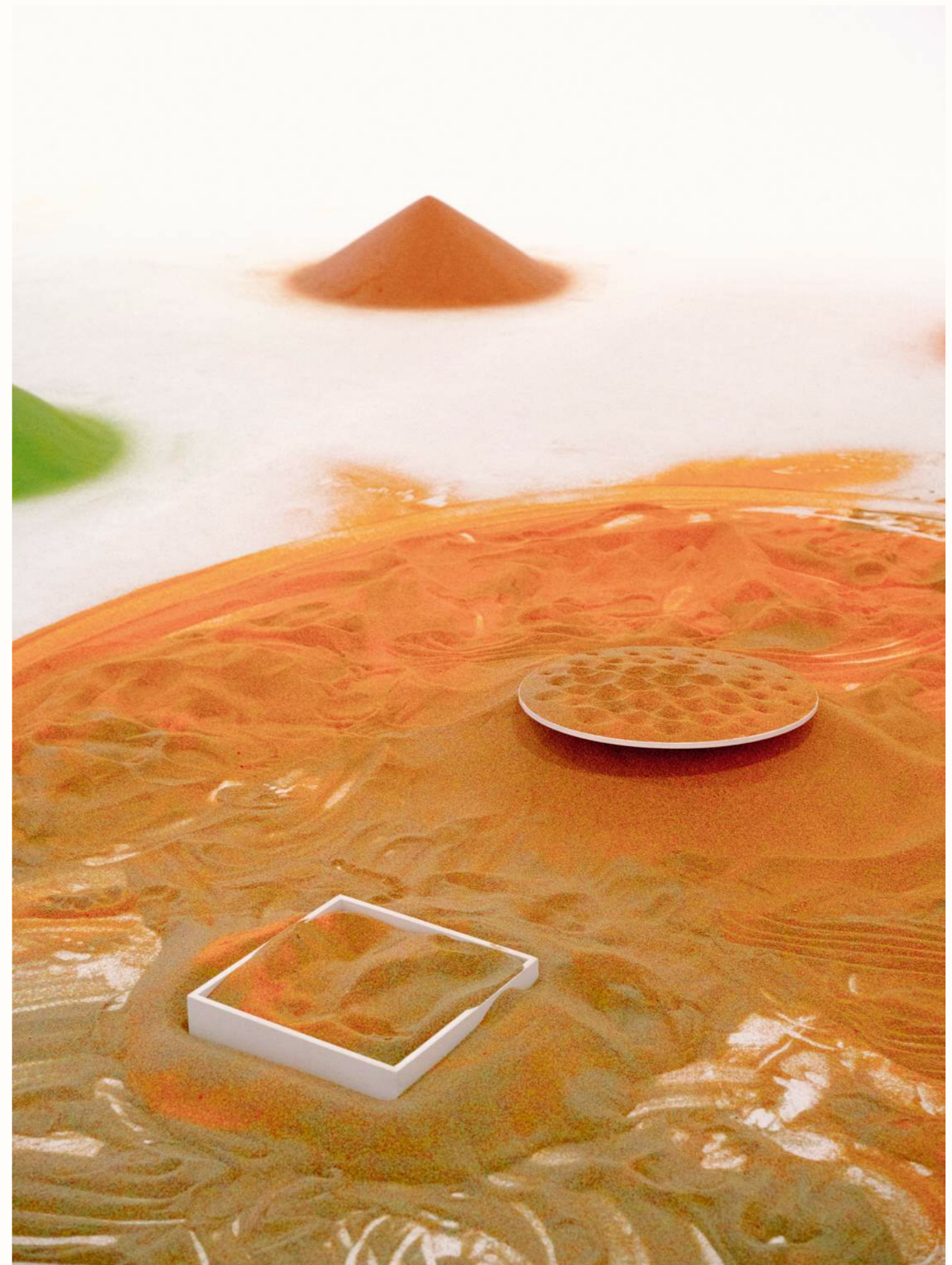
because of the limitation of the words that we have. If I did it again there would be a very different feeling, a different context and probably a different partner. The moment would be very different in terms of thinking about these concepts. I would be extremely interested to see whether similar shapes would arise – at the moment, I doubt this very much. I think this mode of negotiation permits you an expression that language doesn't necessarily allow. With the relationship between design work and curation, very often we feel we are translating something into space,

which is itself a form of negotiation. You have the project that a designer has brought you and the context it is going into. There is a negotiation between respecting the project and shaping it to fit the context – the better you negotiate and the better your relationship, the more the designer allows you to shape their work.

**Judith** A lot of people reacted to the word “negotiation” as if I were talking about winning or some sort of definite agreement. That would have been very boring, because if one value were to win, there would be nothing interesting happening within these performances and their patterns – you're not working towards something

**“Language is restricting because of the limitations of words.”** —Jana Scholze

definite but working out the relations and dynamics. What you say about curating is giving a certain structure and framework, in which the freedom of the work can develop, so that's also not about winning – it's more like a dance and trying to find a good dynamic between these roles. I think there are extremes in how people have manipulated the sand. One side is where the performance becomes illustration – people are tracing flowers in the sand, for example. That's something I have tried to avoid, because this is intended as a dialogue – it's not about putting out a preconceived idea or a picture of how something is, but rather about seeing something emerge through one person moving and the other adding something in response. The picture cannot be predicted from the beginning. And on the other hand there have been negotiations that are not about creating a pattern at all – it's just a trace of some form of interaction. In one negotiation, for instance, one person only made smooth gestures like brushing, whereas the other was always constructing – using tools to make sharp lines and build things up. In the beginning, they were kind of erasing each other with their attitudes, but then they started layering it, which became quite an interesting process. We have been filming all of these sessions and we're trying to understand what has happened in them – we always photograph the patterns that result from a negotiation before they are mixed and made into equal piles that become a resource for a new





negotiation. We're also asking all the participants to reflect on their negotiation process in the form of a map key – to get a hint of the inside perspective of the negotiation process and see if that helps to read the pattern.

**Ayse** What if we used your records from these negotiation in more of a performing-arts setting? I'm curious: if we used these video recordings and images, and whatever the negotiators noted as their key concepts, could we make something out of them that's repeatable and more like a performance? You would then have a notation that is provided to performers as a choreography to repeat. They wouldn't be able to make the decisions by themselves, as is happening here, but would rather be able to use these initial experiences as a score.

**Jana** That would create something very different, because at present it's such an individual negotiation. I feel repetition would only be interesting if, through that repetition, you could come to understand someone else's feelings. If you could do that, then you might employ it as a kind of alternative to argumentation – you'd have a different kind of language through which to start negotiating and see other possibilities. It might make for a more peaceful discussion.

**Ayse** You would, however, need to emphasise the original negotiators in order to properly repeat their score, which assumes some knowledge. But you would only really know their bodily actions – you wouldn't know what they were thinking as they moved. So what

## “How do you measure something that can't be measured?” —Diane Sunar

in that case would be the artistic interpretation by the performers?

**Diane** It seems that the problem is actually a paradox. How do you measure something that can't be measured? You said earlier that you need tension to create anything interesting – perhaps the tension here is between the desire for something absolute and the understanding that everything is continuously changing. In drama you have a script which is permanent, but then the actor can vary in their

delivery of it – in other words, there is always going to be variation around the standard. I think that's our human paradox – we all think we want perfection and permanence, but everything is conditional and

## “Measurement is a fiction that helps us to understand what we are doing.” —Jana Scholze

temporary. It's subject to all the variations that human interaction and ageing and time bring to things.

**Viktor** Standards are extremes, as they can be seen as crystallised forms of past negotiations. Most of our negotiations happen beyond what we can make explicit. Maybe being aided by fluid measurements is actually what we need most.

**Jana** It's a nice reminder of the fragility of our system – we have measuring systems, but these are totally liquid and artificial. In universities nowadays, everything is measured and all discussion becomes really complicated the minute you realise that we're actually dealing with people who don't behave as the system might want them to.

**Diane** But there is no way to deal with those people without a system – that's where the tension lies.

**Jana** There needs to be measurement, but there needs to be a recognition of fluidity too. Measurement is a fiction that helps us to understand what we are doing and to negotiate situations. But it also leaves us the freedom to say that things can be different. We will never run out of varieties.

**Diane** Variety is the reality; measure is the fiction. **END**



# ArtReview

Zoe Leonard



Magali Reus Rachel Rose  
Simone Forti

## A School of Schools

4th Istanbul Design Biennial 22 September – 4 November

The sight and sound of luggage clunking onto the dusty black rubber belts of carousels is one of many familiar and forgettable airport experiences. At Istanbul Atatürk, however, the backdrop to bags snaking around the arrivals hall is an array of black-and-white advertising billboards publicising the 4th Istanbul Design Biennial and asking, in very large Turkish letters, ‘What Can You Learn from a Suitcase?’

As a counterpoint to other cyclical exhibitions of contemporary design, the biennial operates at arm’s length from starry names and the manufacture of objects, mass-produced or otherwise. The seemingly oblique enquiries (‘What Do I Learn from Taking Care?’, ‘What Can I Learn from the Streets?’) that plaster the city’s public spaces and highways make a collective point: before we add more stuff to the world, should we not first understand what we already have? As if to further underline that critical distance from market forces, this year’s edition, *A School of Schools*, is presented as a series of lessons, each expanding fluid thematic and political territories – migration, blockchain, attention spans – for a new generation of designers to annex.

Led by Jan Boelen, chair of social design at the Eindhoven Academy and artistic director of both the research foundation Atelier Luma in Arles and z33 House for Contemporary Art in Hasselt, the biennial began as an open call for new projects; some 120 are included. The themes that emerged became topics that its six venues circulate around. The global refugee crisis, disaster relief and climate change are dealt with in the

‘Earth School’; postlabour, posthuman design practices and future material cultures in the ‘Unmaking School’; information networks, spheres and connection in the ‘Currents School’; the fluctuating concept of a global standard in the ‘Scales School’; the distractions of late capitalism in the ‘Time School’; and colonial relics of food production and the politics of distribution in the ‘Digestion School’. A simple but clever exhibition design – oily metal, uncoated MDF, hundreds of prefabricated bolts – creates a flat value system for all the objects.

The selection, made along with cocurators Vera Sacchetti and Nadine Botha, slants heavily towards the eastern and southern Mediterranean region. Also, over 70 percent of participants are female. In one poignant work in the Currents School, young Turkish designer Ebru Kurbak presents a *Lonely Planet Guide to Syria & Lebanon* with her 2018 edits, updated interviews with residents she had conducted herself. A page that once recommended the short bus ride for a day trip to Damascus from Aleppo, for example, was redacted and replaced with details of the 100 deadly checkpoints that mark that rarely trodden road today.

The many similarly lo-fi projects and robust locally oriented public programmes and workshops are complemented by serious research endeavours. In *Blooming Algae* (2018), by Boelen’s Atelier Luma Algae Lab, a team of scientists and designers present ethereal greenish-yellow 3D-printed objects made from algae polymers, proposing an alternative to synthetic or oil-based plastics. Design collective åbåke

offers *Fugu Okulu* (2018), centred on a Japanese fish – its stomach contents more deadly than cyanide – that has been seen in Turkish waters: in Japan it is a rare delicacy, in Turkey a threat to national security. The fish becomes an educational tool, explaining a complex weave of geopolitics and global warming that connects the two countries by way of graphic posters appropriated and painted over with graffiti, an infomercial-style video and two taxidermied blowfish, borrowed from a private collection in Istanbul. Earthquakes appear both as a point of cross-border collaboration in *The School of Earthquake Diplomacy* in a series of beautiful circular paintings created in workshops by Navine G. Khan-Dossos, and as a major policy-planning gap by Istanbul-based so? Architects, who discovered that all public assembly points allocated as safe places to gather during an earthquake in Istanbul have been built over by commercial developers. In their *Hope on Water*, they’ve designed a temporary floating city in the Bosphorus as an alternative way of highlighting these potentially deadly public policy gaps.

This year’s biennial is excellent – a socially conscious startup platform for many brilliant young makers and thinkers – but its underlying quandary is that without the mechanics of cultural production or academia, many of these designers have no economic basis for their practice. The world has not caught up. Can there ever be a market? Will the suitcase-production industry care to listen? Perhaps that is the task of the next edition. *Beatrice Galilee*



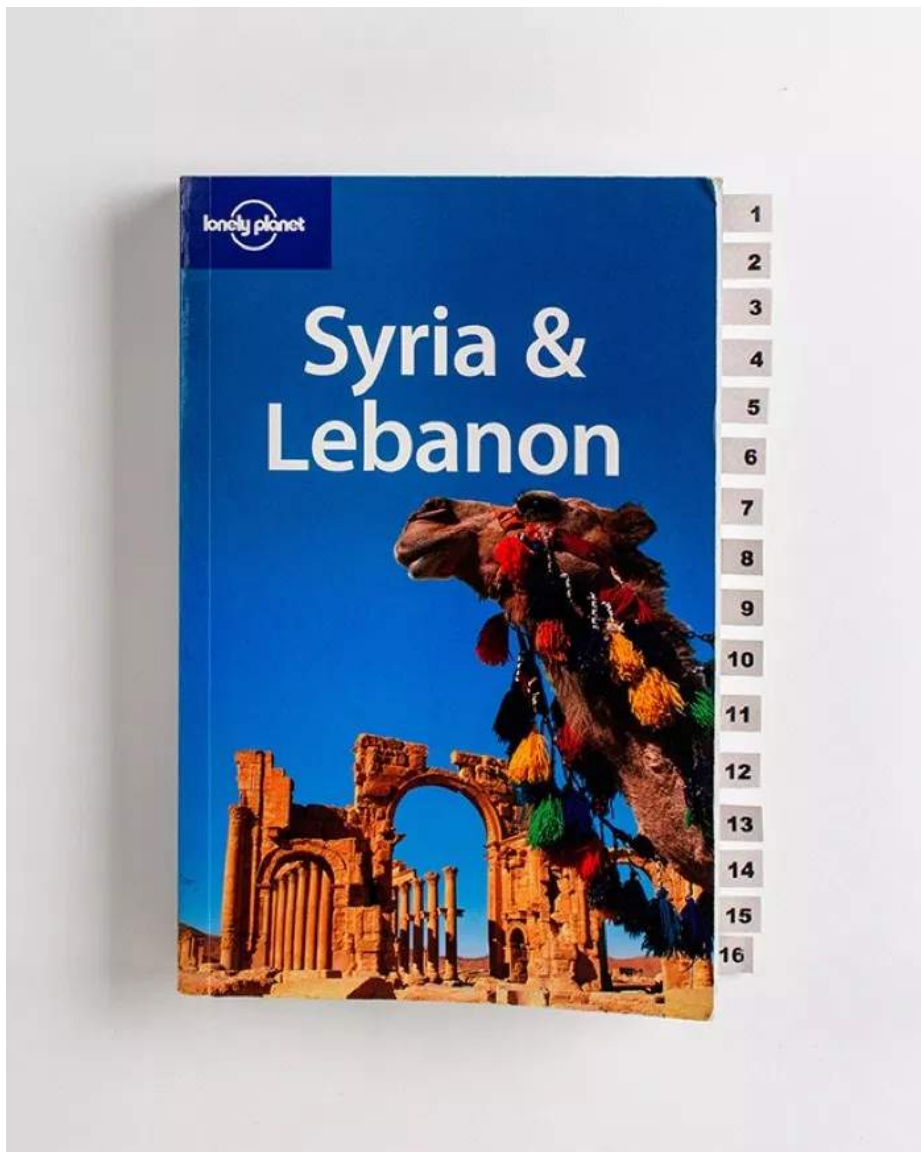
Atelier Luma Algae Lab, *Blooming Algae*, 2018, exhibited at Arter as part of Earth School at the Istanbul Design Biennial.  
Photo: Kayhan Kaygusuz. Courtesy Istanbul Design Biennial



Regine / November 19, 2018 / [design](#), [interview](#), [politics](#)

## HOW TO MILK A CAMEL AND CRAFT AN EMBROIDERED COMPUTER. AN INTERVIEW WITH EBUR KURBAK

A School of School, the 4th [Istanbul Design Biennial](#), closed two weeks ago and i'm still struggling to type down the final notes from my visit to the event. The past few weeks have been exhausting and exciting but the end of the tunnel is near! I'm really happy to sit down today and write about the work of [Ebru Kurbak](#), a (super talented) Turkish artist and designer based in Vienna. She was showing three very strong projects in Istanbul. Each of them reflects her interest in the often invisible political nature of spaces and technologies, and in the way the design of the ordinary can help shape values, practices and ideologies.



Ebru Kurbak, Lonely Planet

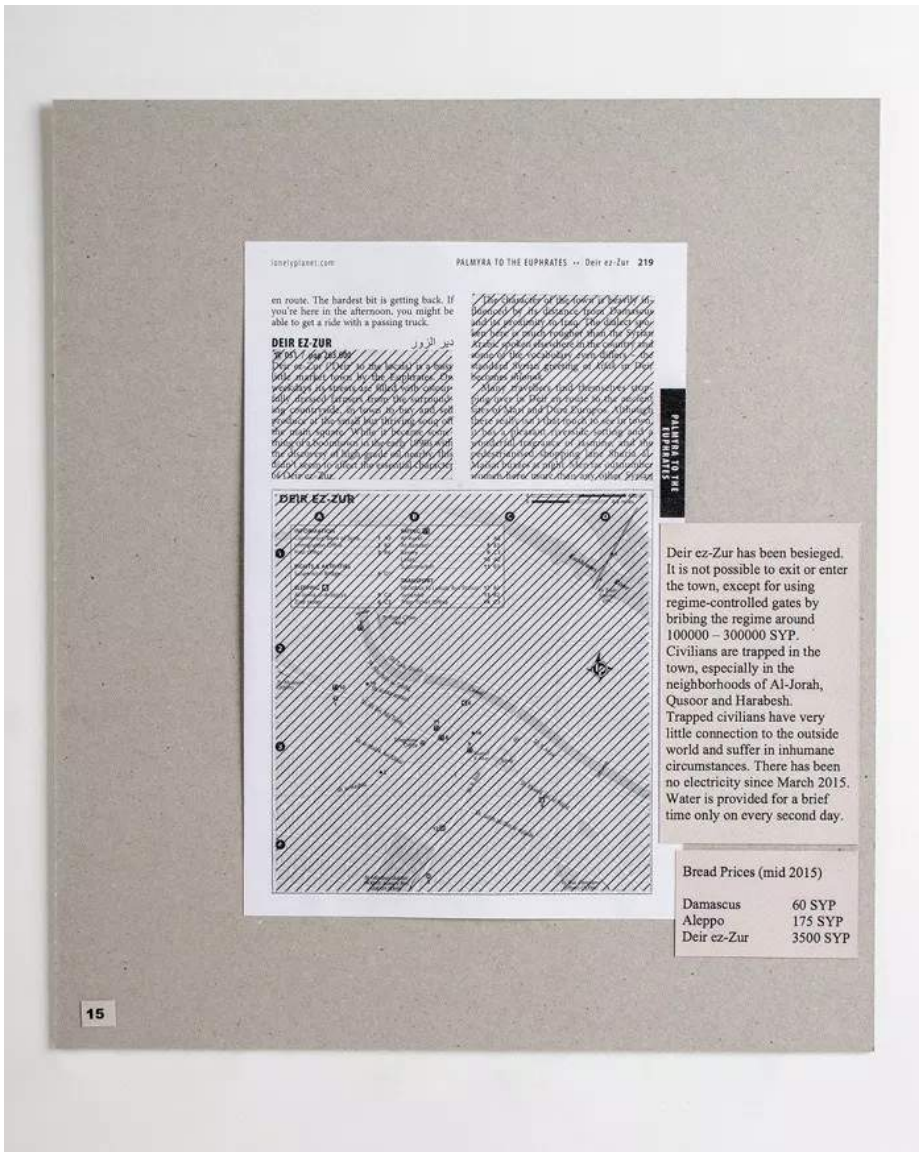
[Lonely Planet](#) was the work that moved me the most. This version of the touristic guide of Syria was revised and annotated not by savvy globetrotters but by the people who had lived there and had just fled the country. The result is a poignant overlay of landmarks that have been reduced to rubble, routes that can no longer be taken safely but also everyday realities that survive in some form or another despite the hardship. The work, under its unassuming aesthetics, brings nuances to a country that has, in the eyes of most foreigners, transformed from being “one of the most peaceful exotic travel destinations” to “one of the most dangerous places on the planet”.

The artist and designer has also worked with migrants to create [Infrequently Asked Questions](#), a series of workshops in which she asked just one question to people who had recently arrived in Austria, could barely speak German and had lost some self-confidence in front of all the new knowledge and skills they had to learn in order to get by in the new country: *What are you good at?* The work reveals the best way to milk a camel but also the fact that the values of things are social constructs, not absolute facts.



*So Kanno and Ebru Kurbak, Yarn Recorder (Stitching Worlds), 2018. Photograph by Elodie Grethen ©Stitching Worlds*

Finally, the biennial also presented [Stitching Worlds](#), an investigation into how different technology would be if textile craftspeople were the catalyst to its industry. The collaborative project produced devices as diverse as a magnificent embroidered computer, an instrument that utilizes spools of yarns and threads to record and play sound, a board game that reflects on cryptocurrencies by requiring players to knit the money they need or a sweater that gives its wearer the ability to occupy electronic space by sending invisible radio transmission waves.



Ebru Kurbak, *Lonely Planet*



Ebru Kurbak, *Lonely Planet*, exhibition view at the Istanbul Design Biennial. Photo: Kayhan Kaygusuz

I talked with the artist shortly after my return from Turkey:

Hi Ebru! Your work **Lonely Planet** attempts to understand the present reality in Syria by editing a travel guide through interviews with people who recently fled from the country. How did you get the idea for this work? Did the initial idea emerge from discussions with people who have moved from Syria to Austria?

The initial idea actually emerged before I met the people. Back in 2016, the University of Applied Arts Vienna had dedicated one of their vacated buildings as temporary a shelter for people who just arrived from Syria. I was working there at the time when over a thousand people started residing in the building neighboring my workspace. When the University decided to put together an exhibition on this subject, the curator **Işın Önol** asked me whether I would contribute with a new participatory work. The idea for **Lonely Planet** was one of the few ideas I came up with early in the process and discussed with Işın before I set foot at the shelter.

I think the questions this work asks have a lot to do with my own experiences growing up. I grew up in Turkey receiving constant news about the Iran-Iraq war in the 80s and the Gulf war in the 90s. These were the “officially declared wars,” so to say. But, although not always recognized as such, there have always been conflicts in Turkey as well, and fragments of what one can easily call war.

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“WAR” OR “NO WAR” IS NOT ALWAYS SOMETHING THAT CHANGES FROM ONE DAY TO ANOTHER, AS THE TOURIST GUIDES DEPICT. THERE IS SOME DAILY LIFE THAT CONTINUES, EVEN IF THE AMOUNT MIGHT FLUCTUATE OVER TIME. BUT, APART FROM THE OFFICIAL DECLARATIONS, WHEN EXACTLY DO INDIVIDUALS ACKNOWLEDGE THAT THEY ARE IN WAR? THE RESEARCH I DID FOR THE WORK WAS AN ATTEMPT TO UNDERSTAND HOW PEOPLE IN SYRIA EXPERIENCED THIS MERGED REALITY OF ORDINARY LIFE AND WAR. PEOPLE THAT FLED FROM THE COUNTRY MUST HAVE IDENTIFIED CRITICAL MOMENTS, WHICH MADE THEM TAKE THAT DIFFICULT DECISION.

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The tourist gaze implied with the travel guide also relates to the shame and sorrow I felt about not having been to Syria before and about how surprisingly little I had known about the country. The process taught me a lot of things that I wish I had known and seen before.

But then again, as said, editing a travel guide was only one of the few vague ideas I had in mind. As soon as I started talking to people at the shelter, they made it clear for me that this was going to be it. The people had just arrived to Austria and were eager to talk about where they used to live, how they used to live, what happened and what changed, as much as I was eager to listen. The guidebook gave us an objective framework to start from and our conversations flew smoothly and naturally from there. This made working on this particular idea more interesting for all of us.



Ebru Kurbak, *Lonely Planet*, exhibition view at the Istanbul Design Biennial. Photo: Kayhan Kaygusuz



*Ebru Kurbak, Lonely Planet, exhibition view at the Istanbul Design Biennial. Photo: Kayhan Kaygusuz*

**How was the whole re-writing process of the guide like? I suspect it must have been a very emotional experience. Is what we can see/read at the biennial in Istanbul and on your website the result of long debates and discussions? Or did the participants all agree on what had changed and how in Syria?**

It was emotional. Especially editing the first pages in May 2016. And, it was not only because we talked about painful things. It was a time when everything was very recent and all of us were in some sort of shock or even disbelief. I remember Mohammed, one of the people who helped me the most, pointing at the map in the guide and showing me where he had last parked his car some days ago. And I remember unthinkingly asking him what was going to happen with the car, and waking up with the fact that he did not seem to care. It was hard to grasp that people had truly left things behind—both physically and mentally. Seemingly casual things like that proved the immediacy and reality of everything.

The edits in the pages are results of long talks. But, there was no agreement sought among participants. I spoke with everyone in private, at separate times and places, as people were still quite worried about their opinions to be openly known by others in the shelter. All came from different places and had fought for



different political views. Their experiences were different from each other and they relied on different sources for news. So, the work captures rather a collection of multiple realities than one objective truth.

**The project relies more on text than on shock images, its immediate visual appeal is thus not obvious. Yet the ability of your Lonely Planet work to convey the shock of what Syria was before and what it is now is very powerful. More perhaps than the newspaper photos we got so used to. Was it something you realised right from the start? Did you know that this subtle and visually unspectacular strategy would be so impactful? Or have you, at any point, been tempted to add photos and colourful graphics to the work?**

Thanks so much for this comment. I found it a very difficult task to work with such an emotional topic. A tragedy that involves millions of people in first person... I got terrified of unintentionally creating an inappropriate spectacle. No, I did not ever consider using imagery or graphics. But, I had not planned the calm aesthetics to add an extra impact either. It was my intuitions that brought the work to this point, which, luckily, I still feel comfortable with.



*Ebru Kurbak, Infrequently Asked Questions, 2015-2016. How to cook Ashak, by Zarifa*



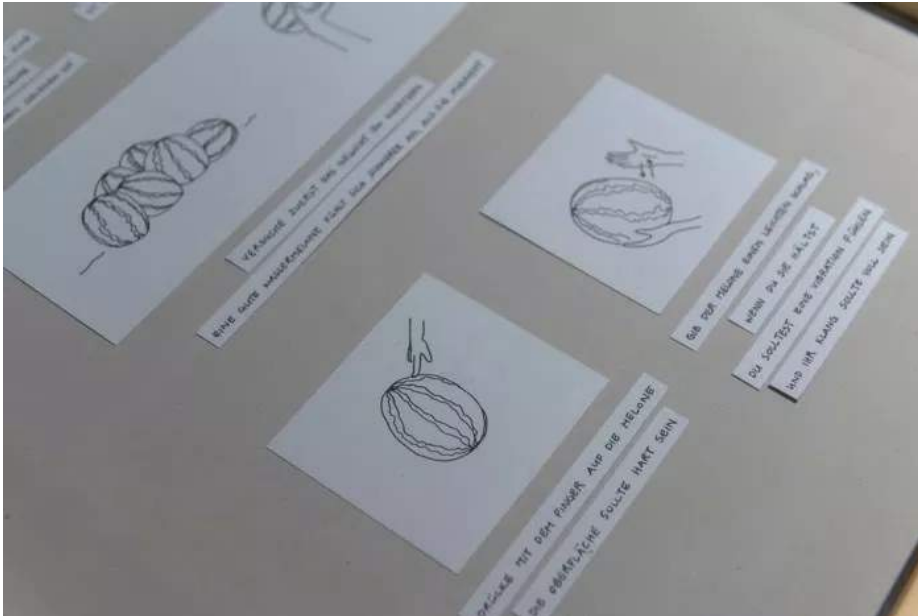
*Ebru Kurbak, Infrequently Asked Questions, 2015-2016. How to build an Aqal, by Amina*

**The project *Infrequently Asked Questions (iFAQ)* reflects your own experience as an immigrant. When you arrived in Austria from Turkey, you had the feeling that the skills you had gathered while growing up in**

**Turkey had no value in your new country. What were these skills exactly? And conversely, are there skills you learnt in Austria that are useless to you when you go to Turkey?**

There are many practical examples that come to my mind, such as coping with snow in winter, or, riding a bike in the city. But, frankly, the most difficult skills I had to learn were about human relations. “Wiener Schmah,” the local and slightly insulting sense of humor referred to as the “Viennese Charm” was exceptionally difficult to get for me, for instance. Before I moved to Austria, I had not realized how much I was influenced by the Anatolian culture. And there is indeed a huge difference between the two cultures in terms of how people generally relate to and communicate with each other. It took me a while until I could recognize how hard-coded my own assumptions and expectations were, particularly about personal relationships. This was an eye-opening experience. But, it was and still is a challenge to tune those assumptions down. I guess this is a pretty common feeling among people who migrate to cultures that are unlike their own. It takes many unnecessary disappointments until one is able to read some of the intentions behind unfamiliar gestures. The skills I learnt here are not as useless when I go back to Turkey though. They might not be useful literally, but they help me identify our unquestioned habits in Turkey and look at them critically.





*Ebru Kurbak, Infrequently Asked Questions, 2015-2016. Exhibition view at the Istanbul Design Biennial. Photo: Kayhan Kaygusuz*

**Some of these skills and knowledge shared in iFAQ are indeed not very useful in Europe. How to milk a camel for example. Others are. How to recognise a good watermelon for example. I also like the turmeric face mask. What did the experience of working on this project with you brought to the participants? Did they emerge with more self-esteem? A better idea of who they are? A greater understanding of how different cultures can be from one another?**

I wanted to highlight that having to learn new skills at a new home does not necessarily mean one is unskilled or undereducated in general. It just means that they had to spend their lives acquiring a totally different set of skills. So, actually, I tried to excavate and display the least useful skills to make my point clear. Later on, when I exhibited the work, I did notice many visitors taking a picture of the watermelon one in particular, saying how useful that information was!

Yet, for me, the work is neither about learning from newcomers, nor about repurposing skills and finding new ways for them to provide for their families.

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I INTENDED THE WORK TO ADDRESS THE LOCAL AUDIENCE AND DECISION MAKERS MORE THAN THE PARTICIPANTS. I WANTED TO INTERVENE IN THE WIDESPREAD PERCEPTIONS ABOUT THE SITUATION. BUT, THE PROCESS DID ALSO BRING US ALL TO A GREATER UNDERSTANDING OF HOW DIFFERENT CULTURES CAN BE. THE PARTICIPANTS WERE VERY SURPRISED AND ENTERTAINED BY WHAT KNOWLEDGE AND SKILLS I FOUND EXCITING. ALSO, IN SCOPE OF THE VIENNA DESIGN WEEK, I ORGANIZED WORKSHOPS TAUGHT BY THE MIGRANT WOMEN. LOCAL PEOPLE FROM VIENNA COULD REGISTER FOR THE WORKSHOPS AND LEARN NEW SKILLS.

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The immigrant women told me they really enjoyed those workshops. It was a totally different social experience for them in which they interacted with local people on a different basis than they are able to do in their ordinary lives.



*Ebru Kurbak, Infrequently Asked Questions, 2015-2016. Exhibition view at the Istanbul Design Biennial. Photo: Kayhan Kaygusuz*

**Did you work only with women? And if yes, why?**

Yes, but not exclusively. The Vienna Design Week had commissioned this project and linked me to the Caritas Lernsprung adult education program as partner. I ended up working mostly with women because it was mostly immigrant women who went through a long and exhaustive voluntary education process at the Caritas Lernsprung. The courses were in fact open for men as well. But when I asked why there were no men around, I was told that men were not as open as women to visiting classes at older ages. At the time of my visits, there were two classes of women, one class from Somalia and one class from Afghanistan, who first were going to learn how to read and write in their own languages. Then, they were going to continue the courses by learning German. After that there comes information about basic necessities of daily life such as way-finding in the subway or being able to use a cash machine. The biggest motivation for the women I met was them wanting to support their children at school. There are a few skills in the exhibition that were collected from men, whom I interviewed during the project but at other places than the classes.



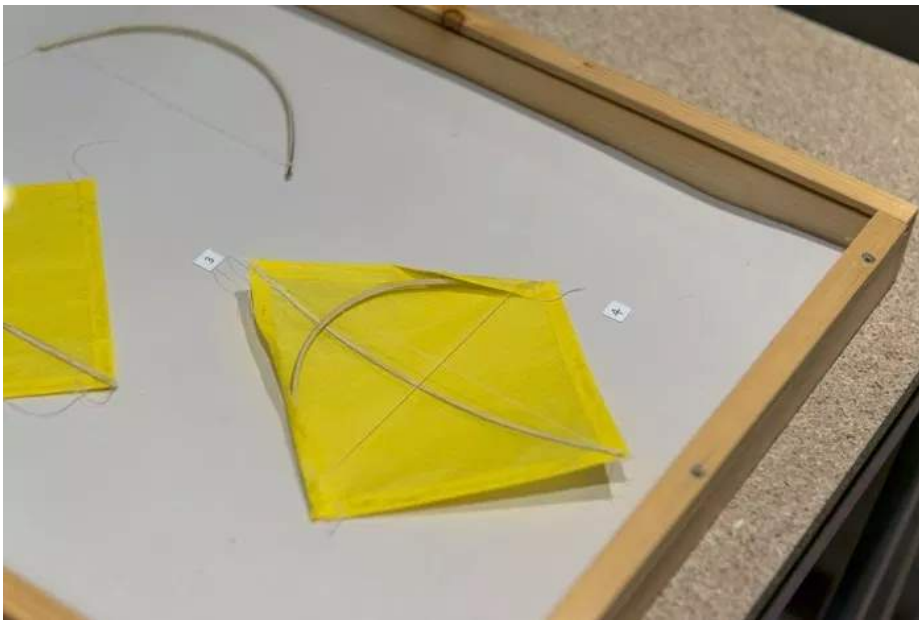
Ebru Kurbak, *Infrequently Asked Questions*, exhibition view at the Istanbul Design Biennial. Photo: Kayhan Kaygusuz

**If I understood correctly, the opening question for the workshops was “what are you good at?” I find it incredibly difficult to answer that one myself. Was it obvious for the participants to pinpoint what they were good at?**

No, not at all! It took us quite some time before the process really started rolling. The first time I visited the class I was welcomed with amazing local food the women had prepared and brought with them. They also had brought a few beautifully handcrafted objects and laid them on their desks. I was extremely surprised and humbled by this gesture. Apparently, their teacher had told them that they would get a visitor and explained roughly what I was up to. The next time I visited, I cooked a pot of stuffed vine leaves based on a recipe from my hometown and brought it to them. Instead of bringing handcrafted objects, I shared examples about the most mundane knowledge and skills I could think of. For example, I gave them a recipe for home made hair removal wax, which was common knowledge among Turkish women during my childhood. Such mundane examples helped us move our focus off food and handcrafts onto more daily knowledge and skills. I asked them what daily skills I would have to learn if I moved to their village. They started coming up with the most amazing ideas on what to teach me.



*Ebru Kurbak, Infrequently Asked Questions, 2015-2016. Exhibition view at the Istanbul Design Biennial. Photo: Kayhan Kaygusuz*



*Ebru Kurbak, Infrequently Asked Questions, 2015-2016. Exhibition view at the Istanbul Design Biennial. Photo: Kayhan Kaygusuz*



*Ebru Kurbak, Infrequently Asked Questions, 2015-2016. Exhibition view at the Istanbul Design Biennial. Photo: Kayhan Kaygusuz*

**I liked the way you present the participants' contributions. They are delicately framed like valuable artefacts. What is the motivation behind the particular way in which you present these skills?**

Most of the visualizations and objects in those frames had been created in the process of collecting the skills. The participants and I did not really have a common language to speak. Their teachers helped us translate things but we mostly had to speak in broken German. I made models and drawings to help us communicate more precisely about the skills. I kept all those materials that were created during the interviews and later on integrated them in the instructional frames I designed. The instructions include plenty of visual information besides German texts because I wanted the participants to be able to follow and understand them as much as the local visitors of the exhibition were. When the participants saw the frames, they were able to identify which frame depicted the skill they personally taught me and check the accuracy of what I had gathered from our conversations.

**I'd also love an iFAQ book in which you'd gather some of the skills and knowledge collected during these workshops. Have you thought about it?**

Yes. With this work I received the Erste Bank MoreValue Design Prize, which came with a project budget for the designers to continue the work in the way they want. An iFAQs book was one of the ideas I had when I was pondering on how I would like to continue. In the end, I decided to rather expand the scale of the project first with more skills and exhibit it a year later. The exhibition took place at the [Austrian Museum of Folk Life and Folk Art](#), which has a quite local visitor profile that was amazing to reach. We also created a small catalogue on the whole project, together with Vienna Design Week, Erste Bank and Caritas. The booklet includes some of the collected skills, but also articles on the topic and process, and interviews with the participants. The idea about an iFAQs skill-book is somehow stuck in my mind. I am still collecting skills as I come across them and might pick up on that book idea in the future.

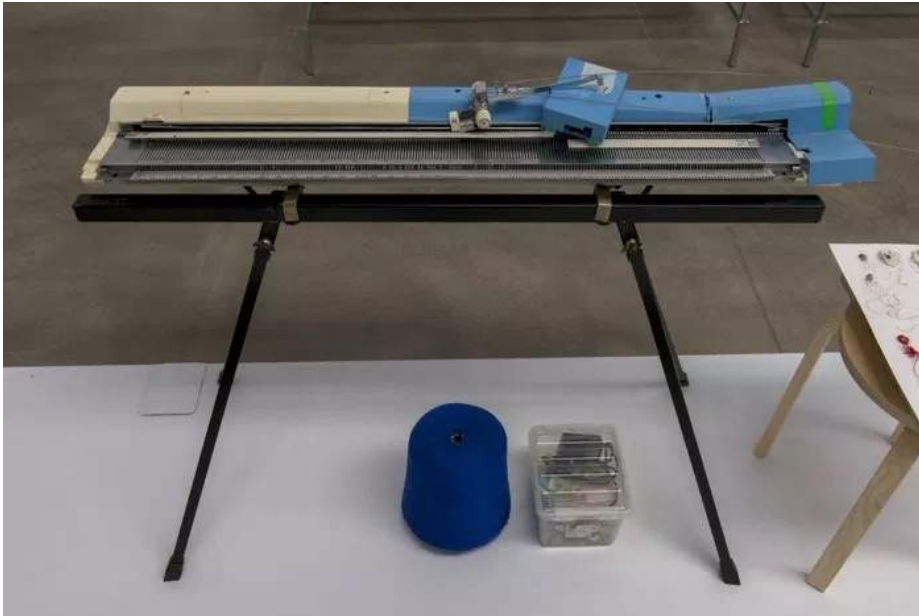


*Ebru Kurbak and Irene Posch, The Embroidered Computer (Stitching Worlds), 2018. Exhibition view at the Istanbul Design Biennial.  
Photo: Kayhan Kaygusuz*



*Ebru Kurbak and Irene Posch, The Embroidered Computer (Stitching Worlds), 2018. Exhibition view at the Istanbul Design Biennial.  
Photo: Kayhan Kaygusuz*





Ebru Kurbak, *Stitching Worlds*, 2018. Exhibition view at the Istanbul Design Biennial. Photo: Kayhan Kaygusuz



Ebru Kurbak, *The Knitcoin Edition (Stitching Worlds)*, 2018. Exhibition view at the Istanbul Design Biennial. Photo: Kayhan Kaygusuz

### **What's next for you? Any upcoming projects, events, fields of research you'd like to share with us?**

Well, there are a few commissioned exhibition projects I am running in parallel. But, I have been mostly busy with wrapping up another long-term and large-scale artistic research project titled [Stitching Worlds](#). The project questions the politics of invention in terms of how it influenced societal evaluation of skills. We looked at textile crafting techniques as alternative ways to create electronic technologies and spent about four years on making technological research in the marginalized space of often-undervalued women's work. The project recently ended with an exhibition and a [book](#), but also opened up a few new exciting research topics that I'm currently looking into. I'm very curious to see where those ideas will lead me to!

**Thanks Ebru!**

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EBRU KURBAK'S PROJECTS LONELY PLANET, INFREQUENTLY ASKED QUESTIONS AND STITCHING WORLDS WERE PART OF A SCHOOL OF SCHOOL, THE 4TH ISTANBUL DESIGN BIENNIAL, CURATED BY JAN BOELEN AND ORGANISED BY THE ISTANBUL FOUNDATION FOR CULTURE AND ARTS (IKSV). THE EXHIBITIONS CLOSED ON 4 NOVEMBER 2018.

## 4TH ISTANBUL DESIGN BIENNIAL COMES TO AN END

By IBA Office Posted November 14, 2018 In Member News



Photo by Emre Durmus  
Image courtesy of IKSv

### 4th Istanbul Design Biennial

#### *A School of Schools*

<http://aschoolofschools.iksv.org>

The 4th Istanbul Design Biennial, organised by the Istanbul Foundation for Culture and Arts (İKSv) and sponsored by Vitra, came to a close on **Sunday, 4 November 2018**.

Titled *A School of Schools* and curated by **Jan Boelen** with associate curators **Nadine Botha** and **Vera Sacchetti**, the 4th Istanbul Design Biennial presented an ambitious programme of exhibitions, projects and events which spanned the city of Istanbul. At the heart of the biennial was an ambition to create a safe space for learning in which established norms and conventions could be questioned.

#### Design as Learning, Learning as Design: A School of Schools

**More than 200 interdisciplinary practitioners** from across the globe presented projects which investigated the evolution of design education; the convergence of traditional craft practices with technology; the production of networks; and alternative hierarchies of knowledge. The exhibitions, which more than 200.000 visitors had the chance to experience, spanned a diverse range of subjects from **maps to food; measurement units; time; craft; artificial intelligence; painting and space stations**.

Click [here](#) to see the biennial with photos.

#### The 4th Istanbul Design Biennial in numbers

200.000 visitors

- 6 venues
- 6 weeks
- 38 days
- **More than 200** participants from **21** countries
- 120 projects

- 148 events
- 59 talks, 137 speakers
- 46 performances, 173 performers
- 35 workshops, 64 conductors, 418 workshop participants, 49 learners
- 50 screenings
- 1 photo exhibition
- 1 children's book in 3 languages
- 26 parallel events

Click [here](#) to see the infographic.

### **Venues became classrooms as the city of Istanbul was transformed into a school for all**

Taking over six of the city's most iconic cultural institutions in the Beyoğlu district with a range of free-of-charge exhibitions and events, each venue became a school itself, investigating design from a different perspective: **Unmaking School** at **Akbank Sanat**, **Currents School** at **Yapı Kredi Culture Centre**, **Scales School** at **Pera Museum**, **Earth School** at **Arter**, **Time School** at **SALT Galata**, and **Digestion School** at **Studio-X Istanbul**.

The biennial's theme sponsors include **Yapı Kredi** for *Currents School*, **Yeditepe University** for *Scales School*, **İstanbul Kültür University** for *Earth School*, **Panerai** for *Time School*, and **Metro Cash&Carry Turkey** for *Digestion School*.

### **A six-week long marathon**

This year, the 4th Istanbul Design Biennial became a platform of production, sharing and learning over a period of six weeks, with close to 150 events. The rich and inclusive public programme included a wide range of activities, from **interviews** to **performances**, **facial yoga exercises**, **blockchain workshops**, **collector talks**, **food workshops**, **café conversations**, and **mapping studies**.

### **Biennial's satellites**

With an expanded biennial footprint, which saw projects extend beyond the main venues to satellite sites, *A School of Schools* transformed Istanbul into a site of learning and discovery. A post-earthquake dwelling was mounted on the Golden Horn waterway as part of the *Earth School* satellite at **Koç Museum**. The floating structure, designed by **SO?**, an Istanbul-based architecture and urbanism studio, and collaborators, is a prototype of a home that could safely house 4 – 6 humans in case of a serious earthquake or natural disaster. A photographic exhibition capturing architecture schools in Istanbul and Ankara by **Naho Kubota** was held in **Taksim Square** for two weeks. Two giant eyes positioned atop the *Scales School* satellite **The Marmara Pera Hotel** tracked the movements of the International Space Station (ISS). Titled **EYESS ISStanbul**, the playful installation which invited citizens to look up and question who is looking at who, was designed by **AATB**.

### **Design Routes**

The reach of the biennial was further expanded through the development of walking tours which led participants on a journey through the streets of Istanbul. With support from **Mavi**, the international apparel and accessories brand from Turkey, eight **Design Routes** offered participants the opportunity to immerse themselves in Istanbul's design culture, discovering hidden haunts in the company of leading creatives.

Renowned author Ahmet Ümit led the *3 Novels 1 Walk* tour through the streets of Beyoğlu; food blogger Sinan Hamamsarılar (@tatdedektifi) explored the delicious street food on offer in Beyoğlu; the "*Pedallıyorum*" team led a cycle tour along the banks of the Bosphorus; Professor Murat Güvenç led participants on an exploration of Istanbul's historical peninsula area; Efruz Çakırkaya, Istanbul Music Festival Director, and Harun İzer, Istanbul Jazz Festival Director, took music enthusiasts on a musical walk around Beyoğlu; designer, curator, historian and theorist Gökhan Karakuş visited the ateliers and studios of artisans, designers and artists on the *Makers of Today's Istanbul* tour; and co-founder of Teğet Architecture, Ertuğ Uçar, told the stories of lighthouses across the Bosphorus on *Istanbul's Lighthouses* tour.

### **Universities became part of the biennial**

In the spirit of learning and education, the biennial organised a special series of events that united various universities from Turkey and abroad. Through a series of events, titled **A School of Schools: Academy Days**, more than 20 universities were involved in around 40 projects based on the biennial theme with event participants at the biennial venues.

**Istanbul Kültür University**, theme sponsor of the *Earth School*, **Yeditepe University**, theme sponsor of the *Scales School*, and **Istanbul Bilgi University**, one of the biennial's contributing institutions, presented a programme of panels, exhibitions, workshops and talks throughout the biennial at the biennial venues and university campuses.

### **A children's book by the biennial: *So Long, So Big, So Many!***

The design biennial also saw the publication of a children's book called ***So Long, So Big, So Many!*** with the support of the **Bernard Van Leer Foundation**. Written by **Yekta Kopan** and co-designed by **Yekta Kopan** and **Burcu Ural Kopan** with illustrations by **Ada Tuncer**, the book introduced children to design and measurement through spaghetti making with games and stories. Published in Turkish, English and Arabic; the book was distributed free of charge in selected bookstores as well as in the biennial venues.

### **Film Programme**

Within the scope of the film programme, prepared by Pera Film, **50 documentaries and fiction films** examining the concepts of education and learning were screened at Pera Museum.

### **Learning Programme**

The 4th Istanbul Design Biennial, in collaboration with the Pera Learning team, created a special learning programme with contribution by Design Academy Eindhoven graduate Mark Henning. In the *Scales School*, the dedicated learning programme, designed for various age groups, invited students to question, debate and design new work around the fluidity of measures and norms. The programme was offered free of charge and supported by the Genç Kültür (Culture Kids) programme of the Netherlands.

### **Guided Tours and Audio Guide**

Biennial visitors who wanted to learn more about the projects had the chance to visit the exhibitions with young guides. In addition to venue-specific guided tours, the biennial offered guided walks between venues located on two different routes in **Beyoğlu** and **Karaköy**. A number of **Night Routes** were also offered after nightfall.

The biennial exhibitions were also visited with the new mobile app "**Sesli Rehber**," which featured an audio-guide in English with the voices of **Selma Ergeç**, **Okan Yalabık**, **Sema Mağara**, **Nadine Botha**, **Filiz Ova** and **Deniz Ova**.

## 4th Istanbul Design Biennial Comes to An End

📅 November 14, 2018   📖 Training   👤 No Comments   ✉ Email

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**120** projects

**148** events

**59** talks, **137** speakers

**46** performances, **173** performers

**35** workshops, **64** conductors, **418** workshop participants, **49** learners

**50** screenings

**1** photo exhibition

**1** children's book in **3** languages

**26** parallel events

Click [here](#) to see the infographic.



### Venues became classrooms as the city of Istanbul was transformed into a school for all

Taking over six of the city's most iconic cultural institutions in the Beyoğlu district with a range of free-of-charge exhibitions and events, each venue became a school itself, investigating design from a different perspective: **Unmaking School** at Akbank Sanat, **Currents School** at Yapı Kredi Culture Centre, **Scales School** at Pera Museum, **Earth School** at Arter, **Time School** at SALT Galata, and **Digestion School** at Studio-X Istanbul.

The biennial's theme sponsors include **Yapı Kredi** for *Currents School*, **Yeditepe University** for *Scales School*, **İstanbul Kültür University** for *Earth School*, **Panerai** for *Time School*, and **Metro Cash&Carry Turkey** for *Digestion School*.

### A six-week long marathon

This year, the 4th Istanbul Design Biennial became a platform of production, sharing and learning over a period of six weeks, with close to 150 events. The rich and inclusive public programme included a wide range of activities, from **interviews to performances, facial yoga exercises, blockchain workshops, collector talks, food workshops, café conversations, and mapping studies.**

### Biennial's satellites

With an expanded biennial footprint, which saw projects extend beyond the main venues to satellite sites, *A School of Schools* transformed Istanbul into a site of learning and discovery. A post-earthquake dwelling was mounted on the Golden Horn waterway as part of the *Earth School* satellite at **Koç Museum**. The floating structure, designed by **SO?**, an Istanbul-based architecture and urbanism studio, and collaborators, is a prototype of a home that could safely house 4 – 6 humans in case of a serious earthquake or natural disaster. A photographic exhibition capturing architecture schools in Istanbul and Ankara by **Naho Kubota** was held in **Taksim Square** for two weeks. Two giant eyes positioned atop the *Scales School* satellite **The Marmara Pera Hotel** tracked the movements of the International Space Station (ISS). Titled **EYESS Istanbul**, the playful installation which invited citizens to look up and question who is looking at who, was designed by **AATB**.

### Design Routes

The reach of the biennial was further expanded through the development of walking tours which led participants on a journey through the streets of Istanbul. With support from **Mavi**, the international apparel and accessories brand from Turkey, eight **Design Routes** offered participants the opportunity to immerse themselves in Istanbul's design culture, discovering hidden haunts in the company of leading creatives.

Renowned author Ahmet Ümit led the *3 Novels 1 Walk* tour through the streets of Beyoğlu; food blogger Sinan Hamamsarılar (@tatdedektifi) explored the delicious street food on offer in Beyoğlu; the "*Pedallıyorum*" team led a cycle tour along the banks of the Bosphorus; Professor Murat Güvenç led participants on an exploration of Istanbul's historical peninsula area; Efruz Çakırkaya, Istanbul Music Festival Director, and Harun İzer, Istanbul Jazz Festival Director, took music enthusiasts on a musical walk around Beyoğlu; designer, curator, historian and theorist Gökhan Karakuş visited the ateliers and studios of artisans, designers and artists on the *Makers of Today's Istanbul* tour; and co-founder of Teğet Architecture, Ertuğ Uçar, told the stories of lighthouses across the Bosphorus on *Istanbul's Lighthouses* tour.

### Universities became part of the biennial

In the spirit of learning and education, the biennial organised a special series of events that united various universities from Turkey and abroad. Through a series of events, titled **A School of Schools: Academy Days**, more than 20 universities were involved in around 40 projects based on the biennial theme with event participants at the biennial venues.

**İstanbul Kültür University**, theme sponsor of the *Earth School*, **Yeditepe University**, theme sponsor of the *Scales School*, and **İstanbul Bilgi University**, one of the biennial's contributing institutions, presented a programme of panels, exhibitions, workshops and talks throughout the biennial at the biennial venues and university campuses.

### A children's book by the biennial: *So Long, So Big, So Many!*

The design biennial also saw the publication of a children's book called ***So Long, So Big, So Many!*** with the support of the **Bernard Van Leer Foundation**. Written by **Yekta Kopan** and co-designed by **Yekta Kopan** and **Burcu Ural Kopan** with illustrations by **Ada Tuncer**, the book introduced children to design and measurement through spaghetti making with games and stories. Published in Turkish, English and Arabic; the book was distributed free of charge in selected bookstores as well as in the biennial venues.

### Film Programme

Within the scope of the film programme, prepared by Pera Film, **50 documentaries and fiction films** examining the concepts of education and learning were screened at Pera Museum.

### Learning Programme

The 4th Istanbul Design Biennial, in collaboration with the Pera Learning team, created a special learning programme with contribution by Design Academy Eindhoven graduate Mark Henning. In the *Scales School*, the dedicated learning programme, designed for various age groups, invited students to question, debate and design new work around the fluidity of measures and norms. The programme was offered free of charge and supported by the Genç Kültür (Culture Kids) programme of the Netherlands.

### Guided Tours and Audio Guide

Biennial visitors who wanted to learn more about the projects had the chance to visit the exhibitions with young guides. In addition to venue-specific guided tours, the biennial offered guided walks between venues located on two different routes in **Beyoğlu** and **Karaköy**. A number of **Night Routes** were also offered after nightfall.

The biennial exhibitions were also visited with the new mobile app "**Sesli Rehber**," which featured an audio-guide in English

with the voices of **Selma Ergeç, Okan Yalabık, Sema Mağara, Nadine Botha, Filiz Ova** and **Deniz Ova**.

**Click** to watch the exclusive conversations between the 4th Istanbul Design Biennial curator **Jan Boelen** and design writer and curator **Emily King** about the biennial projects on the biennial's Instagram TV.

#### **What did we learn from the biennial?**

*"The 4th Istanbul Design Biennial demonstrated once again the tremendous potential of design and underlined the growing interest of the general public in this field. I learned from this biennial how different aspects of design have transformed our lives and how great its impact will be on the future. What's more, I learned there's no end to learning from design and learning from learning itself!"*

#### **İKSV Chairman Bülent Eczacıbaşı**

*"The biennial reminded me of Rumi's saying 'A candle loses nothing by lighting another candle.' The projects exhibited by designers from all around the world demonstrated in the most natural way that most boundaries are arbitrary and actually exist in our minds. The biennial provided young people coming from Anatolia like me with the opportunity to broaden their horizons."*

#### **Alperen Coşkun, architect and street photographer from Kayseri**

*"I learned that through collaboration with cultural, educational and economical partners, and the public, we can build inspiring critical alternatives for the future."*

#### **Jan Boelen, curator of the 4th Istanbul Design Biennial**

*"The biennial taught me that nothing is what it seems on the surface and that it's necessary to think differently and approach things from different angles and perspectives."*

#### **Rezan Barutçuoğlu, biennial visitor and Tulip Card member**

*"I learned that design can become a bold space where people can share their knowledge and ignorance, experience and curiosity."*

#### **On behalf of the biennial's sponsor Vitra, Executive Vice President of the Eczacıbaşı Building Products Division Ali Aköz**

*"The 4th Istanbul Design Biennial reinforced for me that a single discipline cannot provide conclusive answers to all the problems of humanity. I learnt that we need to shift attention away from the final product to focus on the production, process, and the problems that arise in this process."*

#### **Güney Yakar, one of the biennial guides**

*"Collaborations across different fields and entities, ongoing interactions, alternative experiments and the freedom to make mistakes proved extremely important for the future of design and for the Istanbul Design Biennial to continue its legacy beyond the exhibition."*

#### **Deniz Ova, Director of the 4th Istanbul Design Biennial**

*"The biennial taught me that even the impossible can be achieved with teamwork."*

#### **Erdoğan Morgül, electrician working as a part of the team in the biennial preparations**

*"I learned so many things, especially to do with organising and managing business. But the best part was learning to work with a dedicated group of people who all worked together during an intense production process to pull together a world-class event."*

#### **Başak Tuna, from the biennial's venue and installation team**

#### **The 4th Istanbul Design Biennial supporters**

The 4th Istanbul Design Biennial is organised by İKSV under the sponsorship of **Vitra**.

The biennial's theme sponsors include **Metro Cash&Carry Turkey** for *Digestion School*, **İstanbul Kültür University** for *Earth School*, **Yapı Kredi** for *Currents School*, **Panerai** for *Time School*, and **Yeditepe University** for *Scales School*.

The biennial workshops are sponsored by **Edding**. The biennial's panel and conversations are sponsored by **Vitra**.

**Mavi** is the sponsor of the biennial's 'Design Routes'. **Omnia Su Collection** by **Paşabahçe Stores** is the special project sponsor of the biennial.

Other contributing corporations and institutions of the biennial are: **Türk Tuborg A.Ş.**, **Arçelik**, **3Dörtgen**, **Borusan Holding**, **Ersa**, **Fibrobeton Yapı Elemanları San. İnş. Tic. A.Ş.**, **İstanbul Bilgi University**, **Kartek Technologies**, **KUKA AG**, **MEF University**, **Metal Yapı İnşaat Taahhüt San. Dış Tic. A.Ş.**, **QNB Finansbank**, **Q-artz**, **Sotheby's**, **Tempo**, **The Stay Hotels**, **Türk Ekonomi Bankası (TEB)**, and **YazıcıLegal**.

The biennial is realised in collaboration with the **Creative Industries Fund NL**, **Z33 – House for Contemporary Art**, **Graham Foundation for Advanced Studies in the Fine Arts**, **Swiss Arts Council Pro Helvetia**, **British Council**, **DutchCulture | Genc Kultur**, **Acción Cultural Española (AC/E)**, **Goethe Institut**, **Spaces of Culture**, **Flemish Ministry of Culture**, **Austrian Cultural Forum Istanbul**, **University of Southampton** and **Camões – Institute for Cooperation and Language of Portugal / Embassy of Portugal in Turkey**, **Iaspis**, **Consulate General of Sweden** and **Swedish Institute**.

The Leading Sponsor of the Istanbul Foundation for Culture and Arts is **Eczacıbaşı Group**, Official Carrier is **DHL**, Official Hotel Sponsor **The Marmara Collection**, Insurance Sponsor is **Zurich Turkey**, Health Sponsor is **Acibadem Health Group**, and Service Sponsors are **Navitas**, **GFK** and **AGC**.

The 4th Istanbul Design Biennial also receives support from the **Ministry of Culture and Tourism**, **Governership of Istanbul**, **Istanbul Provincial Directorate of Culture and Tourism**, **Istanbul Metropolitan Municipality**, **Beyoğlu District Governership**, **Beşiktaş Municipality** and **Beyoğlu Municipality**.



# Istambul uma cidade cosmopolita

RTP

10 Nov, 2018, 21:22 / atualizado em 10 Nov, 2018, 21:22 | Mundo (<http://www.rtp.pt/noticias/mundo>)



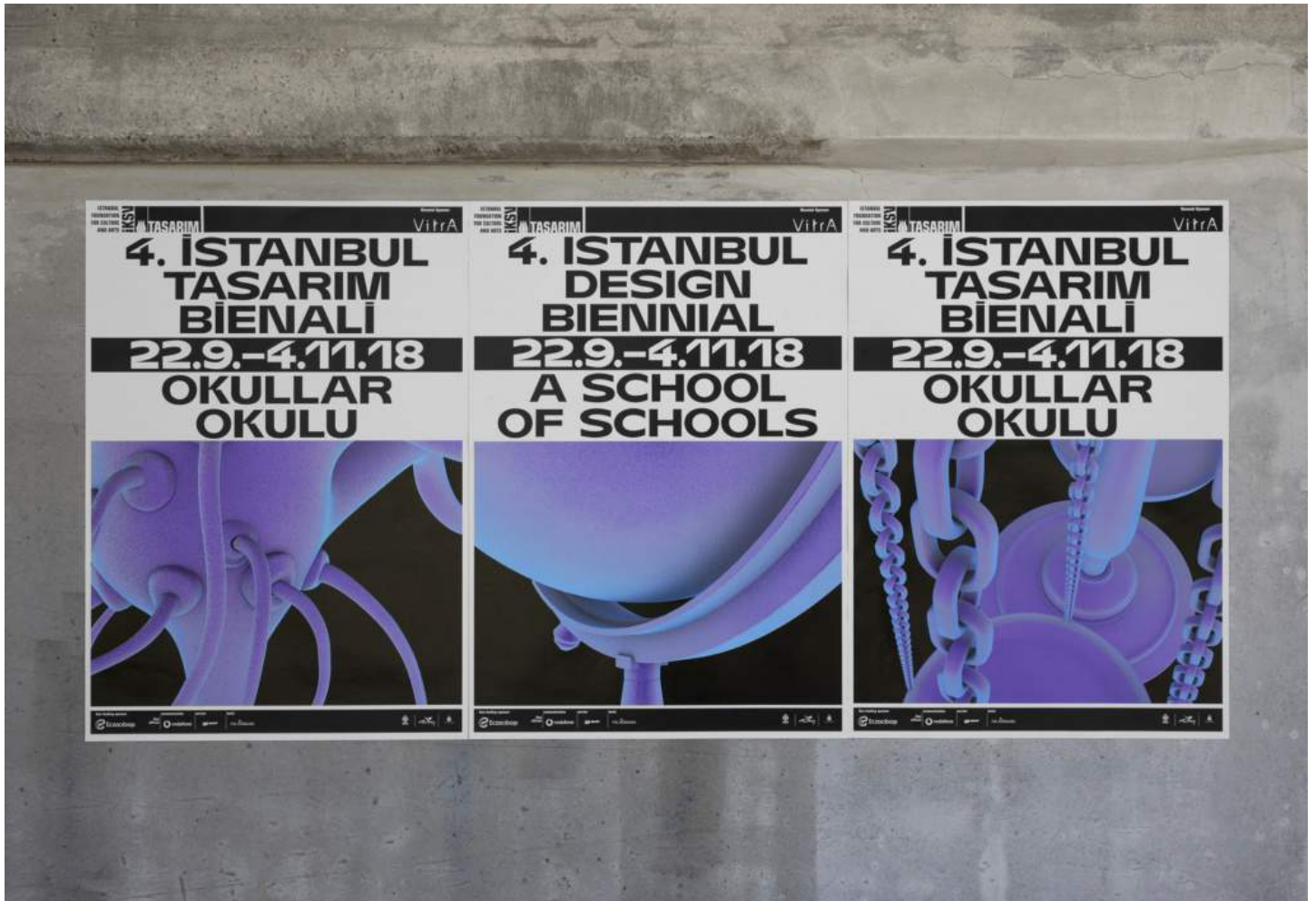
**A Bienal de Design de Istambul tentou mostrar como se faz inovação num local histórico. Capital dos impérios Bizantino e Otomano, Istambul é ponto de encontro de diferentes culturas. A história e a geografia transformaram Istambul numa cidade cosmopolita.**



## DESIGN ON THE STREET

## The Istanbul Design Biennial explores safe spaces vs. spaces of security

By TULAY ATAK • November 1, 2018



The 4th Istanbul Design Biennial will run through November 4 (Courtesy the Istanbul Design Biennial)

Unlike the previous Istanbul design biennials, which were located in the Galata Greek School, [the current one](#) is distributed in different galleries along a pedestrian corridor of the city. This was a curatorial decision and raises the question: what are spaces of education and how do they relate to other spaces? To put it more broadly: how are institutional spaces defined? What are their boundaries and how do they relate to what is outside them—recurring questions that gain special attention today due to the decline of public space and the privatization of institutions.

Jan Boelen, the biennial’s curator, repeated the phrase “safe spaces” during his introductory talk, a phrase that resonates strongly. But what is a safe space? Of course, security checks are always there, at the entrance to every gallery space of the Biennial. But there is a different premise in distributing the spaces of the biennial along the most populated pedestrian corridor of Istanbul. One can consider this distributed network in contrast to an example from New York: the recently completed Fulton Street Subway station in Manhattan brings together different subway lines and facilitates the control of a transit space. Its beautiful dome also embodies the kind of invisible centralization belonging to a state of security and control.

Safe space, though, is not the same as space of security and control. Indeed, this is why the spaces of the biennial are distributed throughout a main pedestrian street in Istanbul, corresponding to the vision of an institution that is networked and additive. Each location is different and has different characteristics. The galleries themselves are very different, some in basements turned in on themselves and some with panoramic views of the city. Some of the exhibitions are co-curated and reflect very different sensibilities. In locations that don't reproduce each other, there is diversity and difference.



Installation view of Ebru Kurbak's *Infrequently Asked Questions* (Kayhan Kaygusuz/Courtesy the Istanbul Design Biennial)

If one contrast could be established with traditional institutions, another one could be made with movements that aim to do away with institutions altogether. “Deinstitutionalization,” a diverse movement across Europe in the 1960s, was a critique of the way institutions produced hierarchies and reproduced subjectivity. Often, critique began by challenging the boundaries of institutions, for example [by dismantling the clear cut borders of a hospital](#). What we see in the biennial, though, is not deinstitutionalization: the art gallery is very much still a gallery. The question is, rather, how boundaries become permeable and institutions avoid doctrines. One answer may be through the structure of networks that connect things and people but do not override them. Hierarchies are established, but they are temporary. One sees this sensibility for example in Ebru Kurbak's *Infrequently Asked Questions*, a work that involves refugee women who are asked which skills they could teach to the women in the society where they arrive at, and in Judith Seng's *School of Fluid Measures*, which underscores the relational and performative aspects of measurements and values.



Installation view of Judith Seng's *School of Fluid Measures* (Kayhan Kaygusuz/Courtesy the Istanbul Design Biennial)

We can be going through spaces of security forever but unremitting surveillance doesn't make spaces safe. It creates ceaseless records of what we do, where we go, what we buy, but not necessarily how we live and die. Education, if it is to return to its core, needs safe spaces more than security. Safety is more physical and elementary, but also more conceptual. It is about having the space to think and be different, and about being able to dissent and at the same time, cooperate. It's about vulnerability as much as strength, and about being able to fail, as this is the only way to learn. Indeed, failure is one of the best things one can see in a design context, and it is very much part of the process.

Rather than emphasizing creative thinking that has by now become [a technique employed by corporations in the form of brainstorming](#), the biennial asks us if we can learn differently. The move between different galleries and the urban space is critical for this kind of learning. Mark Wigley said in one of the roundtables that perhaps we need design to deal with reality—reality without design is too brutal and we need design's optimism. In the 4th Istanbul Biennial, *A School of Schools*, the optimism of design is the possibility to learn differently.

# Art World News Today

BY BLOUIN ARTINFO | NOVEMBER 01, 2018



4th Istanbul Design Biennial  
(Photo by: Ilgin Erarslan Yanmaz)

Among the top visual arts headlines today: Chilean-born artist [Alfredo Jaar](/artists/5654-alfredo-jaar) (/artists/5654-alfredo-jaar) has been named the winner of the 11th Hiroshima Art Prize; a phallic shaped sculpture has been installed in the center of Reykjavik, Iceland, drawing mixed reviews; the 4th Istanbul Design Biennial comes to an end on November 4; the Assyrian Relief of a Winged Genius, offered by Christie's has sold for \$31 million; and Art Basel Hong Kong announces its 2019 gallery line-up.

## [Alfredo Jaar](/artists/5654-alfredo-jaar) (/artists/5654-alfredo-jaar) Wins 11th Hiroshima Art Prize

Chilean-born artist [Alfredo Jaar](/artists/5654-alfredo-jaar) (/artists/5654-alfredo-jaar) has been named the winner of the [11th Hiroshima Art Prize](https://www.hiroshima-moca.jp/en/hiroshima-art-prize/) (https://www.hiroshima-moca.jp/en/hiroshima-art-prize/). Established by the City of Hiroshima in 1989, it is awarded once every three years and recognizes “the achievements of artists who have contributed to the peace of humanity in the field of Contemporary Art, and through Contemporary art aims to appeal to a wider world, and the spread of the ‘Spirit of Hiroshima,’ which seeks everlasting world peace,” the press statement says. Jaar was part of the memorial exhibition “After Hiroshima,” held at the Hiroshima City Museum of Contemporary Art in 1995. It

commemorated the 50th anniversary of the atomic bombing. The 11th Hiroshima Art Prize Award Ceremony and Commemorative Exhibition will take place at the Hiroshima City Museum of Contemporary Art in Summer-Fall 2020.

### **Floating Phallic Shaped Sculpture Installed in Reykjavik**

A phallic shaped floating sculpture “little mer-sausage,” has been installed in Reykjavik, Iceland, reports [The Art Newspaper](https://www.theartnewspaper.com/news/phallic-shaped-sculpture-erected-in-reykjavik) (<https://www.theartnewspaper.com/news/phallic-shaped-sculpture-erected-in-reykjavik>). It is located in Lake Tjornin, which happens to be in the middle of the Icelandic capital. The sculpture has been created by Icelandic artist Steinunn Gunnlaugsdottir as a response to the centenary year of Iceland’s independence from Denmark. “Litla Hafpulsan,’ (2018), a large pink sculpture resembling a hot dog sausage with an elegant fish’s tail, was erected as part of the city’s Cycle festival of music and art,” the website states. The sculpture has garnered mixed reviews from the public. While some cheered on as the sculpture was unveiled on October 26, others took to social media to point out that it undeniably resembles part of the male anatomy.

### **3000-Year-Old Assyrian Relief Sold for \$31 million at Christie’s**

Amidst the provenance row with connection to the Assyrian relief of a “Winged Genius,” on Wednesday, Christie’s [sold](https://www.christies.com/antiquities-27522.aspx?lid=1&dt=311020180824&saletitle=) (<https://www.christies.com/antiquities-27522.aspx?lid=1&dt=311020180824&saletitle=>) the relief for \$31 million at its antiquities auction held in New York. “The sculpture was estimated at \$10 million, but went on to shatter the previous world record for Assyrian art,” reports [CNN](https://edition.cnn.com/style/article/assyrian-relief-panel/index.html) (<https://edition.cnn.com/style/article/assyrian-relief-panel/index.html>). In the days leading up to the sale, the Iraqi Ministry of Culture wanted the panel to be returned to the country. The statement issued by the auction house says, “while Christie’s is sensitive to claims for restitution by source countries of cultural property, the ‘Winged Genius’ relief is an example of the long-standing and legitimate market for works of art of the ancient world, which have been collected for centuries and have had a profound effect on the development of Western culture.”

### **Art Basel Hong Kong Announces Gallery List for 2019**

Art Basel Hong Kong has announced its gallery line-up for 2019 today. The list consists of 242 leading galleries from 36 countries and territories selected for its 7th edition. The press statement states, “From 36 countries and territories across Asia, Europe, North and South America, the Middle East, and Africa, the exhibitors will present Modern and Contemporary works of the highest quality by emerging and established artists.” 21 new names have been added to the gallery list for the first time, among which nine have played a definitive role in influencing the art scenes in Europe and the United States over the past decades including Galerie Greta Meert from Belgium; Galerie Barbel Grasslin, and Galerie Max Hetzler from Germany; and Lühring Augustine, Matthew Marks Gallery, and Richard Nagy Ltd, among others. Art Basel Hong Kong takes place from March 29 to March 31, 2019, at the Hong Kong Convention and Exhibition Centre (HKCEC).

### **4th Istanbul Design Biennial Closes on November 4**

The [4th Istanbul Design Biennial](http://aschoolofschools.iksv.org/) (<http://aschoolofschools.iksv.org/>) titled “A School of Schools” is coming to an end on November 4. It has brought together more than 200 multi-disciplinary practitioners from around the world. Organized by the Istanbul Foundation for Culture and Arts (İKSVA), the Biennial has transformed Istanbul’s Beyoğlu district, focusing on six of the city’s most iconic cultural institutions — Akbank Sanat, Yapı Kredi Cultural Centre,

Arter, Pera Museum, SALT Galata, and Studio-X Istanbul. Since its September 22 opening, more than 150,000 visitors have experienced the biennial. The public program will conclude with the “Housing the Human” symposium and the “Design as an Attitude” presentation, both taking place at Yapı Kredi Cultural Centre.

<http://www.blouinartinfo.com/> (<http://www.blouinartinfo.com/>)

Founder: [Louise Blouin](http://www.blouinartinfo.com/artists/louise-blouin--2953510) (<http://www.blouinartinfo.com/artists/louise-blouin--2953510>)

# [ פורטפוליו ]



ג'ודית סנג, מתוך הביאנלה לעיצוב של איסטנבול. צילומים: Kayhan Kaygusuz / מ"ל

עיצוב תרבות

יובל סער/יום רביעי, 31 באוקטובר 2018



## איסטנבול 2018: בית ספר של בתי ספר

"התשובות שאנו זקוקים להן כדי להתמודד עם תחושת המשבר המתמדת של העולם, אינן נענות על ידי מודלים קיימים", אומר יאן בולן, אוצר הביאנלה הרביעית לעיצוב של איסטנבול, שתניעל בשבוע הבא

בדרך מהמוקד הראשון של הביאנלה לעיצוב באיסטנבול, שאלתי את המדריכה שהעבירה לי את הסיור אם היא מעצבת ומה היא למדה. זה היה אחרי כמעט שעה שבה היא סיפרה לי על הביאנלה ועל הפרויקטים שמתחפיים בה, וגילתה בקיאות מרשימה ביותר על המעצבים, על מה שמניע אותם ועל הקונטקסט שבו הם פועלים. כשהיא ענתה שהיא לא מעצבת, שהיא לא למדה עיצוב, ומה שהיא כן למדה היה מדעי המדינה, הופתעתי. לא ציפיתי לתשובה הזו. ואז חשבתי רגע, והבנתי כמה זה הגיוני שדווקא מישהי מחוץ לעולם העיצוב, שמגיע מרקע של מדעי המדינה, תספר על הביאנלה.

זה היה הרגע שבו הבנתי משהו עקרוני על הביאנלה הרביעית לעיצוב של איסטנבול, שנפתחה בסוף ספטמבר ושתניעל בשבוע הבא ב-4 בנובמבר: שזה לא עוד פסטיבל עיצוב שמציג עיצוב מסחרי של רהיטים ואביזרים משלימים; שזה לא עוד שבוע עיצוב שמציג בין השאר פרויקטים קונספטואליים; ושזה גם לא עוד שבוע עיצוב שנותן דגש על מעצבים מקומיים ועל הפרקטיקה שלהם. יש אוצר – יאן בולן, ראש התכנית לתואר שני בעיצוב חברתי באקדמיה לעיצוב של איינדהובן; יש תמה ומחקר; ואפילו יש שם מתחכם: "בית ספר של בתי ספר" ([A School of Schools](#)).



### יותר שאלות מתשובות

יותר מ־200 משתתפים רחבי העולם משתתפים בביאנלה: מעצבים, אדריכלים, אמנים, תיאורטיקנים ועוד. במשך שישה שבועות הם מציגים את עבודותיהם בשישה מהמוסדות התרבותיים האיקוניים ביותר בעיר, באזור ביוגלו ובסמוך למדרחוב איסתקאלאל המפורסם. אלה הפכו ל"בתי ספר" שבהם נבדקים רעיונות חדשים ביחס לתפקידו הרחב של עיצוב בתרבות העכשווית.

"ביקשנו ללכת מעבר למשמעות המסורתית של בית ספר כמוסד", מסביר בולן בטקסט הביאנלה. "כל דבר וכל מקום הוא בית ספר, וכל אינטראקציה שיש לנו עם עיצוב היא פדגוגית. 99 שנים לאחר הבאוהאוס, דיסציפלינת העיצוב והעולם הם מקומות שונים מאוד, בעוד החינוך לעיצוב נשאר בעיקרו אותו דבר. בית הספר לבתי ספר מעודד יצירתיות, שיתוף פעולה וקשרים חברתיים. ברצוננו לפתוח בדיון בנושא עיצוב, חינוך והוראת עיצוב. ברצוננו להעלות יותר שאלות מלכת תשובות".

דבריו של בולן מתקשרים למשנה הפדגוגית שלו, שעליה הוא [סיפר לפורטופוליו](#) לפני שנתיים כשביקר בארץ. "אנחנו צריכים לחשוב מחדש על הדרך שבה אנחנו מארגנים את חיי היום־יום שלנו, את הדרך שבה אנחנו מעצבים את הכלכלה, את הדמוקרטיה וכן הלאה. אנחנו לא יכולים להתבסס על אותן הנחות שהתבססנו עליהן בעבר. אנחנו צריכים לפתח כלים חדשים ולהבין שהסטטוס קוו השתנה: איך מלמדים עיצוב? מה המשמעות של חינוך לעיצוב במאה ה־21? ואיך משלבים בין הצורך ללמוד וללמד, לבין ההכרח לנסות לשכוח את מה שלמדנו ולהיפטר מהנחות מוקדמות?".

בעת הוא מוסיף ש"התשובות שאנו זקוקים להן כדי להתמודד עם תחושת המשבר המתמדת של העולם, אינן נענות על ידי מודלים קיימים. אנחנו צריכים רעיונות חדשים וידע כדי להתמודד עם המורכבות הנוכחית. ועל ידי פיזור מוקדי הביאנלה לאורך מסלול הליכה של שלושה קילומטרים, היא מדגישה את מה שכולנו יודעים באופן אינטואיטיבי: למידה אינה מוגבלת לבניין אחד, בזמנים שנקבעו מראש, באמצעות אינטראקציות שנקבעו מראש.

"רעיונות חדשים קורים בכל מקום, בכל עת. אנחנו רוכשים ידע ממשפחה, מחברים, משכנים ומזרים. אנחנו מתחכנים על ידי הסביבה הבנויה שלנו, ובעזרת הכלים שאנחנו רוכשים אנחנו מנווטים בה. הביאנלה חורגת מהפתרונות הפרגמטיים המוכרים כדי לבסס רעיונות חדשים שיכולים להטיל ספק ולעורר סקרנות".





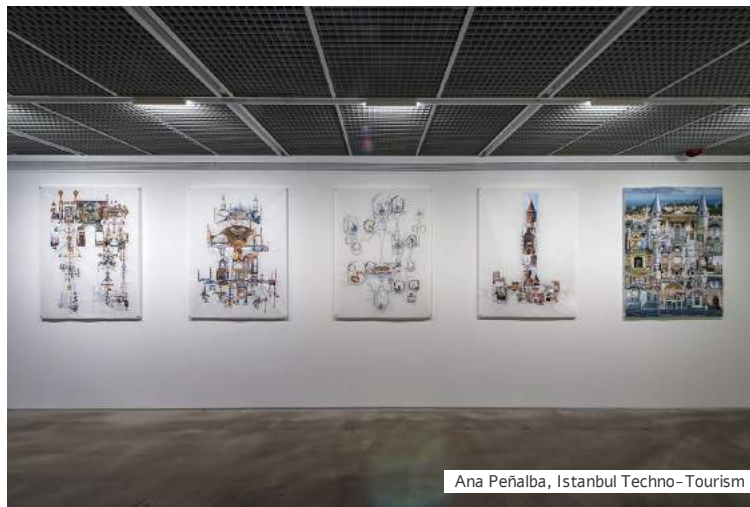
Pinar Yoldaş, Genetically Modified Generation – Designer Babies

### מעניין או יפה?

רגע לפני ששאלתי את המדריכה מה היא למדה, חשבתי שמה שיש לי להגיד בינתיים על מה שראיתי הוא שזה היה "מעניין". וניסיתי לחשוב האם מעניין זה טוב או לא. זה היה אחרי המוקד הראשון שהוצגו בו פרויקטים מורכבים של הדפסות תלת-ממד עם טקסטים ארוכים שליוו אותם. לא היה בהם את הריגוש הוויזואלי. הם לא היו יפים.

בסוף הסיור, אחרי כמה שעות, התחושה כבר הייתה אחרת. אל המעניין הצטרף גם היפה, ולפרקים גם המרגש. אולם, אם לחזור לדבריו של בולן, קשה לי להגיד שהשתכנעתי מהטקסט האוצרותי, והייתה לי תחושה שיש משהו אקלקטי מדי בפרויקטים, שלא תמיד ברור למה דווקא הם נבחרו לבית הספר של בתי הספר, ושיש בהם איזשהו שיח פנימי מדי, שמתקשה לפרוץ לקהל הרחב.

ובכל זאת, בחרתי שמונה פרויקטים שנשארו איתי גם אחרי שחזרתי לארץ. פרויקטים, שגם אם לקח לי זמן לצלול לתוכם, המשותף להם הוא שהם גם מצליחים לתפוס את העין וגם מצליחים לעורר מחשבה על עיצוב, על תפקידם של מעצבים בעידן הנוכחי, ועל האופן שבו השאלות שמעלה בולן ממשיכות להדהד גם אחרי שהביאנלה תינעל.



Ana Peñalba, Istanbul Techno-Tourism

## Istanbul Techno-Tourism

Ana Peñalba

מה לימוד של האופן שבו המבנים האיקוניים של איסטנבול מופיעים ברשתות החברתיות יכול לגלות על טבעם, מעבר לאדריכלות הפיזית שלהם? עיצוב חפצים ומבנים הפך מסובך עוד יותר כתוצאה מהגלובליזציה, הפרגמטציה ועודף המידע. תופעת הפוסט־אמת משפיעה לא רק על הגבולות החברתיים־פוליטיים של הערים שלנו, אלא גם על האופן שבו אנו תופסים את הסביבה הפיזית. הזהות של מבנים שתוכננו כדי להופיע בצורה הטובה ביותר באינסטגרם, הפכה להיות תוצר של האופן שבו אנו מפיקים מידע בצורה קולקטיבית, והתפיסה החזותית שלהם עוטה על ידי האופן שבו אנו מבצעים מניפולציות למידע שמסתובב באמצעי התקשורת העולמיים.



CMP Office , Open Sesame

## Open Sesame

CMP Office – Charlotte-Maëva Perret

בהתבסס על מערכת יחסים אלגורית בין הפולקלור הסורי הקדום לענקית הקמעונאות הדיגיטלית Alibaba.com, הפרויקט הוא מיצב מדיטטיבי שמציע מרחב להרהור על האופן שבו חברות ענק יכולות ליצור קהילות, לעצב אובייקטים ולייצר תרבויות. דרך הגיתם של מפעלי הסבון של חאלב, בעלי מלאכה המתמחים בעור שמזייפים תיקים מפוארים, ורובלי רחוב שמחפשים פרנסה ברחובות של בירות אירופיות, הפרויקט חוקר את מחזורי הייצור של העולם החדש חסר־הסדר, את ההשפעה של תהליכים גלובליים על האזרח היחיד, ואת היכולת של צרכנים ליצור שינוי בקנה מידה גדול.



Navine G. Khan-Dossos, The School Of Earthquake Diplomacy



## The School Of Earthquake Diplomacy

Navine G. Khan-Dossos

רעידות האדמה של 1999 ביוון ובטורקיה היוו נקודת מפתח במישור הפוליטי והגיאולוגי היס-תיכוני. הפרויקט מבקש לעסוק בזכרונות הרבים שיש לתושבי שתי המדינות מאותה שנה, באמצעות סדרה של סדנאות שהתקיימו באזונה ובאיסטנבול. המשתתפים יצרו יחד ציורים שמזכירים את מוקדי הרעש של רעידות האדמה, מרובדים בדפוסים ובסמלים שמחיים את השיח החברתי, הכלכלי והפוליטי בין שתי המדינות. כיצד זכרונות הופכים לחלק ממרקם החיים היומיומיים, משפיעים על האופן שבו אנו נעים ומתייחסים לערים, למדינות ולכל אחת מהן?



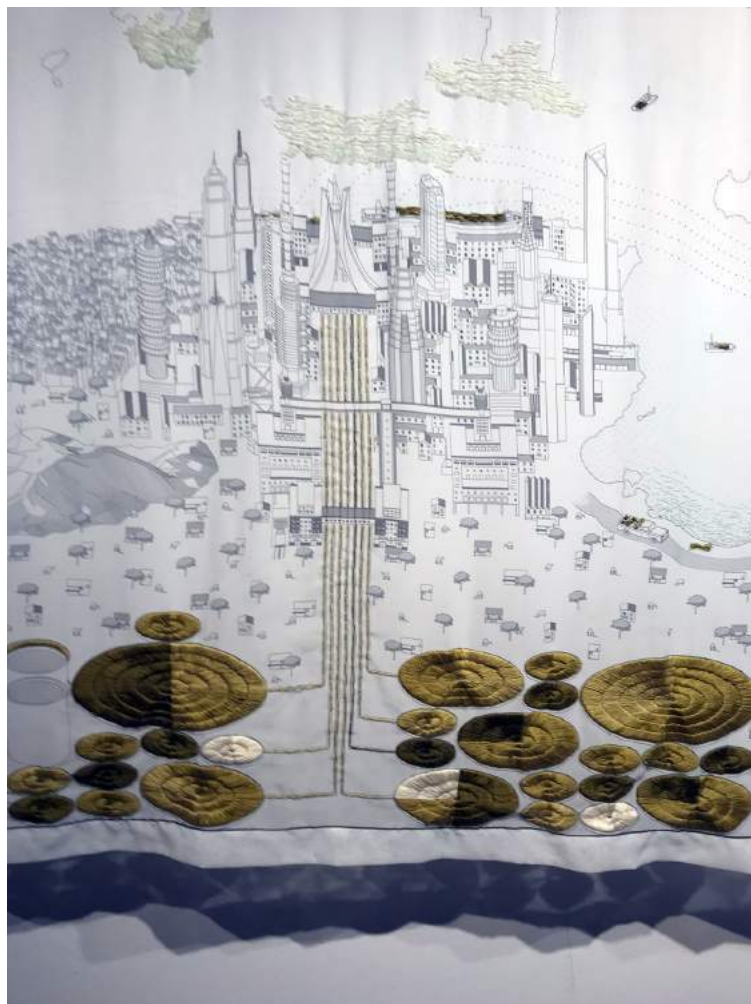
## Blooming Algae

Atelier Luma Algae Lab

הפרויקט משלב עיצוב וביולוגיה כדי לחקור את הפוטנציאל של גידול אצות, ואיך הוא יכול להיות משולב עם ביופולימרים (פולימרים שנוצרים על ידי אורגניזמים) שיכולים להחליף את יצור הפלסטיק שמבוסס על נפט. בתוצרים נעשה שימוש בהדפסת תלת־ממד של ביופולימרים מאצות לכדי אבות טיפוס של פריטים מקומיים. בהסתמך על היסטוריה תרבותית שמשלבת בין צרפת לטורקיה, מתגלה אסתטיקה היברידית, מסורתית־עכשווית, קראפט־דיגיטלית, שמעוררת את הצופה להיפרד מהנחות מוקדמות בכל הקשור להערכה של חומרים ושל טכניקות יצור.



New South, If Algae Mattered



### ...If Algae Mattered

#### New South

כיצד הפוטנציאל של אצות כדלק ביולוגי, מזון ודשנים יכול לעצב מחדש את הכלכלה היס-תיכונית? הפרויקט מציג קרטוגרפיה היפותטית של עתיד לא־רחוק־מדי, שבו מציאות כלכלית ופוליטית מרכזת מחדש מוקדי כוח ובריתות, הדינמיקה ההגמונית בין צפון לדרום מסתדרת מחדש, ומניעה מחדש טריטוריות מדיניות שלכאורה לא ניתנות לשינוי. בה בעת, באמצעות חוטים שנוצרו מאצות, הרקמה של המפה מציעה לבחון את ההשלכות הגיאורפולטיטיות של הפיכת האצות לחומר יקר, ולשאול כיצד תפיסה מגדרית של עבודה יכולה להגדיר מחדש את הערך של חומרים ושל ידע.



Pinar Yoldaş, Genetically Modified Generation – Designer Babies

## Genetically Modified Generation – Designer Babies

Pinar Yoldaş

בעידן שבו עיצוב גנטי מתאפשר, הפריקט שואל האם השאיפות שלנו לשינוי גופני ונפשי הן אוניברסליות או שהן מושפעות מרקע תרבותי? תשע דמויות – אחת לכל אחת מתשעת חודשי ההריון – מבטאות כל אחת קבוצה של תכונות רצויות וביניהן יופי, כושר, אמפתיה, זיכרון, אריכות ימים ועושר. האם השאיפות האלה הן טבעיות או נרכשות? גנטיות או נלמדות? האסתטיקה הביור-ביקורתית והטכנו-פמיניסטית שנוצרת בפריקט משבשת את הנרטיב השולט של המיינסטרים, ובמקום לרצות לשמור על הקיים גורמת לנו לרצות בשינוי ובפיתוח עצמי.



Judith Seng, Acting Things VII – School Of Fluid Measures

## Acting Things VII – School Of Fluid Measures

Judith Seng

למידה צריכה להתבסס פחות על ידיעה או שינון, אלא על הבנה איך משהו משתנה ביחס למשהו אחר, אומרת ג'ודית סנג. אובייקטים, מספרים וערכים שעל ידי סטנדרטים אוניברסליים הפכו לקבועים ומקובלים, "הומסו" באמצעות אינטראקציות שהשאירו עקבות צבעוניות בחול. התוצאה היא 18 "מפגשי מדידה"

שמזמינים את המשתתפים לנהל משא ומתן על ערכים ונורמות חברתיות, כשהדפוסים שמתגלים הם ביטוי למחקר של נדילות של משמעויות, כשכל צבע מייצג ערך אחר במשאב לדיון, להפצה ולמיזוג של צבעים ושל ערכים חדשים.



Mark Henning, A Body of Trust

## A Body of Trust

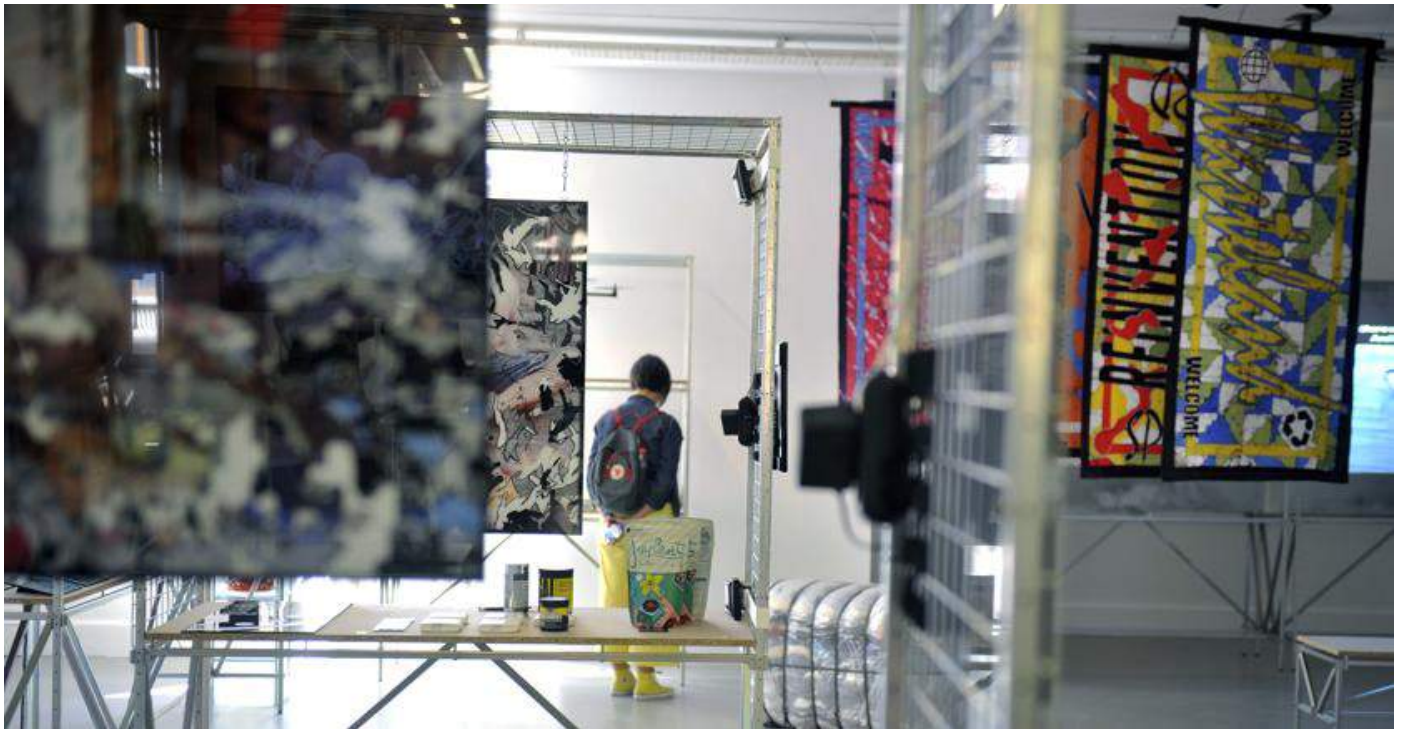
Mark Henning

מושג האמון המופשט, ולעתים הבלתי־מוחשי, נחקר בפרויקט באמצעות תצורות משחקיות ונרטיבים פתוחים שבאילם לידי ביטוי בטקסטיל ובצילום. הגוף משמש אותנו לעתים קרובות כ"מכשיר" למדידת אמון: אנחנו קוראים את הגוף דרך הסטנדרטים והנורמות שאנו רגילים אליהם, ורוכשים אמון באמצעות השוואה בין מה שנגלה לעין. כך מעלה הפרויט שאלות כמו האם אנחנו יכולים להסתפק בפנים אנושיות כדי לקבוע זהות ולרכוש אמון? ובעקבות העלייה בשימוש באינטליגנציה מלאכותית, מה החשיבות של יצוג אנושי בפיתוח אמון?

LA SFIDA DELLA BIENNALE DI ISTANBUL

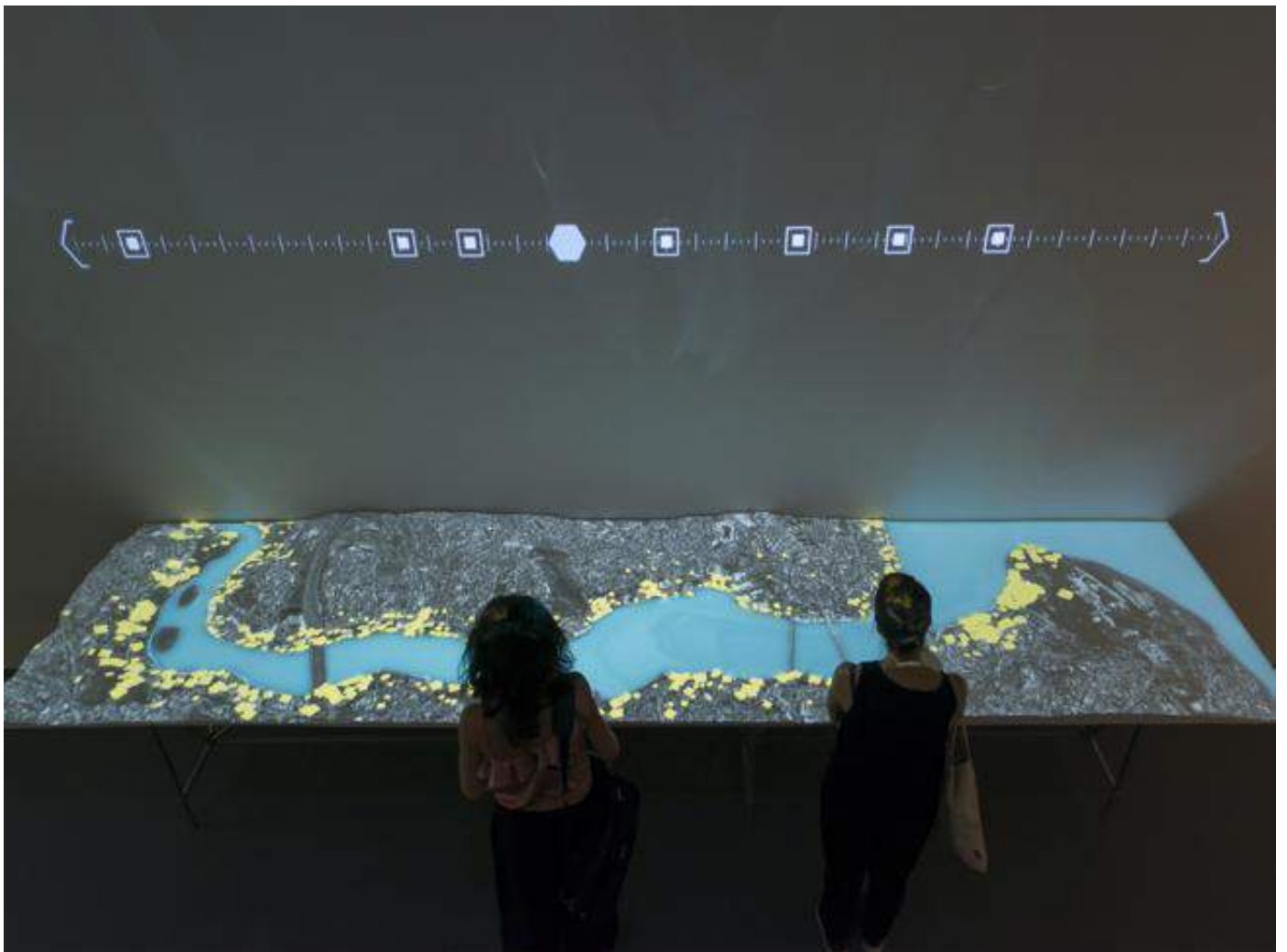
## PERCHÉ IL DESIGN SODDISFA SEMPRE PIÙ I CITTADINI E NON I CLIENTI

-DI MARCO SAMMICHELI | 31 ottobre 2018



**L**a quarta edizione della Biennale di design di Istanbul chiude domenica 4 novembre. Questa edizione è stata dedicata al tema della formazione e in particolare a come l'insegnamento della cultura progettuale sia da estendere a un più vasto processo creativo che coinvolga istituzioni e comunità oltre a scuole e università. L'obiettivo di "A School of Schools" – questo il titolo della manifestazione curata da Jan Boelen con Vera Sacchetti e Nadine Botha – era quello di proporre o presentare lavori di designer, artisti, studenti e professori tesi alla soluzione di problemi riguardanti cittadini e non più clienti. È infatti diventato vitale nel dibattito culturale di una società contemporanea minacciata da molteplici paure assegnare al design il compito, o quanto meno il tentativo, di favorire comportamenti che includano le dimensioni del servizio, della rigenerazione urbana, della sostenibilità ambientale, della collaborazione fra mondi per interrompere processi di decadimento e rottura apparentemente irreversibili.





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Un obiettivo tanto nobile quanto ambizioso per una biennale ma anche per la disciplina stessa del design che per statuto si alimenta di contributi e per necessità vive di sconfinamenti. In sei sedi sparse tra i quartieri centrali della metropoli turca i curatori hanno allestito mostre interpretabili come scuole informali. Qui il visitatore poteva incontrare e rivivere diverse esperienze: da quelle legate all'interazione uomo macchina come motore di innovazione, a ricerche su possibili paradigmi di crescita sganciati da logiche economiche correnti e connesse a modalità partecipate, a riflessioni su unità di misura che propongono nuovi concetti di standard e obsolescenza, per passare infine a possibilità di manipolare il tempo tali da incoraggiare lentezza e benessere fino a favorire pratiche di vita condivisa in cui la trasmissione di conoscenza avvenga attraverso azioni quotidiane.



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La dimensione politica del design come agente di trasformazione sociale sembra essere diventato un tema che istruisce azioni più che immaginare prodotti e sistemi. Non c'è mostra, biennale o programma formativo che non includa o addirittura fomenti una forma di attivismo sociale basato su pratiche e ricerche dove grafica, prodotto, distribuzione, packaging, moda o servizi siano strumento e messaggio, pretesto e provocazione.



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Quella di Istanbul è un'iniziativa che giunge in contemporanea con importanti azioni-esposizioni che di recente si sono viste alla Biennale di Londra, al Vitra Design Museum di Weil am Rhein, alla mostra Reciprocity di Liegi, al festival Design City di Lussemburgo e che presto riguarderà anche Milano con la XXII Triennale Internazionale. Le biennali, i festival, le design week hanno storicamente posto delle domande, introdotto temi e approfondito ricerche. Oggi tornano a riflettere su temi di stringente attualità politica. Speriamo che questa attenzione non sia interpretata come un trend da cavalcare o come un immaginario da sfruttare. Se questo accadesse il design avrebbe perso un'occasione di redenzione da quel mondo di merci e scambi che sebbene lo abbia generato lo ha poi portato a una profonda crisi identitaria. Il design come balsamo di innovazione è a un banco di prova. Se si tradirà l'etica necessaria dell'ecologia, della convivenza, dell'inclusività il design avrà perso la guerra, non una battaglia.

## 4TH ISTANBUL DESIGN BIENNIAL PRESENTS A VIBRANT SERIES OF MULTI-FORMAT EVENTS IN ITS FINAL DAYS

By IBA Office Posted October 28, 2018 In Member News



Pera Muzesi. Photo by Kayhan Kaygusuz. Image courtesy of Istanbul Design Biennial.

### 4th Istanbul Design Biennial

#### *A School of Schools*

September 22 – November 11, 2018

<http://aschoolofschools.iksv.org>

The 4th Istanbul Design Biennial, titled *A School of Schools* and curated by **Jan Boelen** with associate curators **Nadine Botha** and **Vera Sacchetti**, enters its final days, during which it will host a series of intriguing public events.

Organised by the **Istanbul Foundation for Culture and Arts (İKSV)** and sponsored by **VitrA**, the biennial has brought together projects by more than 200 interdisciplinary practitioners from across the globe in six of the city's most iconic cultural institutions in the Beyoğlu district – **Akbank Sanat**, **Yapı Kredi Culture Centre**, **Arter**, **Pera Museum**, **SALT Galata**, and **Studio-X Istanbul**.

Alongside the six-week-long exhibition, *A School of Schools* has presented an ambitious **public programme** featuring 146 events designed to expand learning beyond the walls of the classroom, taking it into the streets, and sharing it with the city.

Multidisciplinary practitioners including designers, architects, artists and scholars are pooling their expertise to explore the many dimensions of design as learning and learning as design.

The public programme will conclude with the *Housing the Human* symposium and the *Design as an Attitude* presentation, both taking place at **Yapı Kredi Culture Centre**. The result of an interdisciplinary collaboration between five European institutions and organisations over the course of a year, the *Housing the Human* symposium, which will take place on 2 November, will feature sessions moderated by experts from the fields of architecture, art, science, and technology, exploring what might it mean to house the human – today and in the future. On 3 November, award-winning design critic and author **Alice Rawsthorn** will talk about her latest book, *Design as an Attitude*. Conceived as a guide to contemporary design, *Design as an Attitude* demystifies the field by exploring the most dynamic developments in design, and assessing their impact on humanity.

Other highlights of the last two weeks of the biennial include the workshop ***Design Fault Lines*** by design scholar **Livia Rezende**, an enquiry into the fault lines in design practice, discourse and education. Additionally, several international students will be in residency. Their projects include ***Reverse-engineering Economic Mania*** by the **University of Underground**, which investigates colonial trade connections between the Netherlands and Turkey, and the Dutch invention of speculative trade methods; and ***New Grounds*** by **Ineke Hans** with students from **University of the Arts Berlin**, which delves into the products, projects, strategies and services our society needs to flourish now and in the near future.

The programme will continue with presentations and talks including a lively **E-Number bingo** and the **Sweet Creativity** interactive talk by **Eat Art Collective**; a presentation of the book ***Global Tools: 1973-1975***, edited by **Valerio Borghuovo** and **Silvia Franceschini**; and a **Blockchain Seminar and Workshop** by **Burak Arıkan**, who will explore how encrypted communication has evolved.

Further details about these events can be found on the 4th Istanbul Design Biennial: *A School of Schools* website and the biennial's social media platforms. The biennial exhibitions, which will be open **until 4 November**, can be visited with "Sesli Rehber," a mobile application that also features an audio-guide in English. The app is available to download free from Google Play and the Apple App Store.

## INTERVIEW

**Jan Boelen: "Est et Ouest ne forment plus qu'un"**

25 octobre 2018 18:27



À l'école des fluides, le sable et les couleurs de Judith Seng représentent des valeurs comme la liberté et la collectivité. ©KAMIL ONEMCI

**À la 4e Biennale du design d'Istanbul, le Belge Jan Boelen réinvente la façon de penser le design, dans un monde en pleins bouleversements. "C'est un nouveau Bauhaus, une nouvelle utopie", dit-il.**

**D**es tables et des bancs, des cours de cuisine, des conversations au bar, du yoga, une radio, des films... À la [4e Biennale du design d'Istanbul](#), qui court jusqu'au 4 novembre, il y a mille et une manières d'apprendre. C'est le but de son très touche-à-tout de curateur, le Belge Jan Boelen, directeur artistique de Z33, la Maison de l'art contemporain de Hasselt, mais aussi d'Atelier LUMA, laboratoire expérimental du design d'Arles. Il est également à la tête du Département de design social de l'Académie du design d'Eindhoven, aux Pays-Bas. Près d'un siècle après la révolution du Bauhaus, Jan Boelen réinvente la façon de penser le design, dans un monde en pleins bouleversements.

#### **Pourquoi avoir relevé ce défi d'être le commissaire de la 4e Biennale du design d'Istanbul?**

D'abord, parce que c'est une biennale prestigieuse sur le plan international. J'admire beaucoup mes prédécesseurs à cette fonction. Ensuite, parce que la Turquie est à un moment critique sur les plans politique et économique. C'est comme si tous les problèmes du monde s'y concentraient dans une sorte de tourbillon. Enfin, je m'intéresse à la question de l'évolution de l'éducation. Aux États-Unis, la dette des étudiants a quadruplé en dix ans. Il y a une marchandisation de l'éducation qui tue les générations futures. Quelles en seront les conséquences pour l'enseignement du design, qui façonne le monde de demain? Je voulais m'intéresser à ces questions.

#### **Vous dites que le design doit s'adapter à un monde en changement. Quelle est votre définition du design aujourd'hui?**

Chaque participant à cette biennale a sans doute une définition différente. C'est sans doute ça la définition du design à l'heure actuelle: il n'y a plus une seule école, mais plusieurs. C'est pour cela que le titre de la biennale est "A School of Schools", l'école des écoles. Il y a de nombreuses voix, opinions, convictions qui se rencontrent et forment un "bricolage", un réseau de convergences qui crée une nouvelle réalité que nous devons décrypter. C'est une manière de penser qui correspond à notre siècle. C'est un nouveau Bauhaus, une nouvelle utopie.

#### **Comment le design peut-il répondre aux défis de notre temps, comme le changement climatique ou les flux migratoires?**

**"Les designers sont capables d'imaginer des scénarios pour des futurs possibles."**

**JAN BOELEN**  
DIRECTEUR ARTISTIQUE DE Z33

Premièrement, j'espère que le design peut nous apporter des alternatives, des idées que nous n'avons pas encore formulées. Les designers sont capables d'imaginer des scénarios pour des futurs possibles. Deuxièmement, avec cette biennale, nous voulons traiter de sujets globaux et inviter des groupes du monde entier pour en discuter et provoquer de nouvelles rencontres et connexions. À Istanbul, ce thème a pour but de bâtir des ponts plutôt que d'élever des barrières. C'est très important dans un pays comme la Turquie, où une grande partie des citoyens se sent isolée et déconnectée du reste du monde.

#### **Que répondez-vous à ceux qui pensent qu'il faut boycotter la Turquie pour des raisons politiques?**

Ne rien faire est une des façons de réagir face à une réalité. Personnellement, je suis pour une citoyenneté active. Peut-on créer des espaces de liberté où expérimenter de nouvelles règles de gouvernance? Nous avons besoin d'un changement systématique et profond à tous les niveaux sur la façon d'organiser nos sociétés.



Jan Boelen ©doc

### **Prenez-nous par la main. Qu'allons nous découvrir à l'occasion de cette biennale?**

Nous avons six "écoles": l'école de la terre, des échelles, du temps, des courants, de la digestion et de la "déconnaissance". À l'intérieur de chacune, il y a trois types d'espace: un cabinet de curiosités où les travaux de plusieurs designers sont exposés ensemble en une seule et même installation; le deuxième espace fait la place à l'expérience, à l'apprentissage par le corps et les sensations plutôt que par le cerveau; enfin, vous avez la classe traditionnelle avec des ateliers. Une cuisine par exemple, où le savoir de plusieurs générations est transmis.

### **Qu'avez-vous appris personnellement en chapeautant cette biennale?**

J'en retiendrai que la Turquie est un pays extrêmement riche culturellement. On a l'habitude de la réduire à cette opposition binaire entre l'Est et l'Ouest. C'est trop facile. La Turquie est bien plus complexe que ça. D'ailleurs, nous ne devrions plus penser en termes d'Est et d'Ouest. L'Est et l'Ouest ne forment plus qu'un. Nous devrions nous en réjouir.

***Jusqu'au 4/11, à Istanbul: [aschoolofschools.iksv.org](http://aschoolofschools.iksv.org)*** 

## 'A SCHOOL OF SCHOOLS' AT THE 4TH ISTANBUL DESIGN BIENNIAL

HOME » BLOG » 'A SCHOOL OF SCHOOLS' AT THE 4TH ISTANBUL DESIGN BIENNIAL



By Jennifer Hattam Posted 24 October, 2018 In ART

As curator of the 4th Istanbul Design Biennial, Jan Boelen spread his net far and wide, inviting learning-based proposals from architects, scientists, engineers, chefs, craftspeople and activists, in addition to designers. The eclectic, thought-provoking results of his open call are on display at a series of "schools," hosted by some of Istanbul's top cultural institutions, until 4 November. Here are just a few highlights.

**Map Section (Kerim Bayer, 2018) at Akbank Sanat ('Unmaking School')**



Using a custom piece of software to randomly select and crop images, researcher Kerim Bayer turned his collection of 1,300 maps into a beautiful sample book of shapes, lines, and colors — a visual encyclopedia of how cartographers have represented geography.



### **The School of Earthquake Diplomacy (Navine G. Khan-Dossos, 2018) at Arter ('Earth School')**

Evoking the shockwaves of a seismic tremor moving out from its epicenter, two large-scale paintings were co-produced by participants in workshops in Athens and Istanbul based on their memories of the traumatic earthquakes endured by Turkey and Greece in 1999.

**Blooming Algae (Atelier LUMA Algae Lab, 2018) at Arter**

Prototypes of geometric tiles, a shisha pipe, slippers and a communal drinking container hearken back to Ottoman-era designs, but are made with a very modern process: 3-D printing, using microalgae as an ecofriendly, renewable substitute for plastic.



**Acting Things VII - School of Fluid Measures (Judith Seng, 2018) at Pera Museum ('Scales School')**

An interactive installation of piles of colored sand invites participants to reconsider how values, and even numbers and objects, are designated by creating new patterns and hues in collaboration with a partner.



**M.O.T.S. (Juliette Pépin, 2016–17) at Pera Museum**

Designer and researcher Juliette Pépin worked with academics, psychologists and teachers to develop creative educational tools — stamps, memory games, stencils and flash cards — that encourage learning of multiple foreign scripts and languages, including Arabic, Korean, Punjabi and Turkish.

**Google Weaving Stop-Time (Emelie Röndahl and collaborators, 2018) at SALT Galata ('Time School')**

What do you get when you ask 20 artisans from around the world to Google “textile, Turkey, labour” and quickly pick one image search result to hand-weave? The results show a diversity of styles while questioning how information is spread and consumed globally.



**No More Sleep No More (Danilo Correale, 2014–15) at SALT Galata**

A darkened room, a pillow-covered platform and a four-hour video on the theme of sleep invite visitors to take a nap and tap into the creativity of their resting minds.



### **Fugu School (Åbäke, 2018) at Yapi Kredi Kültür Sanat ('Currents School')**

The poisonous fugu fish, a Japanese delicacy, followed the warming currents through the Suez Canal to reach the Mediterranean Sea. Now the graphic-design collective Åbäke proposes following the fish as the basis for a year-long interdisciplinary course of study.



### **Infrequently Asked Questions (Ebru Kurbak, 2015–16) at Yapi Kredi Kültür Sanat**

Turning the tables on perceptions of migrants, artist and designer Ebru Kurbak asked Somali, Afghan and Turkish women in Austria what skills an European migrant would need to learn to cope in their home countries — then illustrated the answers in an array of museum-like display cases.



**Stitching Worlds (Ebru Kurbak, Irene Posch, So Kanno, Hannah Perner-Wilson, Mika Satomi, 2014-18) at Yapi Kredi Kültür Sanat**

Traditionally feminine skills of knitting, weaving, crochet and embroidery are used to reimagine the male-dominated electronics industry through textile-based circuits that actually perform basic computations.





## It's Nice That



### Offshore Studio on its identity concept for the Istanbul Design Biennial

Words by Billie Muraben, Wednesday 24 October 2018

In his introductory statement to the fourth Istanbul Design Biennial, *A School of Schools*, the biennial's curator, Jan Boelen, spoke of his intention to “not present clear solutions, but doubt and curiosity”. Rather than suggesting the form design education of the future may take, or “optimising the system”, he was interested in “questioning the mechanisms”. It's no wonder then, that when seeking out a visual identity for the fair, it was [Offshore Studio](#) who proved the right fit.

The Zurich-based design studio, founded by Isabel Seiffert and Christoph Miller, is renowned for its ability to tackle complex, critical issues relating to design; as well as having the principle of “offshoring” integral to their very identity. Offshore cites the idea of “eluding closed territories and connecting elsewhere” as a core theme, stating that it's: “driven by the aim to explore the remote, unknown and invisible...[and] in doing so, their modes of production become inevitably collaborative, transnational and decentralised, questioning the traditional boundaries of space, time and professions”.

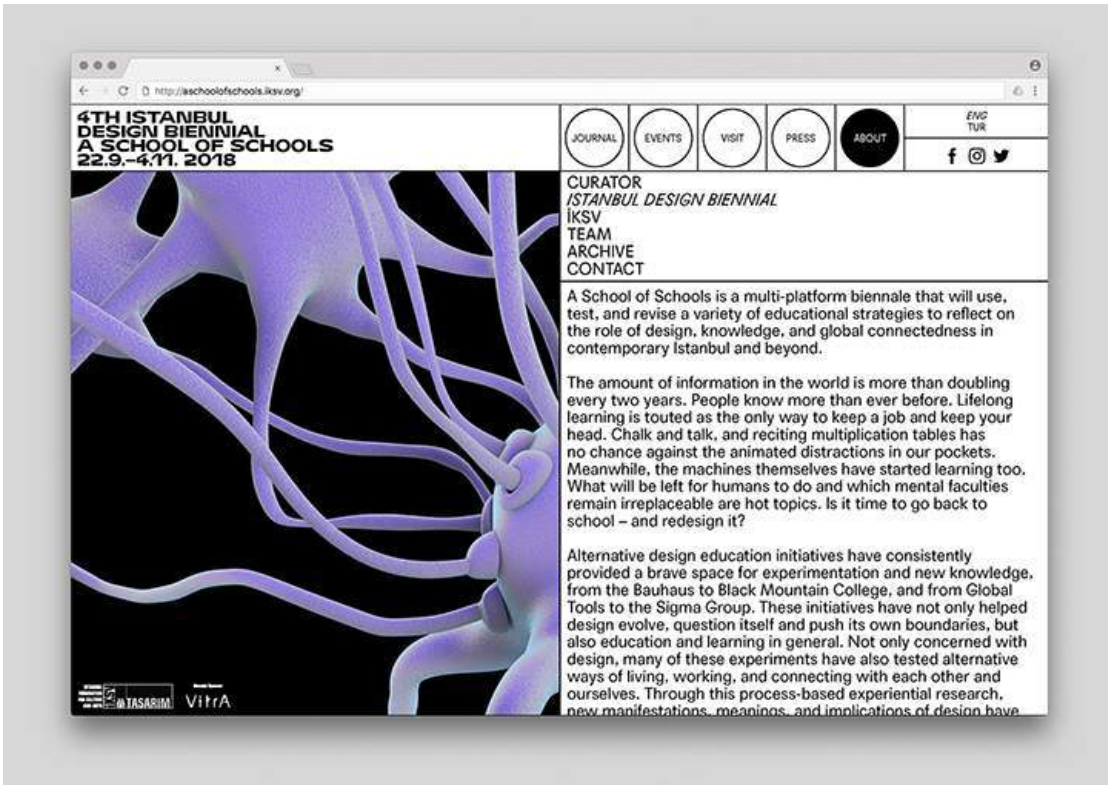
It was in its commission to design the concept for the visual identity of the Istanbul Design Biennial that they really got to test the principle of working in a way that is “collaborative, transnational and decentralised”. Working with designers from the Istanbul Foundation for Culture and Arts, who went on to implement the identity, Christoph and Isabel held a series of masterclasses. The workshops were an act in “handing over the reigns” of authorship, and involved: “trying new ways of working, and challenging ourselves in terms of creating something that looks coherent without us controlling everything.”

Offshore Studio created a package that included a custom typeface, images and renderings to represent the six different “schools” that make up the biennial – Time School, Digestion School, Unmaking School, Currents School, Earth School and Scales School – along with a set of design guidelines that followed-up and confirmed the constraints outlined in the masterclass. “Various themes are explored in the context of learning: maps and measures, patterns and rhythm, earthquakes and disasters in the Mediterranean, and migration,” Offshore Studio tells It's Nice That.

The studio's initial idea for the identity had been grounded in representing the mix of themes via abstract patterns and forms, a series of what the studio refers to as “filters”, “offering a glimpse of what characterises each school”. As the work developed,



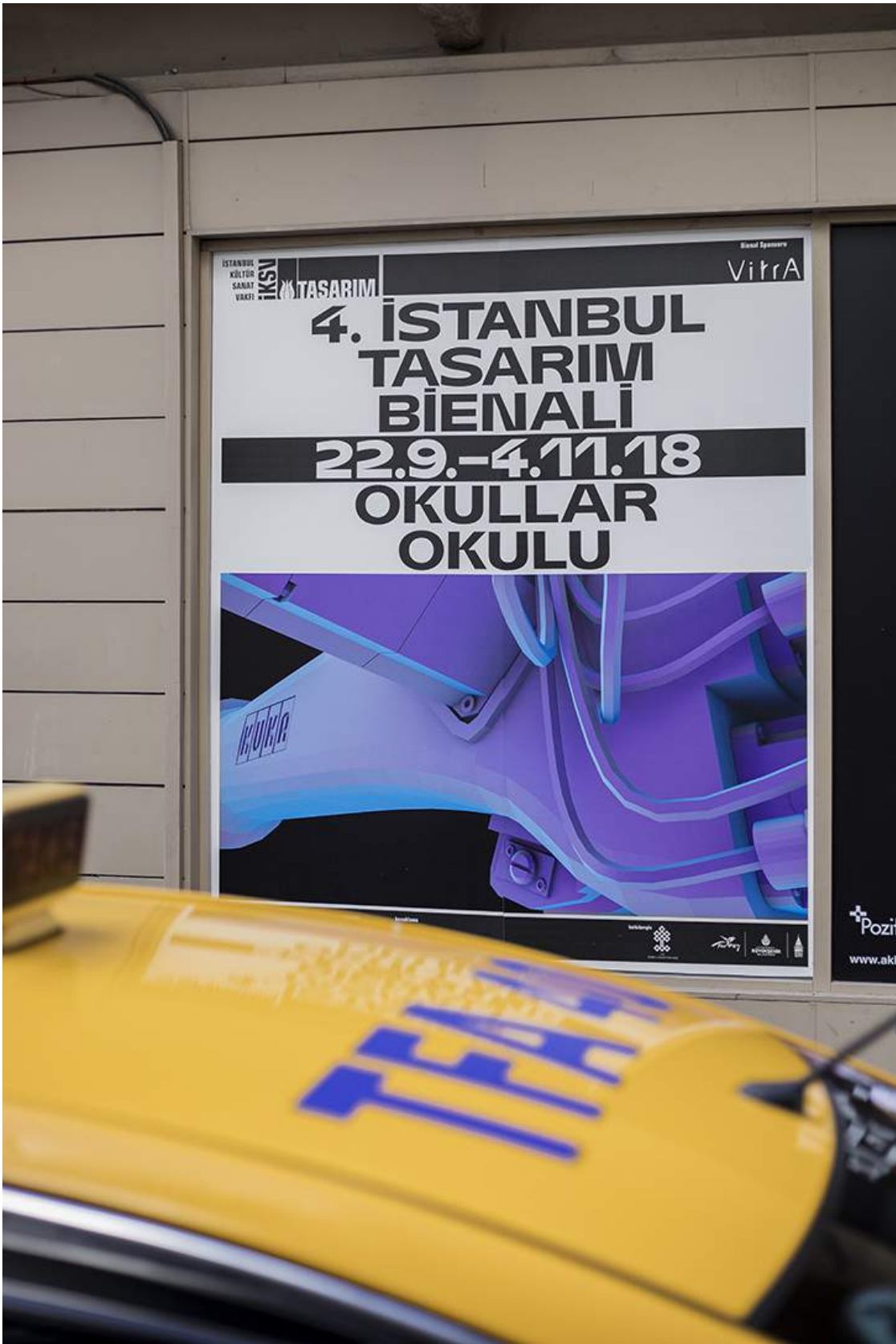
and particularly after visiting Istanbul, Christoph and Isabel realised they'd need something bolder to stand out: "We focused more on the perspective rather than the filter, trying to build a modular system that could be easily applied and visible among the city's visual noise" they explain. "It was interesting to see how the posters are hung: raw, ephemeral and temporary. With the noise of the traffic, everything is loud and dense; your perception of a poster or a banner is changed by the atmosphere of the city."



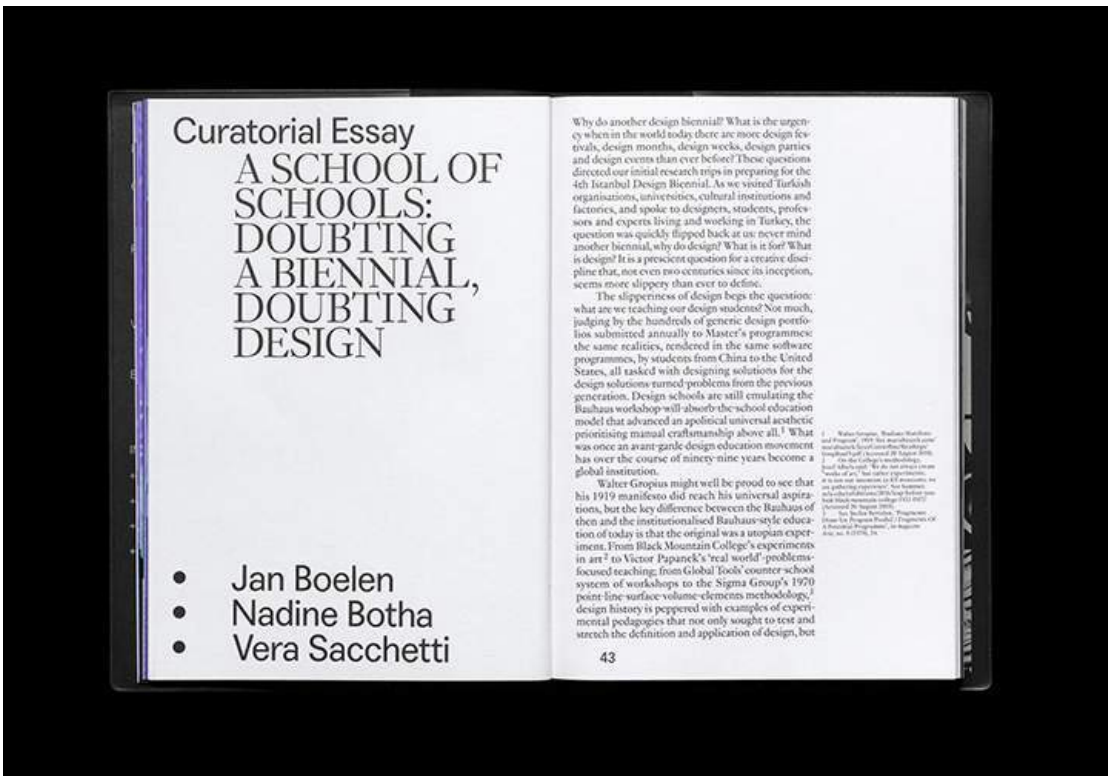
Offshore Studio: Istanbul Design Biennial



Offshore Studio: Istanbul Design Biennial



Offshore Studio: Istanbul Design Biennial



# Curatorial Essay A SCHOOL OF SCHOOLS: DOUBTING A BIENNIAL, DOUBTING DESIGN

- Jan Boelen
- Nadine Botha
- Vera Sacchetti

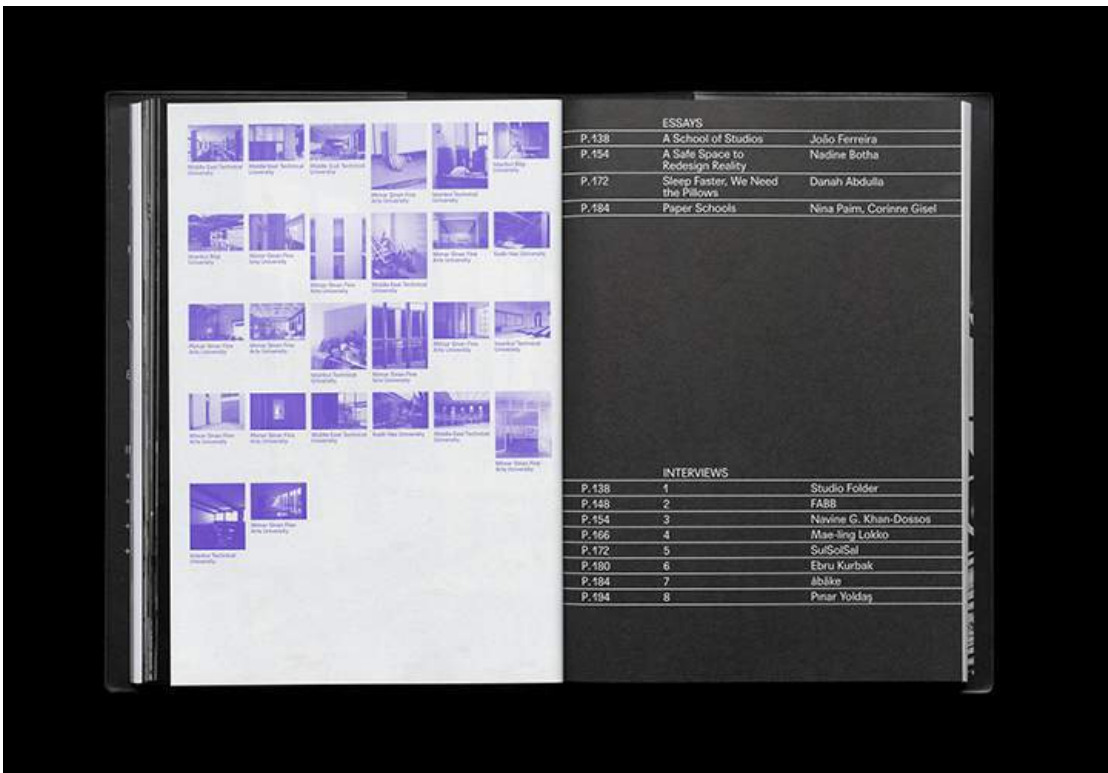
Why do another design biennial? What is the urgency when in the world today there are more design festivals, design months, design weeks, design parties and design events than ever before? These questions directed our initial research trips in preparing for the 4th Istanbul Design Biennial. As we visited Turkish organisations, universities, cultural institutions and factories, and spoke to designers, students, professors and experts living and working in Turkey, the question was quickly flipped back at us: never mind another biennial, why do design? What is it for? What is design? It is a prescient question for a creative discipline that, not even two centuries since its inception, seems more slippery than ever to define.

The slipperiness of design begs the question: what are we teaching our design students? Not much, judging by the hundreds of generic design portfolios submitted annually to Master's programmes: the same realities, rendered in the same software programmes, by students from China to the United States, all tasked with designing solutions for the design solutions turned problems from the previous generation. Design schools are still emulating the Bauhaus workshop will absorb the school education model that advanced an apolitical universal aesthetic prioritising manual craftsmanship above all.<sup>1</sup> What was once an avant-garde design education movement has over the course of ninety-nine years become a global institution.

Walter Gropius might well be proud to see that his 1919 manifesto did reach his universal aspirations, but the key difference between the Bauhaus of then and the institutionalised Bauhaus-style education of today is that the original was a utopian experiment. From Black Mountain College's experiments in art<sup>2</sup> to Victor Papanek's 'real world' 'problems-focused teaching from Global Tech's center-school system of workshops to the Sigma Group's 1970 point-line-surface-volume-elements methodology,<sup>3</sup> design history is peppered with examples of experimental pedagogies that not only sought to test and stretch the definition and application of design, but

<sup>1</sup> Walter Gropius, 'Bauhaus Manifesto and Program', 1919, first published in 'Der Bauhauserwartung', 'Journal of the League of Modern Designers', 1919. For the League's methodology, see 'Bauhaus' (1919). For the use of the term 'school' in the Bauhaus context, see 'The Bauhaus School' (1919).  
<sup>2</sup> See the first section of 'The Bauhaus School' (1919) for a discussion of the Bauhaus as a 'school' and the role of the Bauhaus as a 'school' in the Bauhaus context.  
<sup>3</sup> See 'The Bauhaus School' (1919) for a discussion of the Bauhaus as a 'school' and the role of the Bauhaus as a 'school' in the Bauhaus context.

Offshore Studio: Istanbul Design Biennial



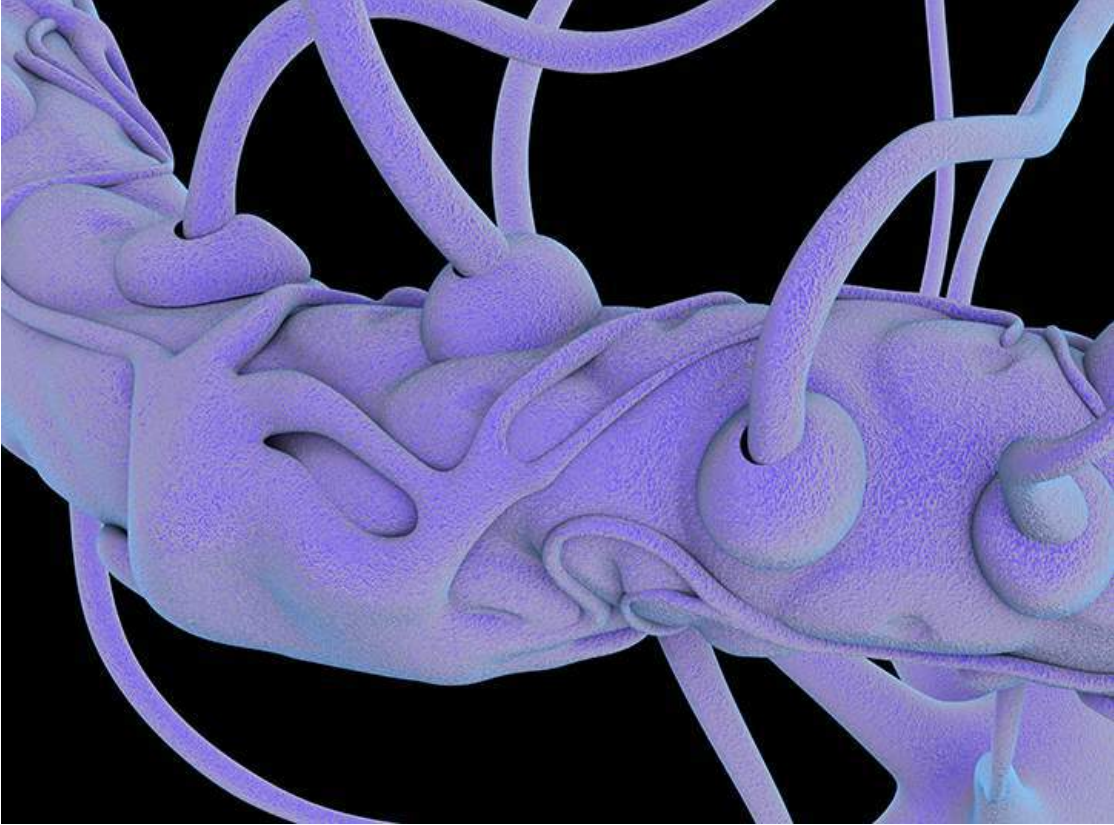
ESSAYS		
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Offshore Studio: Istanbul Design Biennial

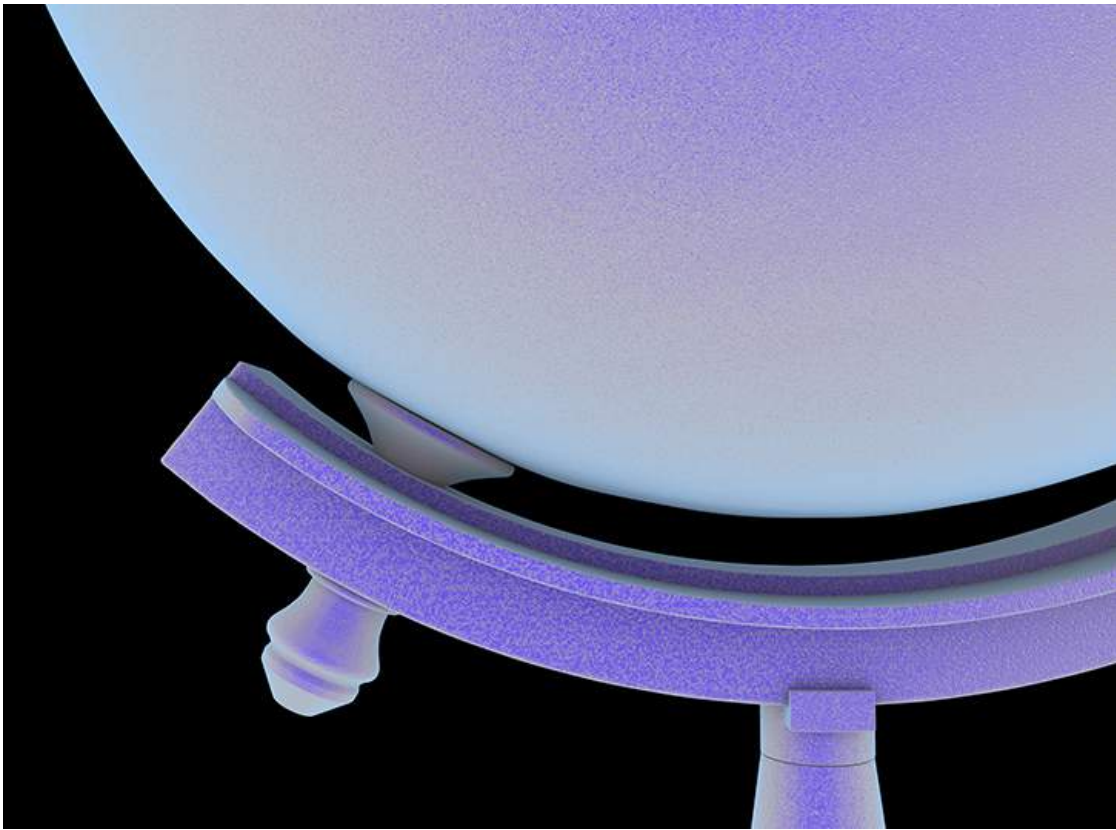


Offshore Studio: Istanbul Design Biennial



Offshore Studio: Istanbul Design Biennial

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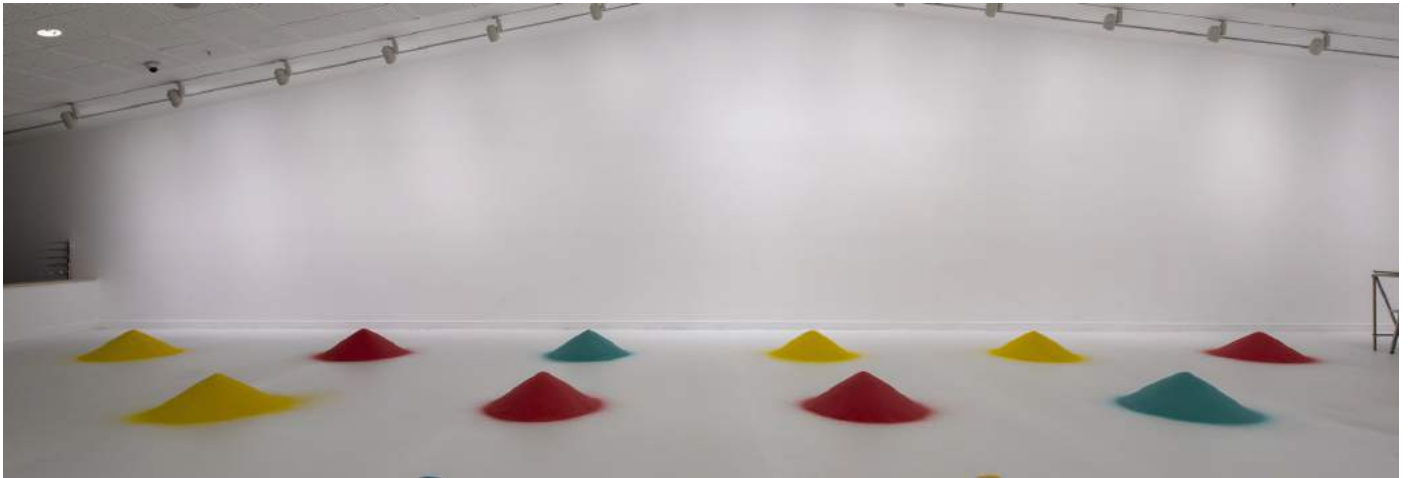


Offshore Studio: Istanbul Design Biennial

[www.offshorestudio.ch](http://www.offshorestudio.ch)

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**A/D/O**



OCTOBER 24, 2018

# **A SCHOOL OF SCHOOLS**

**THE PRECARIOUS LEARNING PROPOSITION OF THE 4TH ISTANBUL DESIGN BIENNIAL**



It's a risky moment to open a school in Istanbul, let alone a school of schools. Believing that precarious times in particular call for expanded notions of design, the 4th Annual Istanbul Design Biennial, entitled *A School of Schools*, is intended to function as “a safe space of learning.” Curated by Jan Boelen, with associate curators Nadine Botha and Vera Sacchetti, it invites a temporary suspension of rules and looks towards new models, asking design to inspire learning, and conversely, for our learnings, to inspire design. Using doubt as a curatorial framework, their intent is not to present solutions but to inspire productive uncertainty and curiosity, asking each of us to take responsibility for becoming agents of our own education.

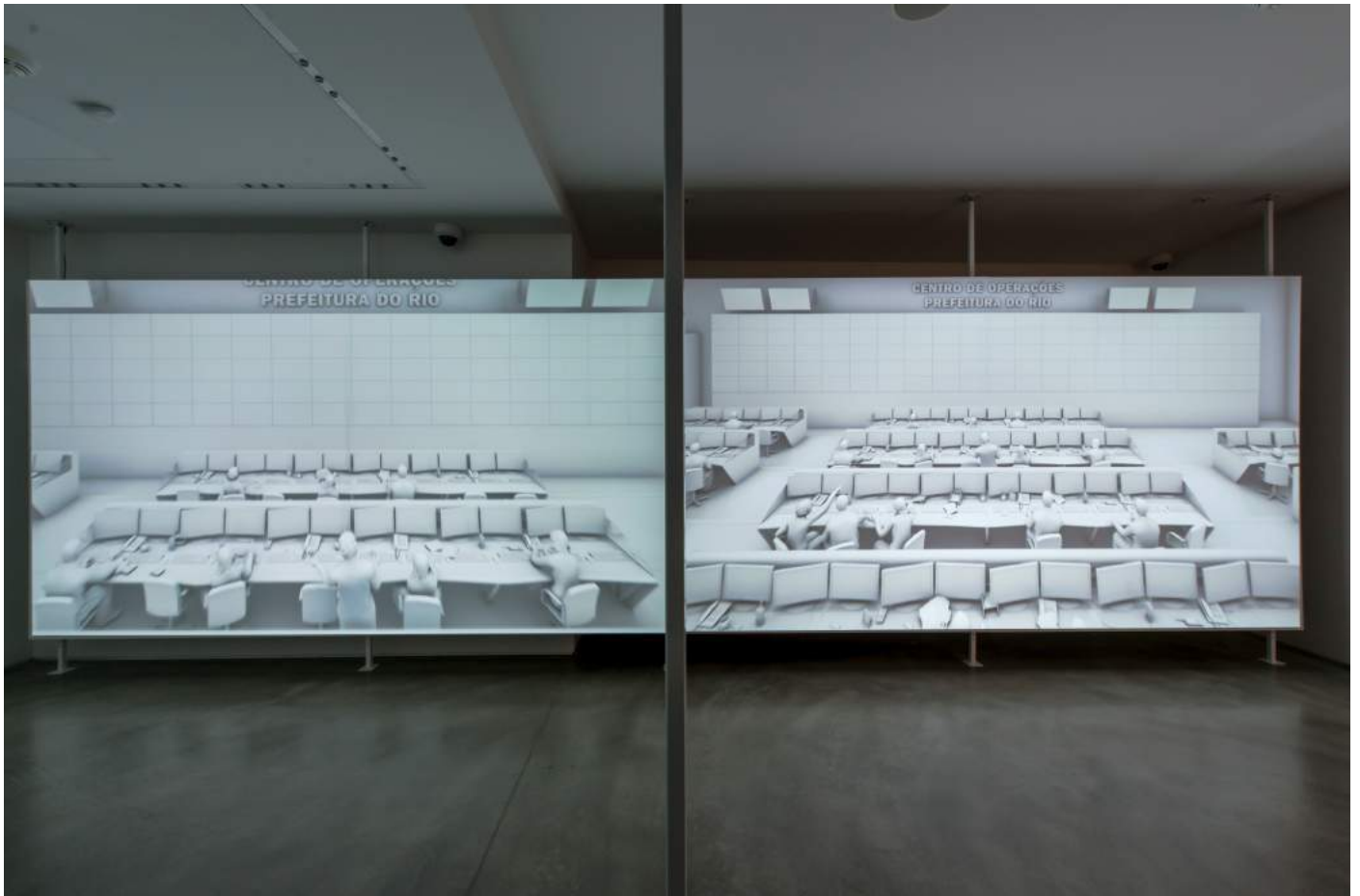
*A School of Schools* was born out of an international open call extended to designers, architects, scientists, engineers, chefs, craftspeople, activists and everyone else, invited to propose a school, or learning experiment. Submissions addressed the role of the design biennial and how it might be used as an exploratory space for the future of design education. What resulted (out of over 750 responses) is 120 collective projects, bringing together more than 200 interdisciplinary practitioners, and spread out over 6 different “schools” situated in Istanbul cultural institutions.



Each school presents new possible directions encouraging creative production and social connection and functions as an active, durational site of learning for the 6 week run of the biennial. According to Boelen, founder of the influential [Z33 House for Contemporary Art](#) and Artistic Director of the Luma Foundation, the schools are intended to “generate more questions than answers.” The curators have even painstakingly created *Design As Learning: A Schools of Schools Reader* companion piece to the biennial grappling with the relevancy of, and reimagining a future for, design and design education.

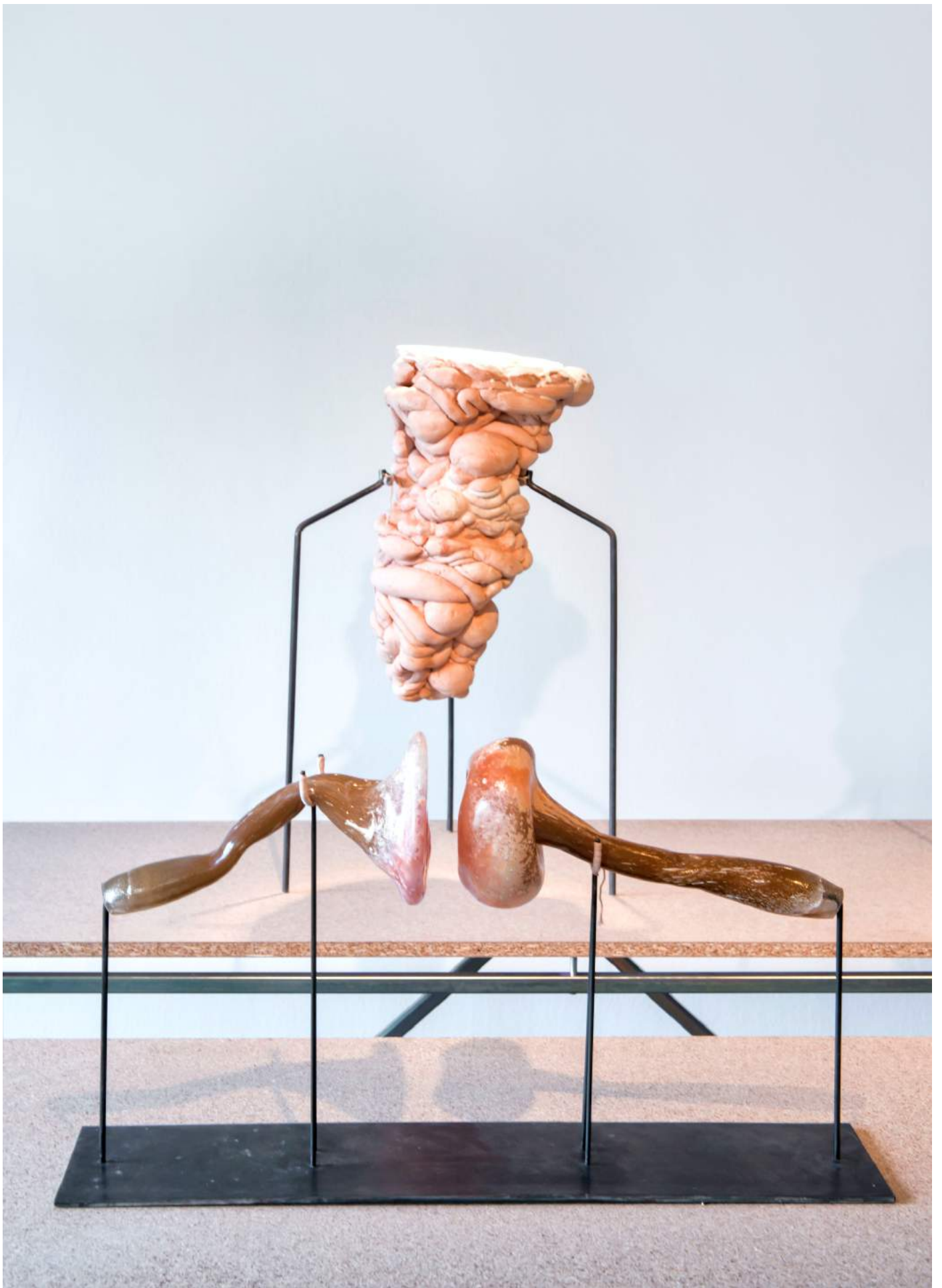
But while the curatorial pretext may favor inquiry over implementation, many of the designers are nevertheless urgently compelled to present practical modes of living and concrete resolves to the pressing issues of our day. There is a self-aware eagerness amongst this class of designers to get down to work on creative solutions, making the mood onsite hopeful in spite of the many dire quandaries they are up against.





The *Earth School*, questions and subverts the prioritization of capital growth over the planet's natural resources to suggest alternative less fatalistic futures. Here [SO? Architects](#) and collaborators present the *Hope on Water Project*. It asks "what if the response to Istanbul's next expected disastrous earthquake is not about stable land management but manageable water?" With *Hope On Water*, So? Architects, along with civil engineering and sociology students from Bogazicci University and architectural students from MEF University, have created an inexpensive speculative floating structure taking full advantage of the Golden Horn as a natural Tsunami and earthquake-free site. From easily understandable flow charts and videos to complex implementation manuals, there's no reason *Hope on Water* couldn't radically shift the future of earthquake readiness response. That is if, Turkey's government will listen to its forward-thinking, impassioned architecture class. This feels unlikely and is why perhaps doubt and unknowing are a more digestible framework for the present design biennial.

Many of the projects contend with the everyday incursions of surveillance and data mining. This is nowhere more on display than at the *Scales School* which investigates norms and standards to highlight scientific and cultural biases. In *A Body of Trust* a research project curated by Mark Henning, exploring how trust is learned through socialization and built through bodily encounters, Bogomir Doringe's timely signs read "Today's selfie is tomorrow's biometric profile," and "Fuck my like." Alix Gallet offers a fashion range of fake noses, ears, and fingertips to facilitate hiding and faking our biometrics.



Across the room, design studio Legrand Jäger present *Deep Digital Twin* where a 19th-century head-to-head seat is reimagined according to 21st-century gaming console aesthetics, with an added twist. Custom facial emotion recognition interface listens in on your conversation, monitoring emotional feedback, and actively teaching your face to outsmart the software. Biometrics are currently able to identify only 7 emotions and every twitch of our face is lumped into one of these.

In the remaining 4 schools —*Unmaking, Currents, Time, and Digestion*— a wide swath of conceptual territory is covered, from the rapidly changing relationships between humans and machines, to possibilities for manipulating time in a world increasingly dictated by standardized systems, to highlighting our gut rather than our brain as the primary site of cognition. Many of the design propositions are of a social nature, prioritizing robust community organizing and public participation.



There are many Turkish designers in the mix. Several are based abroad and there was a sense of urgency amongst them at returning to contribute on “home” turf. And yet in spite of the wide-ranging chorus of voices participating, *A School of Schools* is still shortchanged by what is plaguing all creative industries and beyond, a truly diverse representation of colors and countries and ages and the biennial offers no ultimate provocations for what design education might do in order to break, or even subvert, the cycle.

This is indeed a sprawlingly curious and durational biennial asking the fundamental questions of existence. In the end, of course, there are no easy answers. However, *A School of Schools* does confirm that there is a vast dedicated corps devoted to creating a timely, relevant future for design.

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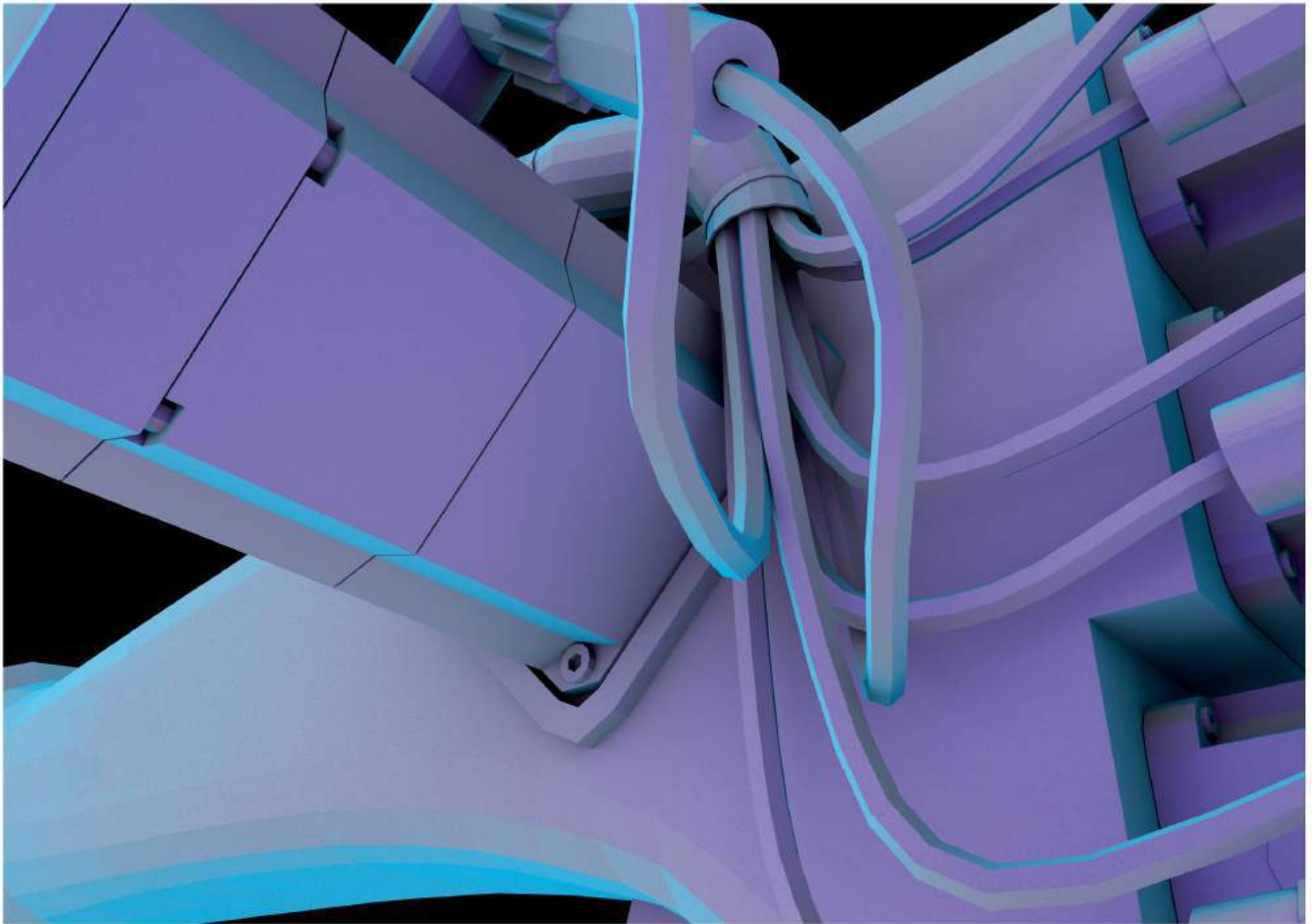
# 4TH ISTANBUL DESIGN BIENNIAL

DESIGN AS  
LEARNING  
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## 22.9.-4.11.18

# A SCHOOL OF SCHOOLS

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Text by Alyssa Nitchun

Images by Kayhan Kaygusuz

ΔΕΥΤΕΡΑ 29 ΟΚΤΩΒΡΙΟΥ

## «Σουσάμι, άνοιξε»: μια εγκατάσταση στην Μπιενάλε της Κωνσταντινούπολης

📅 15:40 23/10



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Στην οπτικοποίηση της σχέσης μεταξύ παραγωγής αγαθών και διαδικτυακής πώλησης τους, παγκοσμίως, στοχεύει η εγκατάσταση με την οποία η Γαλλίδα σχεδιάστρια Σαρλότ Μαεβά Περρέ (Charlotte Maeva Perret) συμμετέχει στη

## Φετινή Μπιενάλε Ντιζάιν της Κωνσταντινούπολης.

Πηγή: ΑΠΕ-ΜΠΕ

**Μ**ε τη «**Σουσάμι, άνοιξε: Ασκήσεις για επιχειρηματικότητα**», η Περέ θέλει να αναδείξει το γεγονός ότι οι μεγάλες πλατφόρμες διαδικτυακής πώλησης αγαθών έχουν μεγάλο αντίκτυπο στα μέρη όπου κατασκευάζονται τα προϊόντα. Και αυτό το επιτυγχάνει «γεφυρώνοντας» την ιστορία του «Αλί Μπαμπά και οι Σαράντα Κλέφτες» με τον κινεζικό διαδικτυακό κολοσσό Alibaba.com.

Στο επίκεντρο της εγκατάστασης, μια **κολώνα από σαπούνια** που παρήχθησαν σε μονάδα στη νότια Τουρκία. Τα σαπούνια έχουν τοποθετηθεί το ένα πάνω στο άλλο, για να φύγει η υγρασία. Πάνω σε άλλους σωρούς σαπουνιών, τοποθετημένους ένα γύρω στην κολώνα, η Περέ έχει βάλει **δερμάτινες τσάντες «μαϊμού»**, στις οποίες είναι τυπωμένο το λογότυπο της εταιρείας Alibaba.com (τις τσάντες αυτές σχεδίασε και κατασκεύασε η ίδια, στην Τουρκία).

## Istanbul Design Biennial: τι σχέση έχει ο κολοσσός Alibaba με τους 40 Κλέφτες;

**Λουκάς Καρνής**

🕒 Ανανώθηκε 13:27 Τρίτη, 23 Οκτωβρίου 2018



**7 Photos:** Istanbul Design Biennial: τι σχέση έχει ο κολοσσός Alibaba με τους 40 Κλέφτες;

- Πηγή: @Katy Davies for Arcade East

Στην απάντηση στοχεύει η εγκατάσταση "Σουσάμι, Άνοιξε" (Open Sesame) με την οποία η Γαλλίδα σχεδιάστρια Σαρλότ Μαεβά Περέ (Charlotte Maeva Perret) συμμετέχει στη φετινή Μπιενάλε Ντιζάιν της Κωνσταντινούπολης.

Η εικαστικός οπτικοποιεί τη σχέση μεταξύ παραγωγής αγαθών και διαδικτυακής πώλησης τους, παγκοσμίως.

Με την "Σουσάμι, άνοιξε: Ασκήσεις για επιχειρηματικότητα" η Περέ θέλει να αναδείξει το γεγονός ότι οι μεγάλες πλατφόρμες διαδικτυακής πώλησης αγαθών έχουν μεγάλο αντίκτυπο στα μέρη όπου κατασκευάζονται τα προϊόντα κάτι που επιτυγχάνει "γεφυρώνοντας" την ιστορία του Αλί Μπαμπά και των Σαράντα Κλεφτών με τον κινεζικό διαδικτυακό κολοσσό Alibaba.com.

Στο επίκεντρο της εγκατάστασης, μια κολώνα από σαπούνια που παρήχθησαν σε μονάδα στη νότια Τουρκία. Τα σαπούνια έχουν τοποθετηθεί το ένα πάνω στο άλλο, για να φύγει η υγρασία.

Πάνω σε άλλους σωρούς σαπουνιών, τοποθετημένους ένα γύρω στην κολώνα, η Περέ έχει βάλει δερμάτινες τσάντες "μαϊμού" στις οποίες είναι τυπωμένο το λογότυπο της εταιρείας Alibaba.com (τις τσάντες αυτές σχεδίασε και κατασκεύασε η ίδια, στην Τουρκία).



Η Περé αναφέρεται στα σαπούνια και τις τσάντες "μαϊμού" ως αντικείμενα "made for survival" (φτιαγμένα για επιβίωση), μιας και είναι παραδείγματα προϊόντων που έχουν φτιάξει Σύροι και άλλοι άνθρωποι που υποχρεώθηκαν να εγκαταλείψουν την πατρίδα τους.

"Ελπίδα της εγκατάστασης είναι να θυμίσει στον επισκέπτη τις διαδικτυακές οντότητες και τις αόρατες γεωγραφίες που συμμετέχουν στις χορογραφίες του ύστερου καπιταλισμού" λέει η Σαρλότ Μαεβά Περé.

**Van:** We Make Money Not Art <[noreply+feedproxy@google.com](mailto:noreply+feedproxy@google.com)>

**Datum:** 22 oktober 2018 om 22:00:07 CEST

**Aan:** [boelenster@gmail.com](mailto:boelenster@gmail.com)

**Onderwerp:** not art

**Antwoord aan:** We Make Money Not Art <[user@we-make-money-not-art.com](mailto:user@we-make-money-not-art.com)>

not art

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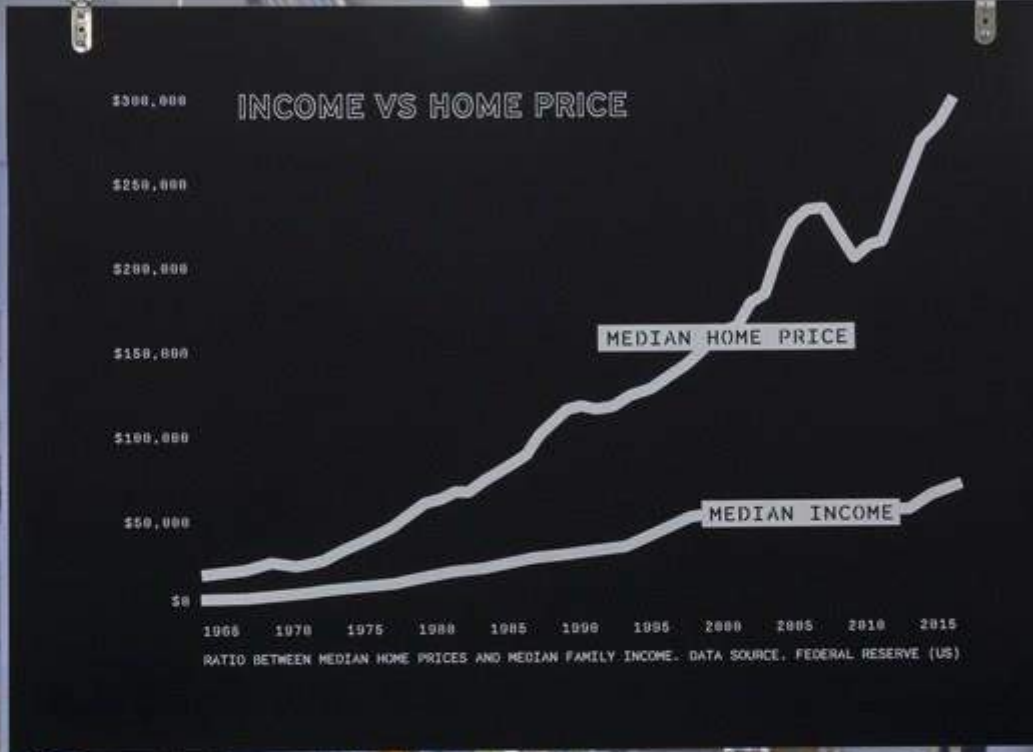
## [Staying Alive. A “wunderkammer” of disaster solutions](#)

Posted: 22 Oct 2018 09:27 AM PDT

The third project i discovered at A School of School, the 4th [Istanbul Design Biennial](#) (after [Halletmek. The Turkish art of speeding up design processes](#) and [Genetically Modified Generation](#)) is not a project but a cabinet of curiosities curated by [SulSolSal](#), a collaboration between Brazilian architect Guido Giglio and South-African designer Hannes Bernard.



[Demystification Committee](#), *Offshore Spring/Summer 2018, 2018*



Exhibition view of *Staying Alive*, part of the 4th [Istanbul Design Biennial](#). Photo: Kayhan Kaygusuz

Global warming, widespread precarity and the threat of another economic crisis, the rise of far right discourses across Europe and the US, the mass extinction of natural species, (cyber)terrorism, political unrest, etc. The world seems to be facing a constant stream of menaces and crisis that only seem to grow with each passing day. Governments don't seem too concerned about it, they are too busy signing climate agreements they won't respect and courting votes with short-time measures that can only fool the naive and the self-centered. As for industries, they pursue their strategies of turbo-greed as if there was no tomorrow. And maybe indeed there won't be any tomorrow.

SulSolSal's *Staying Alive* is part a "wunderkammer" and part a survival guide. The artists, designers, architects and other resourceful citizens whose thoughts and works the SulSolSal duo has collected look bravely at some of the crisis we are facing today and attempt to help us prepare for a future of adversity and scarcity.

I wish [SulSolSal](#)'s website was up and running and that they hadn't titled their contribution *Staying Alive* because i've spent the whole weekend pretending i'm Robin Gibb. Other than that, i can't fault the work of these guys. The research they did for the [Istanbul Design Biennial](#) was smart and inspiring.

Here's my favourite projects in their selection of interesting and often tongue-in-cheek attempts to respond to the ongoing climate of impending doom:



*Theo Deutinger, Europe in Africa, 2014*



[Theo Deutinger](#), [Europe in Africa](#), 2014

Europe in Africa (EIA) is a proposal for a new city - state on an artificial island to be created right between the Exclusive Economic Zone of Tunisia and Italy. The aim of EIA is to provide a secure place for people that have to flee their country and want to reach Europe.

The purpose-built island would offer a football stadium, a business park, a mosque and a church, a business park, a police station, schools and spaces to live and grow crops.

After living and working 5 years in EIA its inhabitants would be granted with a truly European passport and could leave and legally reside in any European country; if wanted. The designer believes that Brexit exiles would be welcome on the island as well.



SkyLift V0.3 (current build) Photo ©Adam Harvey. Used in [Adam Harvey](#) and [Anastasia Kubrak](#), *Data Pools*, 2018

The pools and mansions of Silicon Valley are financed by the mechanisms of economic surveillance and ownership of your personal data. Yet the geographic locations of these luxurious residences are often removed from open source databases. Data Pools uses [SkyLift](#), an experimental wifi geolocation spoofing device that relocates your smartphone to these hidden locations of interest. The work explores the relationship between data collection, consent and the technologies behind wifi geolocation positioning.

With this project, [Adam Harvey](#) and [Anastasia Kubrak](#) allows you to cheat these technologies of control and pretend you're having a drink by the private pools of big tech billionaires such as Jeff Bezos, Peter Thiel, Mark Zuckerberg or Larry Page.

북한 체제의  
세뇌 교육에  
맞설 힘을 지닌  
USB 드라이브

FLASH  
DRIVES  
FOR  
FREEDOM  
.ORG





The [Human Rights Foundation](#) is using USB sticks to counter Kim Jong-un's propaganda machine and influence people living in North Korea.

A few years ago, a group of defectors began smuggling USB drives with educative and informative contents from the outside world. The campaign invites people all over the world to support their "subversive" effort and donate their unused drives. The USBs will then be filled with e-books, films, an offline Korean Wikipedia and other content proven to inspire North Koreans to disbelieve Kim Jong-Un's propaganda and take a stand. The drives are then smuggled into the country.



[Meeus van Dis](#), *Super Green (Solar powered tanning bed)*, 2016. Photo credits: Sabrina Gaudio



[Meeus van Dis](#), *Super Green (The diesel fuel powered electric car)*, 2016. Photo credits: Sabrina Gaudio

Steven de Peven, [Meeus van Dis](#) and [Bart Eysink Smeets](#) used absurdist humour to question the “technofix”, this tendency we have to look at technology and design as providers of the ultimate solution to climate change and other man-made problems.

Their Super Green series features the GreenBrown solarium powered by solar energy to give you an eco-tan, an electric car powered by a diesel generator and an electric fan that uses wind energy.



Joao Roxo, [The Hand that Feeds you](#), 2017. Photo: Kayhan Kaygusuz

[The Hands That Feed You: Global Dependency and Design for the Third Space](#) maps the North-South divide and the dynamics of its inter-dependency systems, in particular its flows of waste and surplus. The work also exposes a “Third Space” made of self-reliance and resourcefulness and informal economies. An example of this inventiveness is the furniture that people in the South craft using the excess of unwanted clothing sent as ‘charity’ from the North. People stuff big bags with the clothes and use them as poufs for example.

[Janna Ullrich](#), [Quantified](#)



[Janna Ullrich](#), [Quantified](#) ([image](#))

'Quantified' is a cooperative board game, set in a world in which everyone's behavior is constantly surveilled and analyzed. A player's behavior results in a social credit score leaving traces of data behind for governments and corporations to analyse and determining their position on the social ladder. Players start from different positions on the social ladder, as refugee, unemployed or

employed, with unequal access to human rights. The goal of the game is to make all rights accessible to all players and to fight the implementation of totalitarian policies.

By gamifying the complex challenges of migration, participants experience how legal innocent activities can make them lose their rights and how they can collectively fight for laws that protect their rights.



Tattfoo Studio, [New Earth Personal Survival Kit](#), 2017. Photo: Kayhan Kaygusuz

Tattfoo Studio, [New Earth Personal Survival Kit](#), 2017

[New Earth Personal Survival Kit](#), aka NEPSK, is a series of small survival kits that form part of an educational program teaching an ethos of self-reliance and living closer to the Earth. Although the work intends to prepare us for any type of challenging situation we might encounter in the future, it features artifacts inspired by folk craft and everyday objects. The artist believes that equipping yourself for the future also involves a great deal of looking back at past practices and strategies.



[Demystification Committee](#), exhibition view at the Istanbul Design Biennial. Photo: Kayhan Kaygusuz

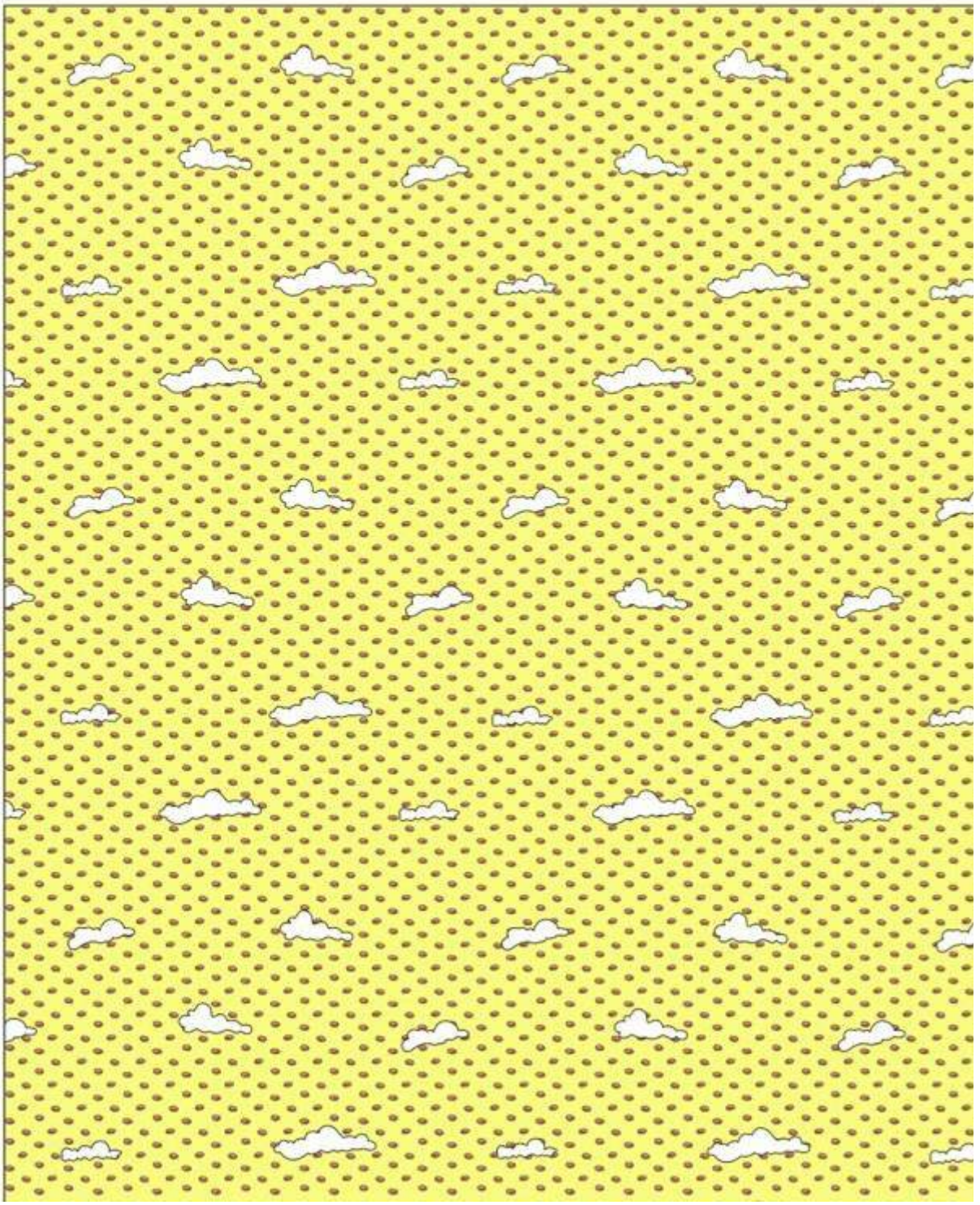


[Demystification Committee](#), exhibition view at the Istanbul Design Biennial. Photo: Kayhan Kaygusuz

The [Demystification Committee](#) is an art and research project that takes the shape of an international corporate structure set up to model and explore offshore finance. Secretive movement of money is a crucial component of the offshore world. In order to benefit from this, the Demystification Committee has launched a collection of beachwear: [Offshore Spring/Summer 2018](#). In this leisure collection, the stakeholders and strategies of the dark infrastructure is portrayed as being just as unseen as brightly coloured, pop-fashion diagrams.



# he offsho economy





[Demystification Committee](#), [Offshore Economist](#), 2018

The Offshore Economist, a digital publication focusing on the cracks inherent to the offshoring practices of corporate finance.



Mary Ponomareva, [Luxury Survival Fair](#), 2017

Our anxieties and uncertainties about future disasters shouldn't stifle the economy. In fact, 'The end of the world' is a business opportunity like any other, with high-end private security systems, state-of-the-art predator drones, luxurious [survival condos](#) and jewel-encrusted gas masks, etc.

By speculating on the objects and services that will make post-apocalyptic life more glamorous, Mary Ponomareva's [Luxury Survival Fair](#) questions the role that aesthetics plays in the construction of ideology.

A School of School, the 4th [Istanbul Design Biennial](#) is curated by [Jan Boelen](#) and organised by the Istanbul Foundation for Culture and Arts ([IKSV](#)). The exhibitions remain open at various locations in Istanbul until 4 November 2018.

Also part of the biennial: [Halletmek. The Turkish art of speeding up design processes](#) and [Genetically Modified Generation \(Designer Babies\)](#).

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Regine / October 15, 2018 / [body](#), [science](#)

## GENETICALLY MODIFIED GENERATION (*DESIGNER BABIES*)

New scientific techniques, such as [CRISPR-Cas9](#) have raised debates about whether or not we will soon be able to get babies à la carte and whether this will be ethically acceptable.

If making designer babies ever becomes acceptable, genome modification would not be used solely for therapeutic reasons (to eliminate genes causing disorders such as cystic fibrosis for example) but for enhancement. Parents who can afford the expense would then be able to ask labs to give them a full list of the traits they can select for their child and ensure that he or she will be faster, smarter, stronger and sexier than their peers.



*Pinar Yoldas, Genetically Modified Generation (Designer Babies), 2016-2017*



*Pinar Yoldas, Genetically Modified Generation (Designer Babies), 2016-2017. Installation view at the Scales School exhibition, Pera Museum. Photo by Kayhan Kaygusuz*

Artist and researcher [Pinar Yoldas](#) is participating to *A School of Schools*, the 4th edition of the [Istanbul Design Biennial](#), with nine delicate 3D printed statuettes – one for each month of human pregnancy – that reflect the characteristics of gods and goddesses in Greek mythology.

Her installation *Genetically Modified Generation (Designer Babies)* invites us to consider the societal impact of a gene editing tool that might in the future allow some of us to tweak human DNA and ‘play god’ with future generations of children.

Yoldas’ designer babies have been genetically altered to be superior beings. They are endowed with truly exceptional levels of intelligence, beauty, clairvoyance, longevity, social status or even moral reasoning. Each of them has grown in a very peculiar environment that only enhances their specific and extraordinary gift but that makes it difficult to distinguish whether their identity has been shaped mainly by their background, by their education or by the fact that their genes have been ‘improved.’ What is sure is that these god-like individuals come with their own insecurities and weaknesses. They are scientific marvels, military experiment, display of privilege and power or cultural artifacts as much as they are flawed human beings.

Let me introduce you to a couple of these kids:



*Pinar Yoldaş, Genetically Modified Generation (Designer Babies), 2016-2017. Installation view at the Scales School exhibition, Pera Museum. Photo by Kayhan Kaygusuz*

**Boreas** is the first designer baby to have been gifted with a superpower. His is longevity. He was “made in China”, the first country to [edit the genes of human embryos](#) using the CRISPR-cas9 tool back in 2015. It has also often been [said](#) that China, or at least its government, is more tolerant towards [programs](#) that could be regarded as “eugenics” such as selective [abortion](#) of fetuses with severe genetic disorders.

**Kronos** was born at Duke University Hospital. The identity of his parents is classified, all we know is that his birthgiver was a third-year graduate student in that university. She had agreed to deliver him to pay her student loans. 6 months after his birth, Kronos was relocated to an education facility and bred to have perceptual time wrapping. He’s an ongoing experiment and his progresses, his ability to slow down or accelerate time, are carefully monitored by the team of scientists who take care of him.

My favourite in the group is **Artemis** because there’s something almost inevitable about her existence. Her parents are Nike. She’s an athlete (what else?) engineered to serve the American corporation’s propaganda. Whether she finds her role and existence ethical or not is of no significance to her designers.

**Aphrodite** is exceptionally beautiful of course. She is the child of Hollywood stars. She is a star herself, an influencer on social media. She is not sure if she's adored because of her personality, because her two mothers are so famous or simply because of her own fame.

What distinguishes **Hermes** is his lineage: Mark Zuckerberg, Beyonce Queen Elizabeth, Elon Musk and King of Saudi Arabia. As befits an heir to world's most powerful people, Hermes was born in the "New Cayman Island." He's neither particularly smart nor beautiful but he possesses the genetic imprint from 7 bloodlines from across the world's richest new "aristocracy". And that's enough to make him exceptional.

**Calculus** is a secret military experiment. He is extremely disciplined and dedicates all his time and precocious intelligence to study and sport. He doesn't seem interested in anything else.



*Pınar Yoldaş, Genetically Modified Generation (Designer Babies), 2016-2017*

Pınar Yoldaş' small 3D-printed models are accompanied by a publication that further explores the story of each baby. I found *Genetically Modified Generation* to be very moving. The beauty and delicacy of the tiny sculptures

draws you into a nuanced and insightful meditation about the ethical dilemmas society would face if the gene editing technique was adopted without a rigorous public discussion of its impact on individuals and society.

Finally, and in the own words of the artist:

\_\_\_\_\_ " \_\_\_\_\_

THE BIO-CRITICAL, TECHNO-FEMINIST AESTHETIC DISRUPTS THE MAINSTREAM MEDIA'S INFANTILIZING SUPERHERO NARRATIVE THAT CONDITIONS US TO THINK THAT WE NEED SAVING INSTEAD OF BEING ABLE TO CHANGE AND DEVELOP OUR OWN WORLD.

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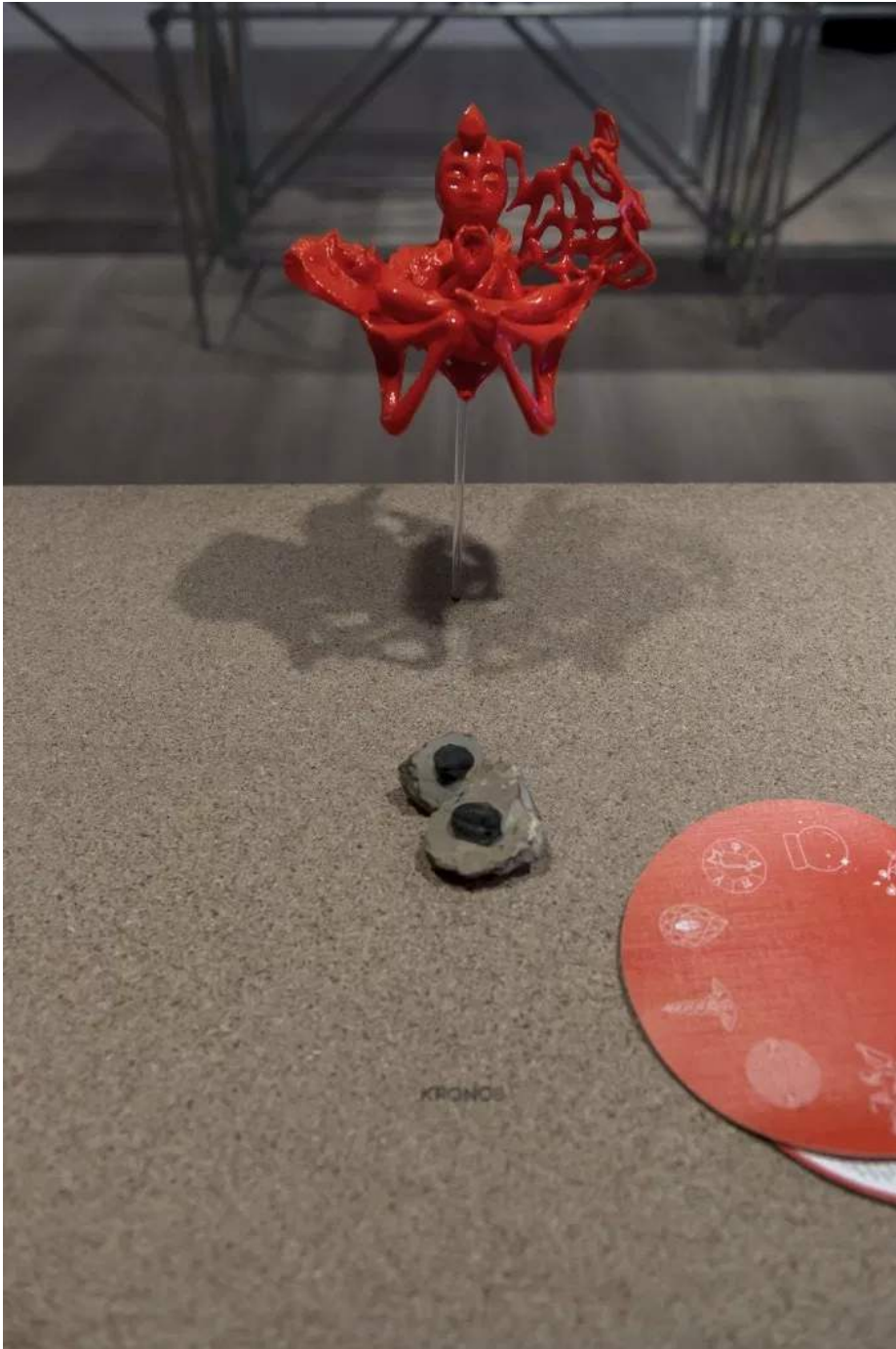


*Pinar Yoldaş, Genetically Modified Generation (Designer Babies), 2016-2017. Installation view at the Scales School exhibition, Pera Museum. Photo by Kayhan Kaygusuz*





*Pınar Yoldaş, Genetically Modified Generation (Designer Babies), 2016-2017. Installation view at the Scales School exhibition, Pera Museum. Photo by Kayhan Kaygusuz*



*Pınar Yoldaş, Genetically Modified Generation (Designer Babies), 2016-2017. Installation view at the Scales School exhibition, Pera Museum. Photo by Kayhan Kaygusuz*

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A SCHOOL OF SCHOOL, THE 4TH ISTANBUL DESIGN BIENNIAL IS CURATED BY JAN BOELEN AND ORGANISED BY THE ISTANBUL FOUNDATION FOR CULTURE AND ARTS (IKSV). THE EXHIBITIONS REMAIN OPEN AT VARIOUS LOCATIONS IN ISTANBUL UNTIL 4 NOVEMBER 2018.

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## 4th Istanbul Design Biennial (</en/events/istanbul-design-biennial.html>)

# Stigmergy Family Studio is an educational experiment conceived as an evolving archive

On display at the 4th Istanbul Design Biennial, the project initiated by Martina Muzi uses design as a complementary language to traditional critical practices.



AUTHOR: [Salvatore Peluso \(/en/authors/p/peluso-salvatore.html\)](/en/authors/p/peluso-salvatore.html) PUBLISHED: **16 October 2018**

The Stigmergy-Family-Studio project is an educational experiment set up by the Italian designer Martina Muzi, on show at the 4th Istanbul Design Biennial until 4 November 2018. The first stage of this process of structuring and deconstruction of knowledge was created together with students from the Course of Social Design from the Design

Academy of Eindhoven. Between January and September 2018, Muzi and eight students examined the contemporary expression of Chinese, Turkish and Dutch design, recreating a contemporary Silk Road.

The research analyses 21st-century productive and commercial ecosystems, and derivative social systems, and emerges in multiform situations which range from manufacture to family-run businesses in Istanbul to large-scale digital commercial platforms such as Alibaba.

The course has been set up as a continuously-transforming archive. An initial set of materials, case studies and tests have been re-elaborated for the construction of a physical prototype. In the analysis of reality, design is a language which compliments traditional instruments of criticism, and the formulation of a project, or rather the designing of an object, is only part of a wider-ranging way of thinking. The work carried out by the students has been stored in a digital platform and will serve as the cue for the next stage of experimentation.

Submitted By WA Contents

# 12 Must-See Installations At The 4th Istanbul Design Biennial

Turkey - Oct 9, 2018 - 03:27  638 Views



The 4th edition of Istanbul Design Biennial has opened its doors on September 22 in Turkey, interrogating the different norms and forms of design education. The Biennial is still on view in the Beyoğlu District of Istanbul until November 4, 2018.

This year's biennial is themed as "A School of Schools" and exhibited at six different venues of the city's most iconic cultural institutions, with different sub-themes:

including Yapı Kredi Culture Centre - **Currents School**, Pera Museum - **Scales School**, Arter - **Earth School**, SALT Galata - **Time School**, Studio-X Istanbul - **Digestion School** and Akbank Sanat - **Unmaking School**.

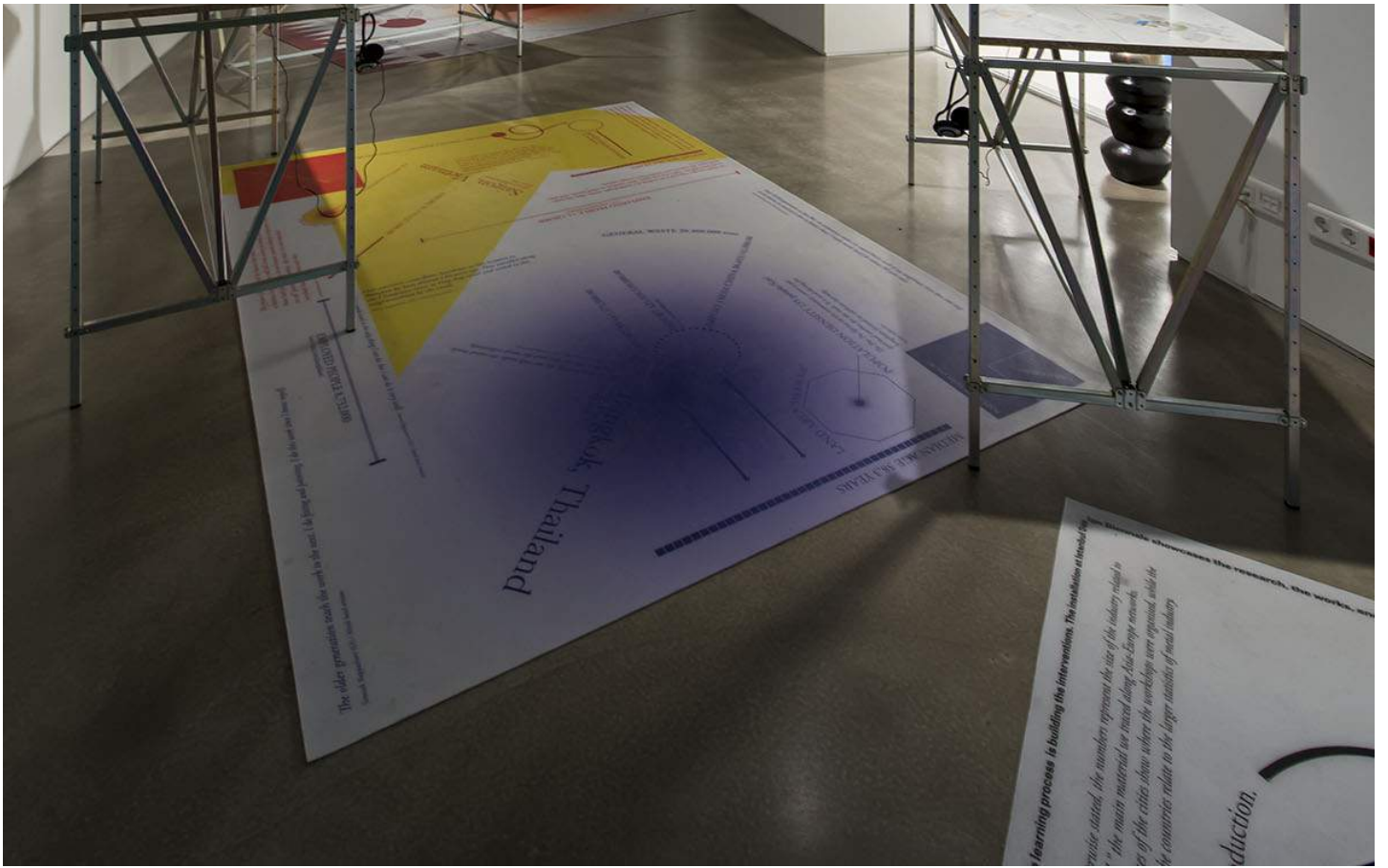
Curated by Jan Boelen with Associate Curators Vera Sacchetti and Nadine Botha, the biennial explores design education as a transdisciplinary and experimental base, testing and revising a variety of educational strategies to reflect on the role of design, knowledge, and global connectedness in contemporary Istanbul and beyond.

According to the curator, "the biennial is a questioning of learning mechanics", and the exhibition itself focuses on more "design as pedagogy" and shows "what can we learn from design and designing" by revealing, testing, or tooling alternative methods in the exchange of knowledge.

Each venue has a different scope and theme to discover how learning mechanics evolve in different ways and manners. But, instead of exploring each venue in detail, **World Architecture Community** has perused 12 must-see installations at the exhibition. **For those who have not visited the exhibition yet, you can see WAC's 12 selected installations with their short info below:**

#### **Yapı Kredi Culture Centre/Currents School**





Currents School focuses on "information networks, spheres and connections – both digital and analogue, abstract and embodied – to critically examine technologies and hierarchies."

#### Transitional School by Aformal Academy and ARK.WORLD

"Transitional School researches the context to this urban constellation, while creating its own network for trans-local knowledge exchange and production related to design. Through workshops in four of these centres – Bangkok, Doha, Saigon and Istanbul - design research and interventions were deployed in order to learn about trans-local flows and the layers of production and labour embodied by materials and objects."



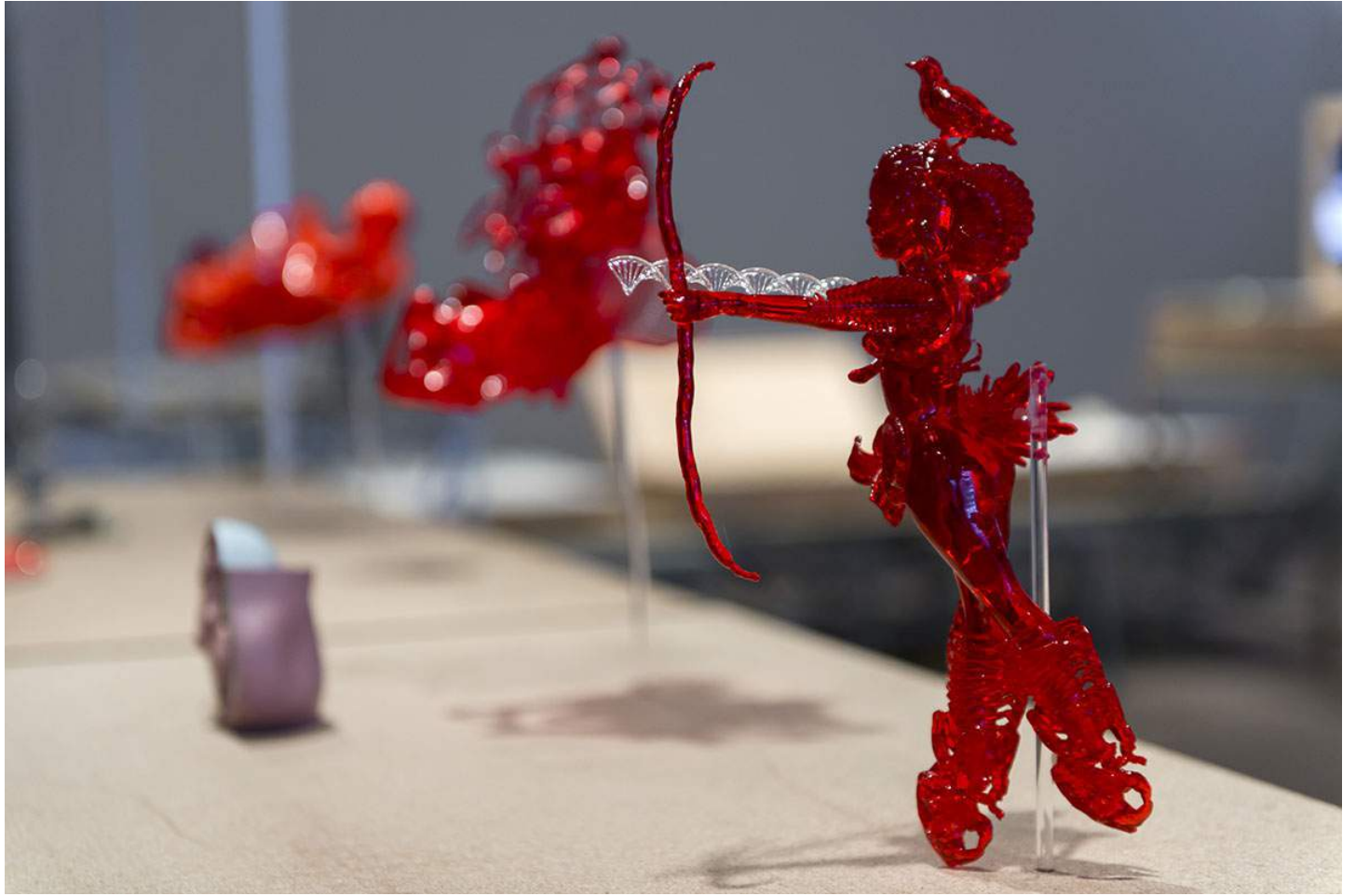




### Open Sesame by CMP Office

CMP Offices' installation questions the replacement of these speculation fragments on the production culture on design objects. "Open Sesame investigates our 'World New Disordered' cycles of production and macro scale displacements in relation to micro intimacies. Do consumers have the agency to provoke large-scale transformations?."

Pera Museum/Scales School





"Scales School investigates the fluidity of taxonomies, quantifications, and established norms, standards and values, to highlight scientific and cultural biases and assumptions."

**Genetically Modified Generation (Designer Babies) by Pınar Yoldaş**

Pınar Yoldaş creates nine characters, interrogating our genetic codes to reveal that how are some aspirations universal or influenced by cultural background?

"Nine characteristics— one for each of the nine-month-long human gestation period – have been genetically altered in specific functional gene groups to express a set of desired traits, including beauty, fitness, empathy, clairvoyance, memory, longevity, wealth, social status, privilege, popularity and intelligence. Are these aspirations nature or nurture, genetics or schooled?."

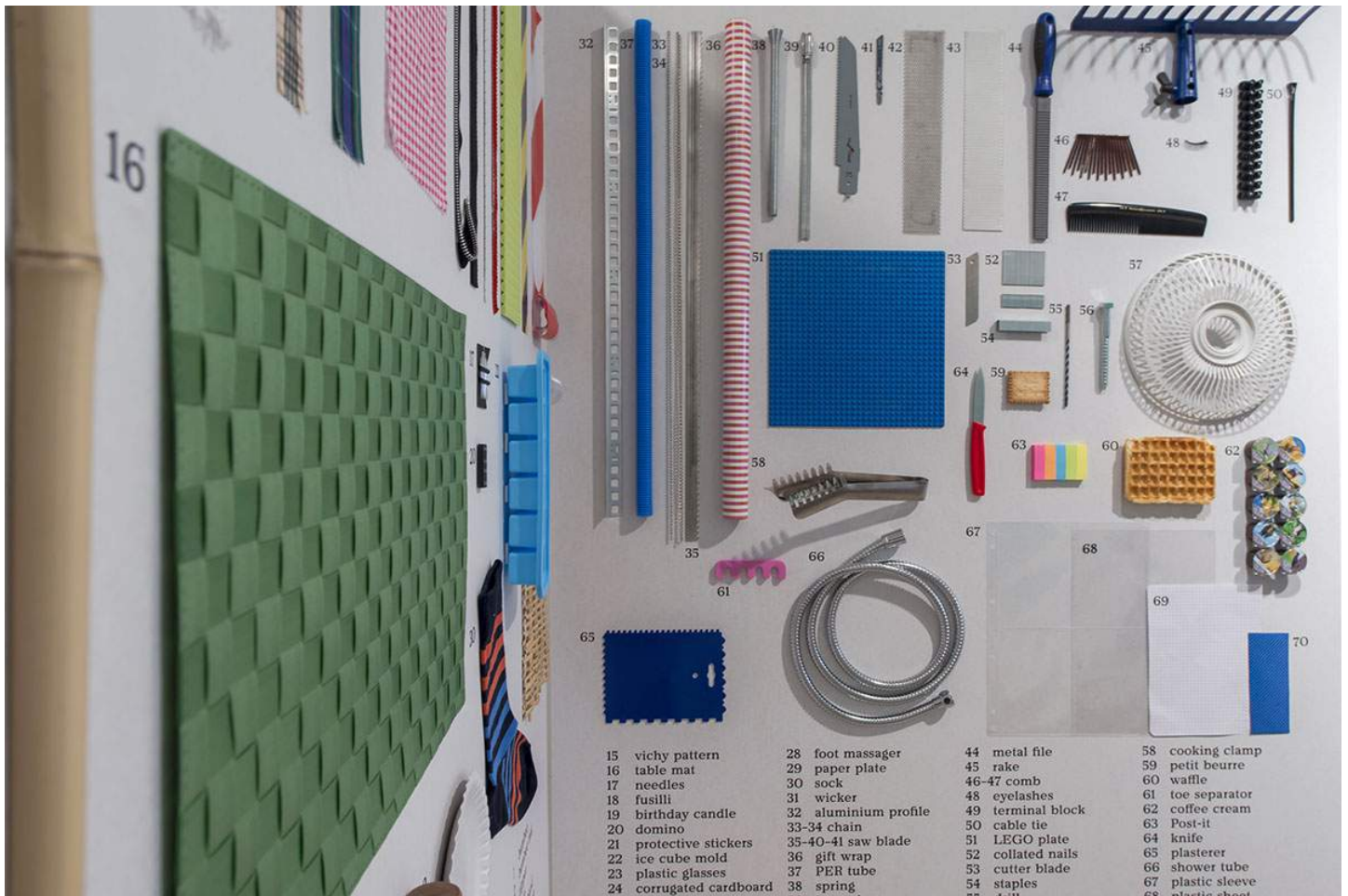
"The bio-critical, techno-feminist aesthetic disrupts the infantilizing mainstream superhero narrative that conditions us to think that we need saving instead of changing and developing ourselves."



# 1. THE RULER

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<i>Locked by distribution in thermal expansion — Aluminium and brass</i>	<i>Locked by liquid-to-solid transition — Borosilicate glass, cork and wax</i>	<i>Locked by force with accuracy through wood — Lamin wood</i>



### The Life of Things by ECAL X MacGuffin Magazine

"Can a magazine be a design school? Or a design school a magazine? Using MacGuffin magazine's editorial model as a methodology, the ECAL students of Chris Kabel have studied the use of everyday things in order to derive designed objects from them."

"The students modelled their approach on the way MacGuffin themes its issues, and chose objects like The Roof, Shade, The Wheel, The Ruler, The Lock and The Socle as the focus of their investigations. The outcome is a range of observational studies, contextual reportages and visual essays presented in the form of a 3D magazine."

### Arter/Earth School





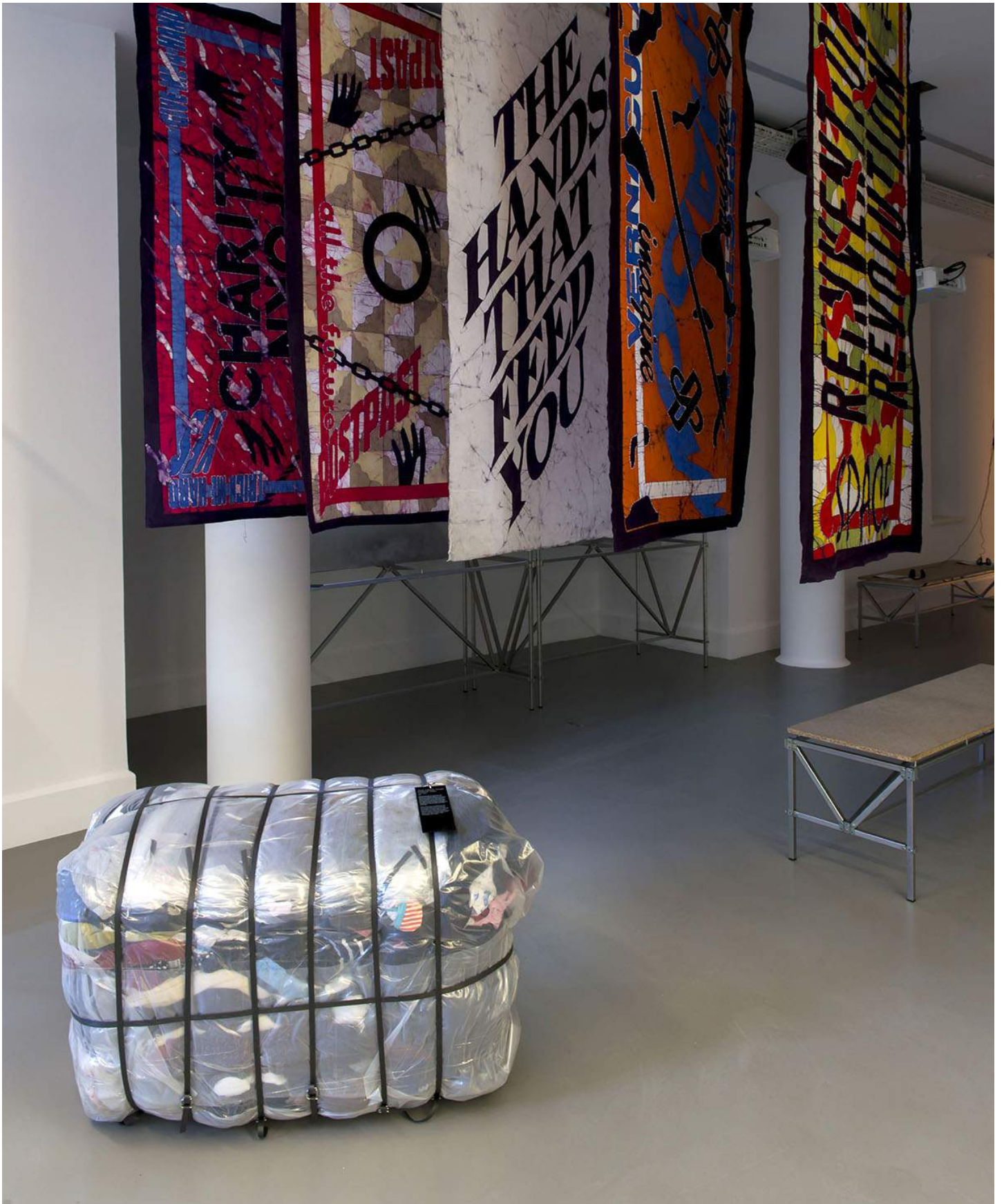
"Earth School asks what natural is, what disaster is, what progress, and who is in charge when the planet and human are forced to renegotiate our precarious relationship."

**Chinese Seismic Investigations by Nina Wiesnagrotzki**

"Using film and sculptures, Chinese Seismic Investigations is a speculative attempt to rebuild the earthquake-predicting instrument made by Chinese scientist and poet Zhang Heng in 132CE. Only 238 Chinese characters detailing its construction and functional indexes - the symbolic toad and dragon, Yin and Yang, and Chinese lucky number of 8 - still exist."

"Myth and science, East and West, mediated symbolism and controlled signals, all collide in this reinterpretation of the fabled device. What might we have lost through a purely scientific and Eurocentric approach to knowledge?."





João Roxo's The Hand That Feeds You





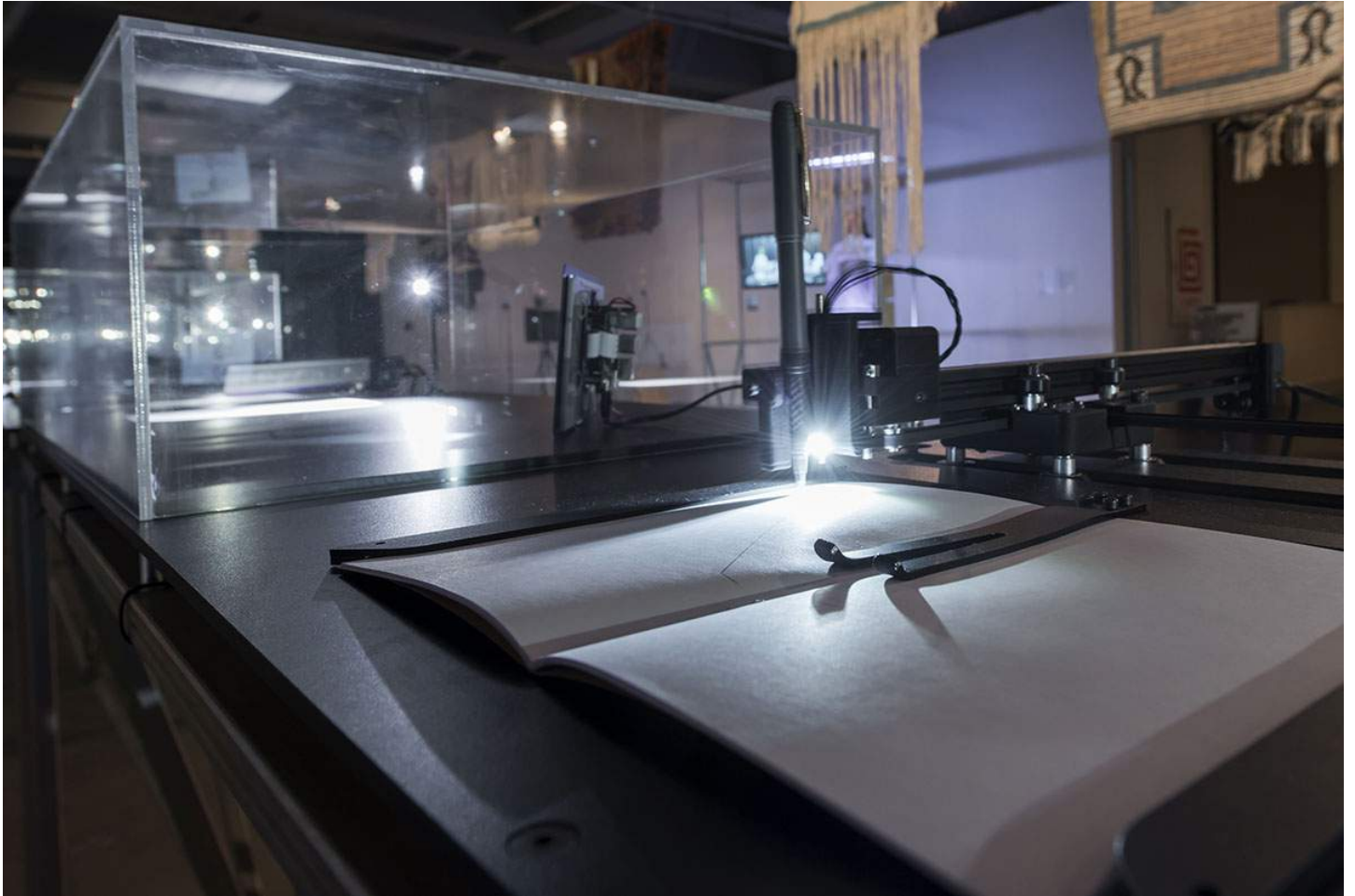
Medexpress' Morning After Pill Drone Delivery

### **Staying Alive by SulSolSal**

"Staying Alive draws on ongoing design research into the how society is adapting and learning for a seemingly inevitable future of scarcity. Alongside the research into neosurvivalist communities and the bizarre commercial products that cater for these communities, the installation includes a number of designers and artists whose provocations challenge fatalist future trajectories."

### **SALT Galata/Time School**





"Time School travels from accelerationism to deep time, through contested pasts and speculative futures, to shift durational perspectives and the objects that dictate them."

**A Commonplace Book by Commonplace Studio, Jesse Howard and Tim Knapen**

"A Commonplace Book is a machine of information on a topic that concerns us all: how we understand, perceive and deal with time. Visitors are invited to compile their own book by allowing the machines to transcribe drawings and texts about concepts like deep time and real-time, making time or taking time, timelines or time machines into the blank notebooks provided. In the display cases are a collection of 'curiosity' objects that trigger questions about the nature and experience of time."



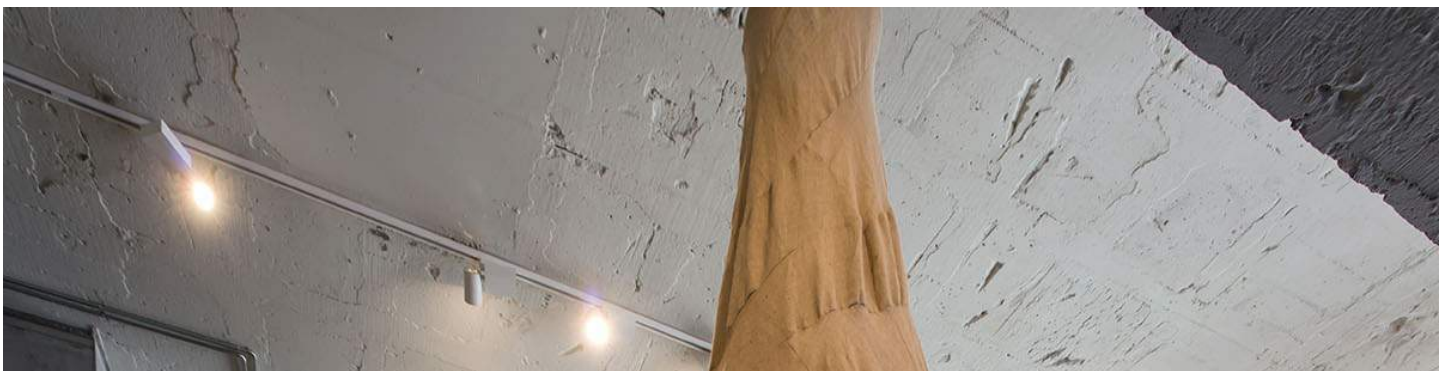


### **Google Weaving Stop-Time by Emelie Røndahl and collaborators**

"Over 20 handweavers from around the world were all given the same instruction: search "textile, Turkey, labour" on Google and in a split second select an image to spend the next few weeks materialising using the ghiordes knot technique, also known as the Turkish or (in Scandinavia) rya knot."

"We have come to consume so much media at such a pace, what can we learn from living in a much slower speed, spending longer time with just one picture? Corraling and sharing progress in a Facebook group, the participants shared insights. For one thing, the image is selected by the weaver from the top search results, but the results are influenced by Google's different algorithms in different regions. How fast and how wide does different information spread, and how do we break out of our echo chambers?"

### **Studio-X Istanbul/Digestion School**







"Digestion School learns from metabolic systems, patterns of consumption, cultural rituals, and food infrastructure to consider how circular and lifelong learning manifest."

**Palaver+Palaver by Mae-ling Lokko, Nana Ofori-Atta Ayim and Selassie Ataditka**

What can we learn from the kitchen? The very core space of our daily life but how is its internal economy being shaped?. In this regard, Palaver+Palaver, "responding to the intersecting drivers of food, food waste and human activity, the spatialisation and life cycle of the kitchen is investigated through this mycelium-grown prototype where conversations, mushrooms and coffee are served. Much like many other parts of the world, imported commodities have worked their way into the Ghanaian home, changing the materials it was built with and introducing shiny display kitchens that serve completely different food."



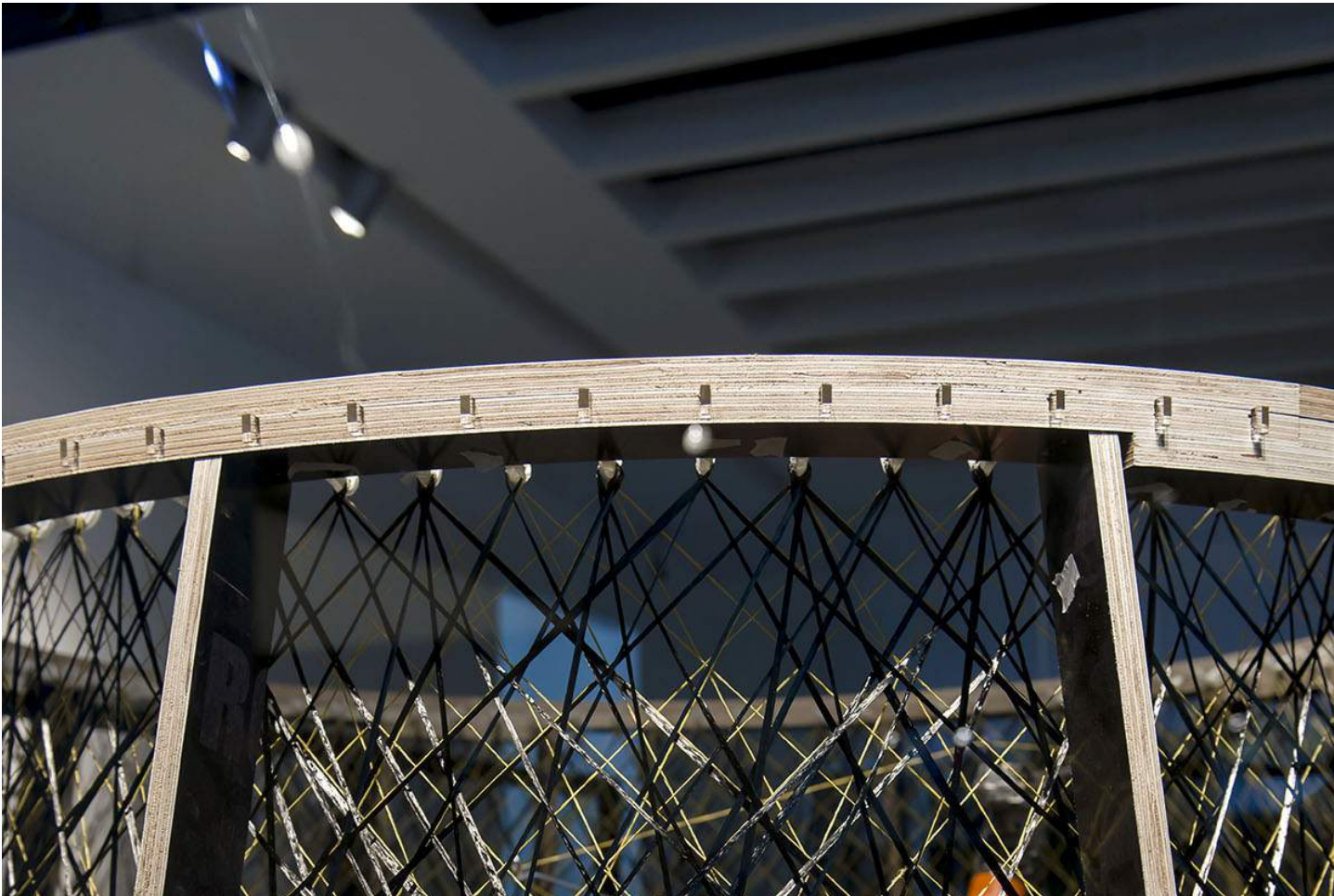


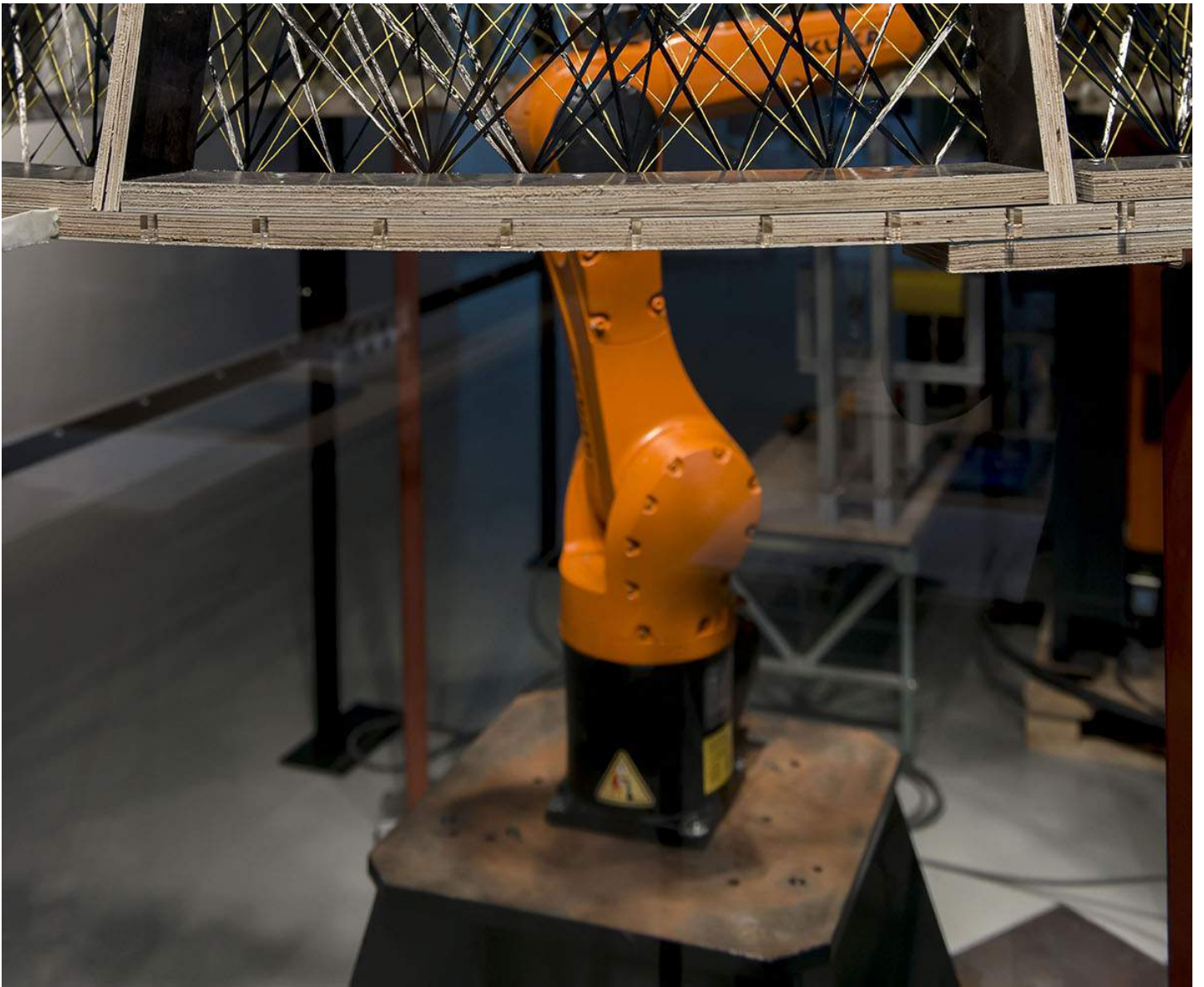


**A Colloquy of Vessels, Faciality Machine by Carlos Monleón**

"Drawing inspiration from the history of vessels, the two works on display – A Colloquy of Vessels and Faciality Machine - emerge from an inquiry into the biological and evolutionary processes that have fashioned the tissues and organs that compose bodies. Embryonic development, fluid exchange, and the rhythms of the liquefaction and solidification inform the amphorae as a place of fermentation, storage and transportation of liquids, and the unguentarium as a device for application of scented oils on the skin."

**Akbank Sanat/Unmaking School**





"Unmaking School emphasises that the irrepressible human instinct to be creative is a pedagogical dynamo that drives innovation, redefines work, and reshapes our cities."

**Docendo Discimus Instrumentae by FABB, and contributors**

"Docendo Discimus Instrumentae – meaning by teaching, we learn – proposes a workshop in which an international network of contributors share their experiences on robotic fabrication processes through online instructionSets. instructionSets are an experimental protocol for sharing digital making methodologies and documenting deviations and interpretations."



## BOZUM OKULU DÜNYA YARATMAK SÜREÇİ

**Bozum Okulu**, insanın bastırılmaz yaratma içgüdüsünü yeniden keşfetme ve öğrenme süreçlerini yeni teknolojilerle birleştiren bir eğitim öğretim alanıdır.

Günümüzün küresel tasarım eğilimlerini temsili olarak bir dizi dergi sayfasında, Walter Gropius şöyle yazıyor: "Okul, işlevinin hizmetindedir ve bir gün onun işi de tamamen eriyip gidecektir". **Bozum Okulu**'nda yer alan projeler, stüdyo araçlarının dijitalleşmesiyle pratik tasarımlardan dijital araçlara, kişisel asistanları yapan robotlara, katı maddesi üretimine ve algoritmik kodlamaya kadar uzandı. Sürecin genel bir çerçeveye sokuluyor. Aynı süreçte stüdyoün maddesel sınırları da sokağın, iletişim ağlarının ve hatta kişisel ve kolektif hayatlarımızın içine alacak derincede genişliyor.

Günümüzün yorucu bir bilgi bolluğu içinde yaşadığımız bu dönemde, geleneksel okul sistemi hala öğrencilere sadece bilgiyi aktarmayı değil, hatırlamayı ve indirgemeyi öğretme göreviyle sınırlı tutuluyor. Akıllı makinelerin yarandığı bu çağda, teknolojinin, hayatın düzenini ve iletişimi sadece bir araç değil, bir insanı becerilerin geliştirilebileceği alanlar haline getirdiği görülüyor. **Bozum Okulu**, hem tasarım eğitimi Bauhaus'un bu anlayışını sürdürüyor hem de gelecekteki eğitimi Bauhaus'tan öteye taşıyor.

Makinelerle bir arada çalışarak, sanat'la teknolojilerle birlikte, öğrenme süreçlerini yeniden keşfetme ve öğrenme süreçlerini yeni teknolojilerle birleştiren bir eğitim öğretim alanıdır.

The school is the servant of the process of learning and teaching. It is not the teacher who teaches, but the process that teaches. The school is the servant of the process of learning and teaching.

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### Water School by Studio Makkink & Bey, and contributors

"WaterSchool is a speculative primary school designed and organized around water as an essential material and subject matter. Besides a new curriculum of relevant topics being developed around contemporary issues, the WaterSchool proposes completely rethinking the economic and infrastructural model of education. Inspired by the han's legacies of caravan hotel, shopping centre and manufacturing hub, a primary school could produce everything it needs to function onsite through small-scale industrial collaborations, and also sell surplus to the public."

Organised by the Istanbul Foundation for Culture and Arts (IKSV), the biennial brings together projects from more than 200 interdisciplinary practitioners from across the globe.

**World Architecture Community** is Magazine Sponsor of the Biennial. See WAC's previous coverages [here](#).

All images © Kayhan Kaygusuz, courtesy of Istanbul Design Biennial

> via 4th Istanbul Design Biennial

**dezeen**

**Open Sesame installation pairs Syrian soap with Alibaba.com leather bags**



**The centrepiece in the exhibition is a column of soaps that were made in a factory in southern Turkey,**

On additional stacks of soaps that surround the column, Perret has placed a range of counterfeit leather bags printed with online retailer Alibaba.com's branding, which she designed and manufactured in Turkey.

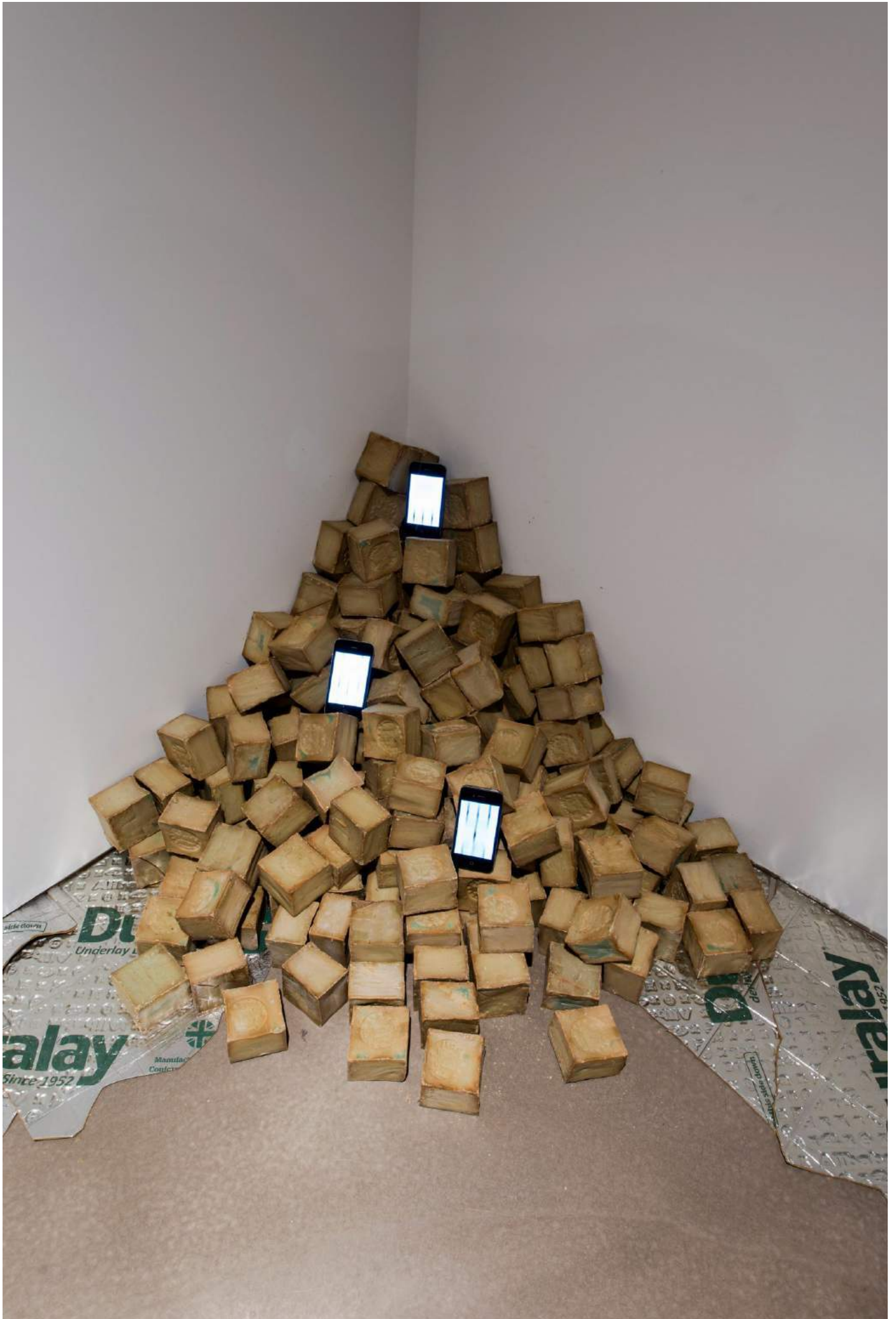
Perret describes the soaps and bags as "made for survival", as they are examples of the items made by smart business people who have been forced to leave their home country.

"My research is concerned with rapid large scale transformations of the last few decades such as the decline of mass





Alibaba.com – the seventh most valuable company in the world – is the e-commerce platform that often directly connects



"Alibaba.com brings this phenomena into light by opening the doors of the world's factory. The sudden transparency on



**dezeen**

*Jan Boelen opening the biennial with associate curators Vera Sacchetti and Nadine Botha*

The curatorial team, which consisted of Boelen plus associate curators Vera Sacchetti and Nadine Botha, sought designers

"We hoped we would have a good gender balance but that was not our first concern," Boelen said. "Our first concern was good projects. After selecting good projects we started to Skype and talk with them and then we saw, my God, they are all women!"

**This year's biennial, the fourth hosted by the Turkish city, is titled A School of Schools. It features**

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# THE MAGAZINE FOR CONNOISSEURS OF TURKEY

# CORNUCOPIA

## Doomsday design

Apocalypse now? Istanbul Design Biennial artists and designers explore our increasing dread of approaching global disaster

BY KATIE NADWORNY | OCTOBER 9, 2018



Climate change makes the sea level rise. Blustering politicians armed with nuclear weapons pursue reckless policies, and the doomsday clock ticks closer to midnight. Earthquakes threaten the city on the Bosphorus, where the memory of 1999 lingers long, though maybe not long enough. Migrants flee war and flood countries that want to shut their borders and avert their eyes. Our social media accounts sell

our data. The government watches us, always. As the world inches closer and closer to apocalypse, we're left to grapple: how can we live in this age?

Throughout the 4th Istanbul Design Biennial, artists and designers delve into the dread that permeates our modern lives. The official theme is 'A School of Schools,' an 'educational web of design strategies' positing that 'new ideas can happen anywhere'. But it seems to me that the true throughline for many of the projects on display is the design of global dread.

We are not trying to become super humans; we are trying to survive. We are trying to learn from a past that threatens to capsize our present.



In Istanbul the biggest threat to us is the ground beneath our feet. Navine G Khan-Dossos's project, *The School of Earthquake Diplomacy*, at ARTER's 'Earth School', takes an optimistic look at the twin 1999 earthquakes that struck Turkey and Greece, and at the way each country offered reciprocal support – healing old diplomatic wounds in the process. Working with researchers at MEF University and Boğaziçi University, Khan-Dossos posits a plan for floating emergency housing in the Golden Horn, a safe harbour when the tectonic plates shift. And yet the true dread of 'the big one' infuses the colourful graphics and shiny diagrams that make up the project.

Cihad Caner's project at the 'Earth School' looks to the past as well, focusing on the water crisis that struck Syria between 2006 and 2010 and how it precluded the wave of migration into Europe. The flow of one crisis into another – and the attempt to gain wisdom about designing our future based on our failures in the past – echoes throughout the Biennial.





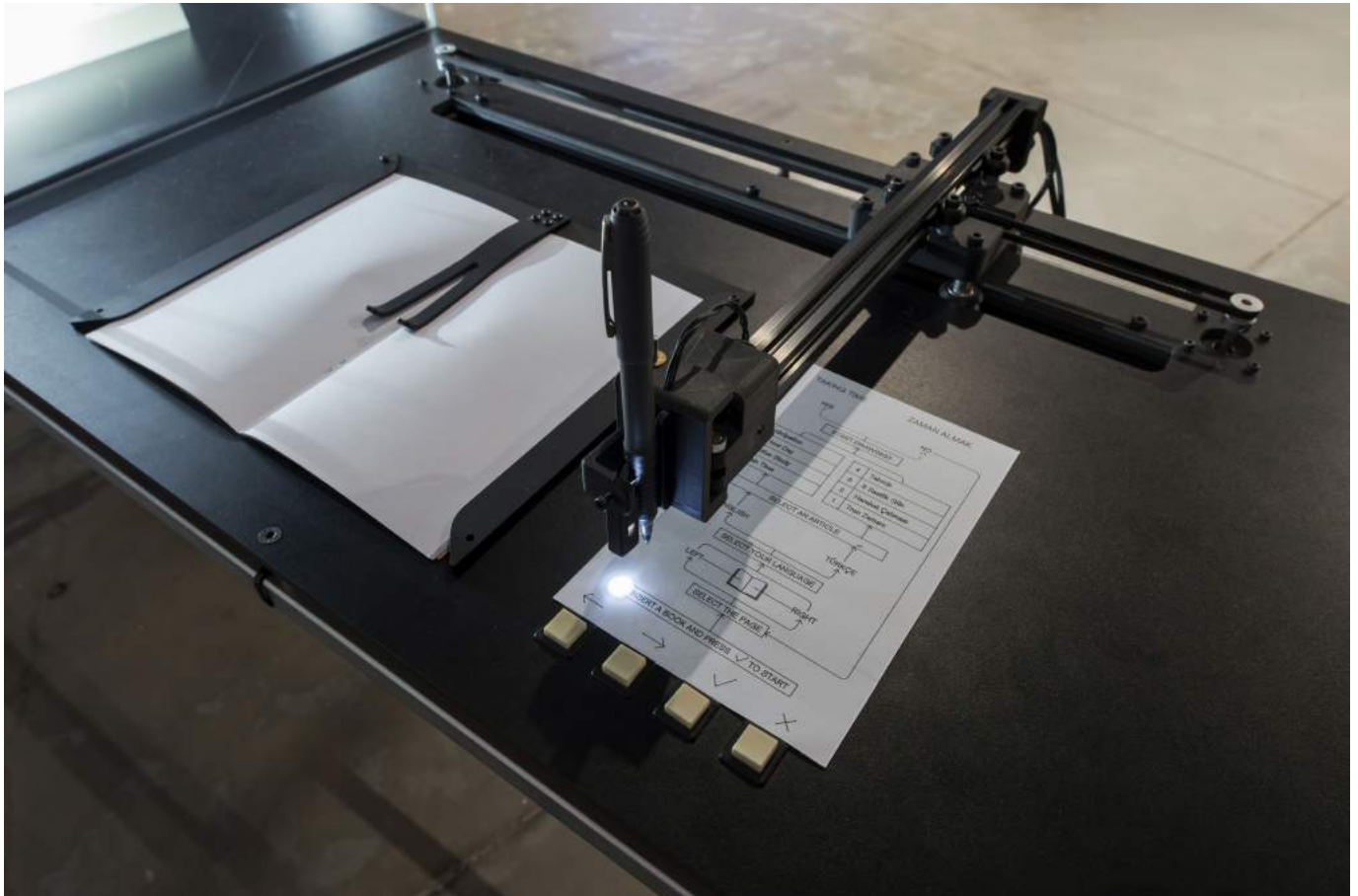
*Staying Alive*, by the design duo SulSolSal, faces the inevitable apocalypse head-on with a cheeky exploration of ‘doomsday preppers’, drawn from their design research. Presented as a contemporary cabinet of curiosities, the collection is marked by pocket chainsaws (‘Ideal for hunters, campers, hikers, survivalists’), individual packets of ‘emergency drinking water’, a detailed doomsday clock (we are currently at two minutes to midnight, that is, nuclear annihilation), and other pieces of the strange industry that has grown around the end of times. People are preparing for disaster, but what is the disaster?



At the ‘Currents School’ in the [Yapı Kredi Culture Centre](#), the mechanics of networks and connection explore the absurd, the subversive, and, inevitably, the heartbreaking. An ornate computer made entirely out of embroidery uses traditionally ‘feminine skills’ to produce a complex electronic object, asking the question: what skills do you need to build a computer? This project, *Stitching Worlds* by Ebru Kurbak, reminded me of the Antikythera Mechanism, the multi-gearred computer dating to roughly 100 BC, recovered from a shipwreck in 1902 and currently residing in the National Archaeological Museum of Athens. In the heave of fallen empires, the technology behind the Antikythera Mechanism was lost to Europe for hundreds of years. Will we lose our technology to global cataclysm? In those curlicues of gold embroidery, I sensed that inherent dread.



The collective Åbäke tack absurd, looking at information flows through the cartoonish fugu fish which, we are informed, ‘can kill 22, 23 [adults]... and double the amount of children’ if improperly consumed. The danger lurking under the surface of movement becomes more explicit in another project by Ebru Kurbak, where a simple blue book becomes the emotional gut-punch of the biennial. *The Syrian Lonely Planet*, lit by a solitary light, is presented in a twice-edited version, with strikethroughs and addendums reflecting the state of the country in 2016 and 2018. With descriptions of Syrian hospitality and spectacular archaeological sites overlaid with updates on terror groups, refugees, destruction and death, we are left to contemplate how the past has flowed into this dread present.



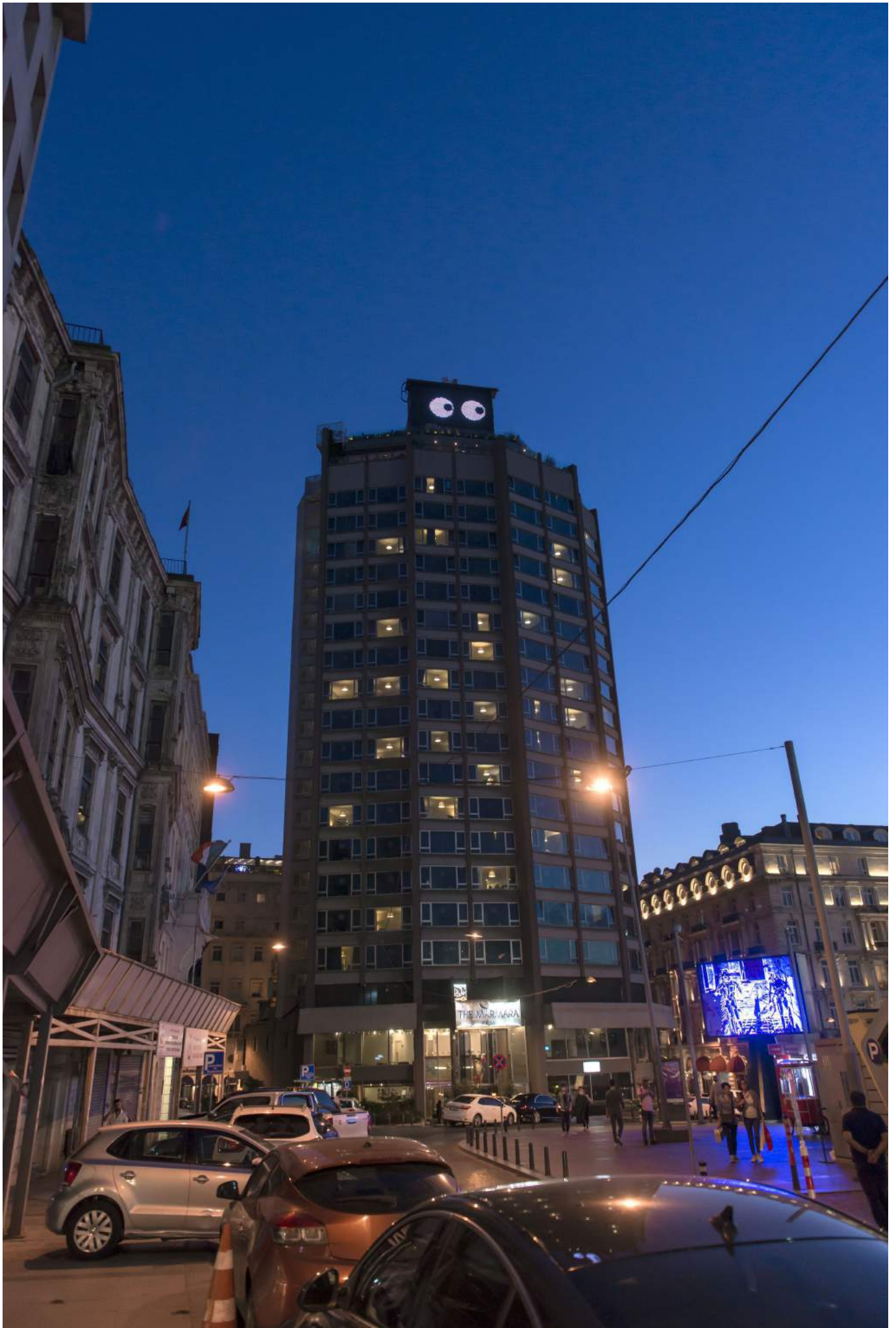
That temporal flow is expanded upon at the ‘Time School’ at [SALT Galata](#), which explores the possibilities for manipulating time. The exhibition space is filled with the soft clatter of automated machines from the collective Commonplace Studio, writing *Commonplace Books* with ballpoint pens. Writing with pens usually carries such a personal touch, but the machines have an eerie uniformity as they dutifully compose their programmed content. I was unsurprised to see a cameo appearance of Ahmet Hamdi Tanpınar’s seminal satire, *The Time Regulation Institute*. At a design exhibition contemplating time in Istanbul, it would be more shocking if it didn’t come up at all.



At the [Pera Museum](#)'s 'Scale School', the interrogation of norms, standards and values somehow comes to encompass a state of constant surveillance, lending an ominous tone to the work. The top floor of the Pera Museum is flooded with light, with the shutters removed from long-closed windows, and the access to the outside world seems to signal an openness. But windows that can be looked out of can also be looked into. Aslı Çiçek, the designer responsible for the open windows, wanted to get rid of the walls, to get the city inside the museum.



Mark Henning's collection of projects careens through various states of paranoia and societal breakdown. There's a detour through the uncanny valley, that point where humanlike creations or images veer from the trustworthy to the creepy, and an exploration of prosopagnosia, or the inability to distinguish faces, and how that plays into a surveillance state. And yet, as explored in *Portraits with Dodgers*, to *Photograph the Details of a Dark Horse in Low Light* – showing Kodak's push in the 1980s to develop a film that could properly calibrate for darker skin tones – even capturing black faces has been fraught with societal biases. And maybe the ability to give our faces to the computer is a mixed blessing. As one object in the exhibition loudly proclaims: 'Today's selfie is tomorrow's biometric profile.'



Andrea Anner and Thibault Brevet of AATB's piece in the Pera appears, at first, only to consist of two cartoon-like eyes mounted on poles. *Eyess Istanbul*, however, is connected to an installation mounted on the roof of the nearby Marmara Pera Hotel, which is visible through the newly opened museum windows. The eyes are programmed to follow the path of the International Space Station – the ISS or Eye SS of the title – while also appearing to peer out over the city itself. Thus we are all surveilled.

It is impossible to escape those eyes, brightly lit and roving over the city, watching all of us live our lives. We are surveilled by the Design Biennial, even as we leave it. The eyes are watching. They are always watching.

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## RELATED EVENTS



4th Istanbul Design Biennial

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## RELATED PLACES



ARTER  
İstiklâl Caddesi No. 211,  
Tünel, Beyoğlu  
+ 90 212 243 37 67



The Pera Museum  
Meşrutiyet Cad 65, Tepebaşı,  
Beyoğlu, Istanbul  
+90 212 334 9900  
Tues–Sat: 10.00–19.00; Sun:  
12 noon–18.00



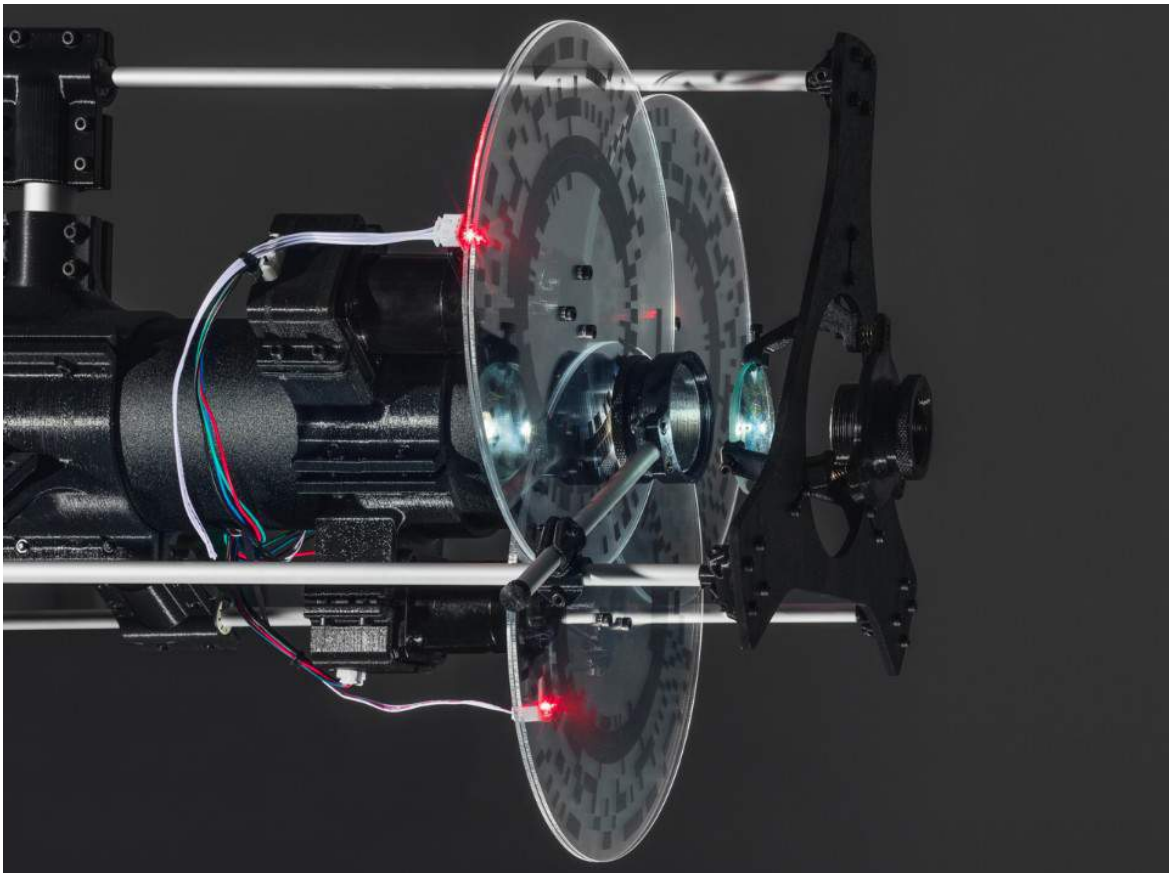
SALT Galata  
Bankalar Caddesi No. 11,  
Karaköy  
+90 212 334 22 00  
Tue–Sat: 12.00–20.00; Sun:  
12.00–18.00



## 4th Istanbul Design Biennial (</en/events/istanbul-design-biennial.html>)

### **Istanbul. An interactive installation analyses the Bosphorus marine traffic**

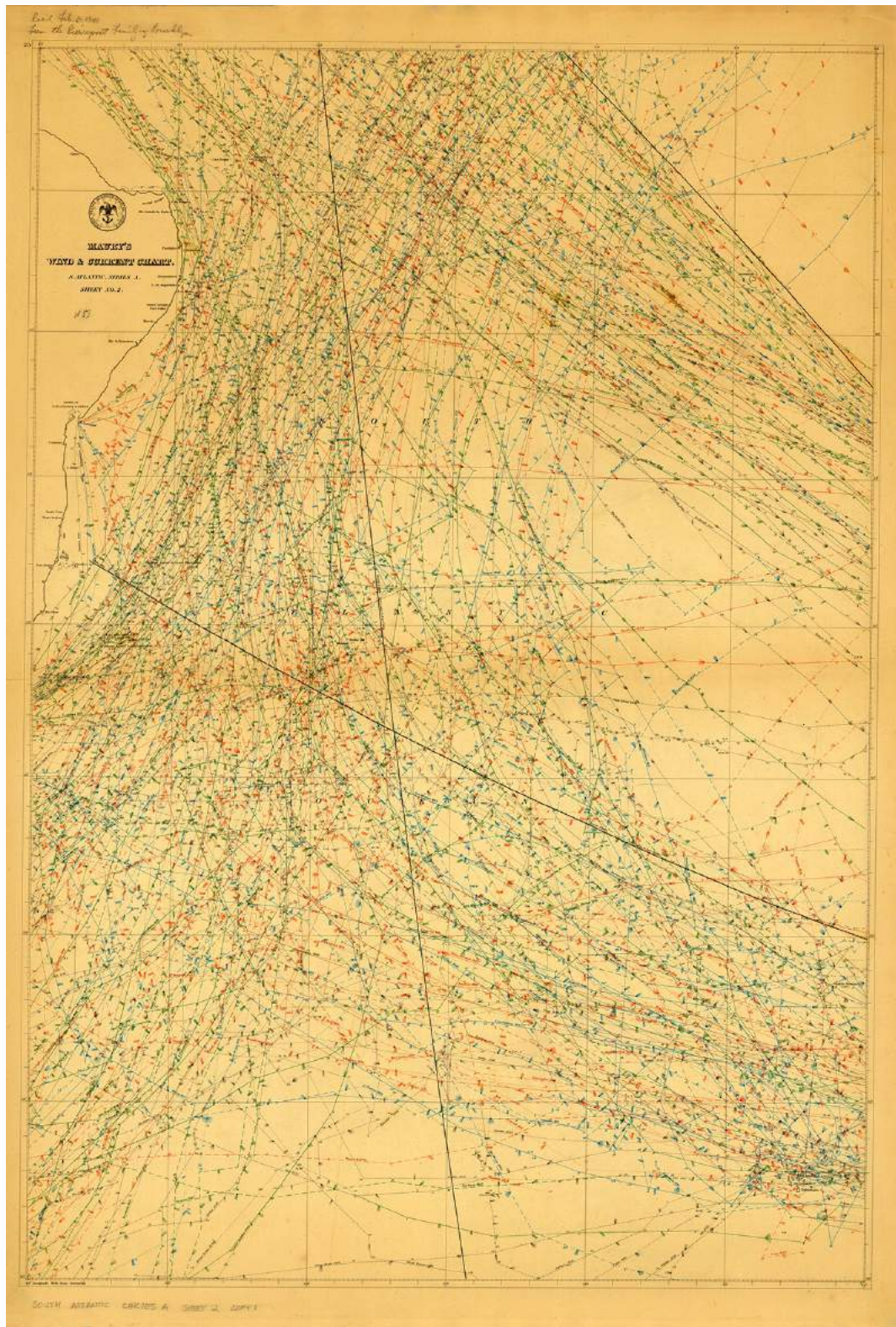
At the 4. Istanbul Design Biennial, Studio Folder interprets the data generated by boats moving in the Strait with analog and digital maps.



AUTHOR: [Salvatore Peluso \(/en/authors/p/peluso-salvatore.html\)](/en/authors/p/peluso-salvatore.html) PUBLISHED: **03 October 2018**

LOCATION: **Istanbul**

It is difficult to define what Studio Folder does. The work of Marco Ferrari and Elisa Pasqual freely moves between research, design and graphics, generating every time a new language that follow the different dynamics of reality. The Milanese agency exploits the different “eyes” produced by contemporary technologies to scientifically represent landscapes blending physical territory, information and technique. The project proposed by Studio Folder at the 4. Istanbul Design Biennial is an interactive installation named *Wave Computing*.



**Studio Folder, Wave Computing, 4. Istanbul Design Biennial, 2018**

[\(/en/events/istanbul-design-biennial/gallery/2018/10/03/studio-folder-wave-computing.html\)](https://en/events/istanbul-design-biennial/gallery/2018/10/03/studio-folder-wave-computing.html)

It consists of a series of radio towers that trace the Bosphorus marine traffic in real time. Distributed in the urban areas of Istanbul, these devices promote public access to information not only to analyse and interpret the behavior of ships passing by the strait, but also to raise awareness of the production, ownership and distribution of our sensitive data. Exhibited within the Currents School, the installation presents paper maps and digital equipment that show positions, trajectories and the stratification of this information over time. *Wave Computing* shows the geopolitical context of the Bosphorus Strait and experiments with new models of knowledge that can be produced with data.



4TH ISTANBUL  
DESIGN BIENNIAL  
A SCHOOL  
OF SCHOOLS  
22.9-4.11.2018

## "A School of Schools": Interview with Jan Boelen, Curator of the 4th Istanbul Design Biennial

02:00 - 3 October, 2018 | by [David Basulto](#)



Design, in all forms, is a fundamental part of our daily lives; it's even at the core of the new economy. As a result, design education is such an important topic for discussion that design curator and educator [Jan Boelen](#) puts at the center of the 4th Istanbul Design Biennial.

As the curator of the 4th [Istanbul Design Biennial](#), together with associate curators Vera Sacchetti and Nathine Botha, Boelen questions the role of education in design today -- just as the Bauhaus celebrates 100 years.

In a rapidly changing world with an uncertain future we cannot anticipate what will happen in the next few years, nor even the skills that we will need. Instead, we need to develop "*learning as an attitude*" to constantly deal with change, as Jan discusses in our video interview.

To address these issues the curators launched [an open call with 753 submissions](#), from which 120 were chosen to be part of "A Schools of Schools". In this strong response Boelen found projects that "*are an answer and maybe already a forecast of a new kind of design where speculation, criticality and relational aspects are infusing the traditional design world, that is making solutions for the issues that we have today.*"

The 120 participations are organized around six *schools* which occupy six cultural venues in central Istanbul, encouraging visitors to explore the city while visiting the Biennial. Here are the *schools* and our picks:



[Akbank Sanat](#): "The **Unmaking School** emphasizes the irrepressible human instinct to be creative as a pedagogical dynamo that drives innovation in production, redefines the future of work, and reframes our engagement with our cities". Our picks: Docendo Discimus Instrumantae (FAAB and contributors), An I: Talking to My Digital Self (Camilo Oliveira), Water School (Studio Makking & Bey).



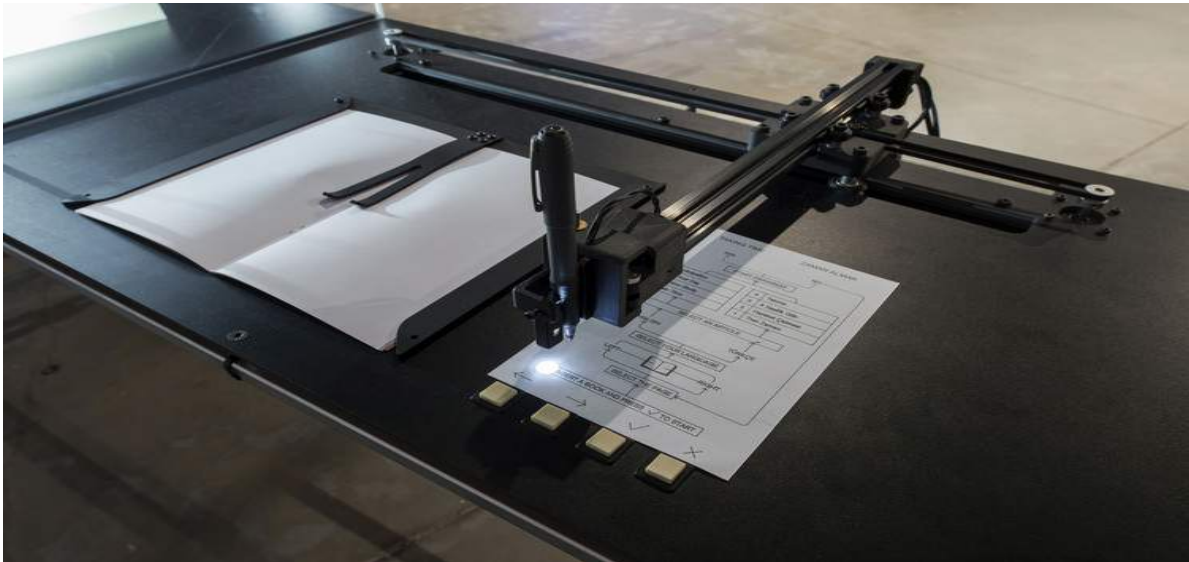
**Yapı Kredi Kültür Sanat:** "The **Currents School** explores flows, networks, distribution, and hierarchies of information and subjects, both digital and analogue, abstract and embodied, to critically examine new technology and systems". Our picks: Infrequently Asked Questions, Stitching Worlds, Open Sesame (CMP Office), Lonely Planet.



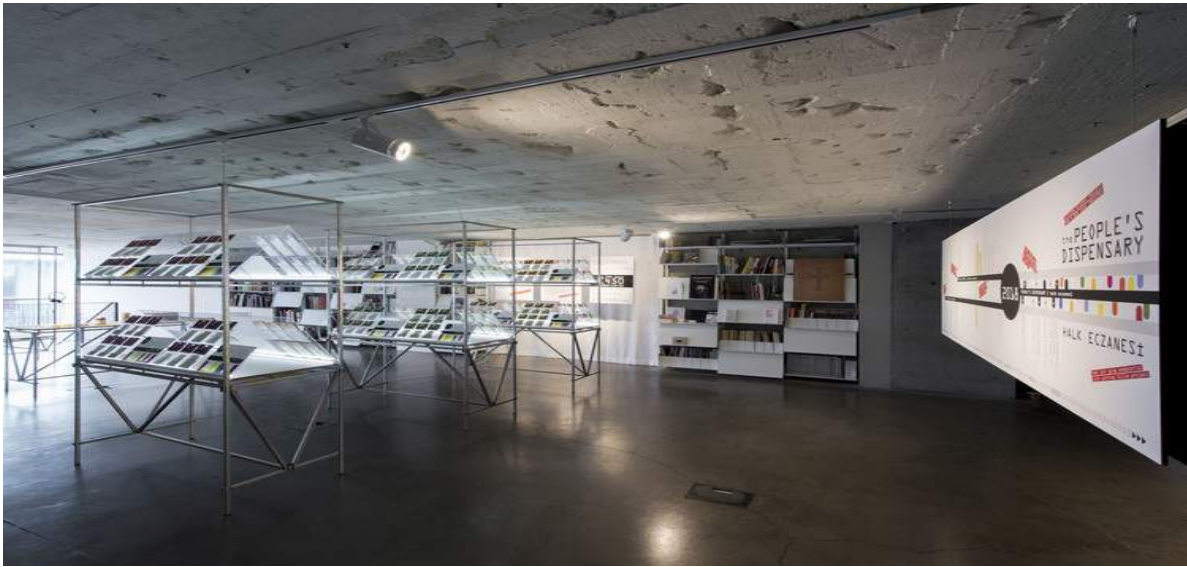
**Arter:** "The **Earth School** asks what is natural, what is disaster, and what is evolution when the planet and human are forced to renegotiate their pedagogical relationship". Our picks: Atelier Luma Algae Lab, If Algae Mattered (New South), SulSolSal.



**Pera Museum:** "The **Scales School** investigates the fluidity of taxonomies, quantifications, and institutionalised norms, standards and values to highlight biases and assumptions in our social, economic and intellectual agreements". Our picks: Ambiguous Standarts Institute (Cansu Curgen & Avsar Gurpinar), On Instruments and Archetypes (Unfold), Acting Things VII - School of Fluid Measures (performance by Judit Seng), Deep Digital Twin (Legrand Jager).



**SALT Galata** - "The **Time School** travels from hyper-speed and acceleration into the expansiveness of deep time, learning about contested pasts and speculative futures from paradoxical durational perspectives and the objects that dictate them". Our picks: A Ditto Online Device (Teis de Greve), A Commonplace Book (Commonplace Studio).



**Studio-X Istanbul** - "The **Digestion School** learns from metabolic systems, patterns of consumption, cultural rituals, and food infrastructure to consider how circular education and lifelong learning manifest". Our picks: Object Academy (Gokhan Mura), The People's Dispensary (EAT ART).

Through these different views we can see how education has evolved on its own 100 years after the foundation of the Bauhaus, a cornerstone of contemporary design education. Machine learning and AI-based production pose challenges to the field and basic forms of knowledge are at risk as we rely more and more on technology.

Boelen is also critical of what a Biennial should be, and more than a static exhibit considers a dynamic aspect to the Biennial through an on-going program during the duration of the event and a [web component that will develop over time](#).

The Biennial is able to put together the diversity of the expanded field of design with different forms of education, self learning, and transfer of knowledge that we are exposed to today. It is a Biennial that is dense in numbers and content, but that is easy and fun to explore and to learn from.

*The [Istanbul Design Biennial](#) is organized by the [Istanbul Foundation for Culture and Arts IKSIV](#), with [Vitra](#) as the main sponsor. It will be open to the public until November 4th.*



**David Basulto**

Author



**dezeen**

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**Åbäke establishes year-long School of Fugu to explore radical new way of learning**

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**"We discover a whole world of knowledge**

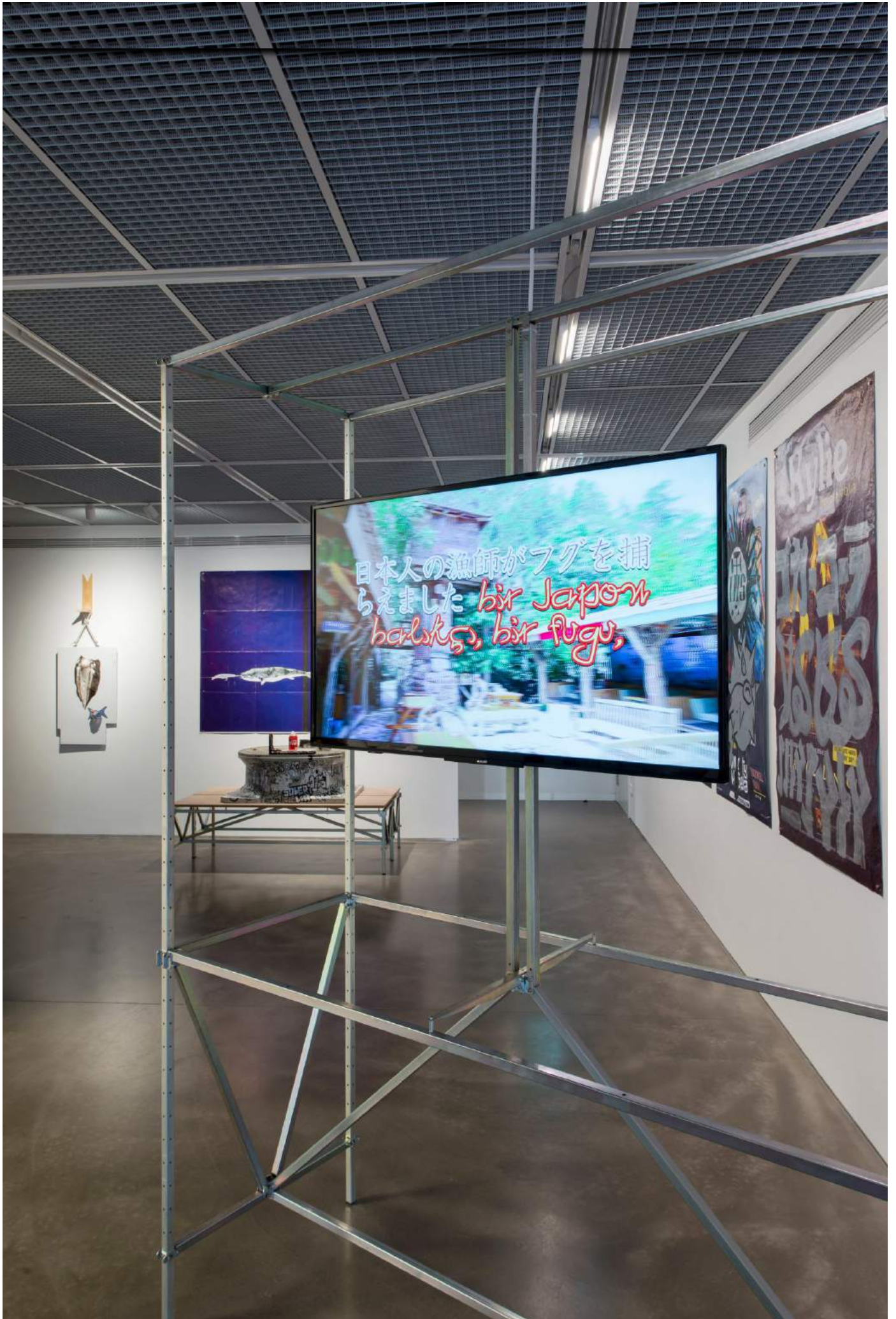
"It is a method of learning and teaching," explained Maki Suzuki, co-founder of Ábāke.

Just two people are enrolled on the first School of Fugu programme. "Luna my daughter and I are the first attendees to the

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The exhibition is made up of numerous posters taken from the streets of London, which Suzuki and his daughter have painted

Alongside the posters is an actual fugu fish, which was brought from Japan to Turkey in the 19th century and placed in the



The exhibition also includes an informational video explaining the fugu and showing cooking techniques, as well as the





**4TH ISTANBUL DESIGN BIENNAL EXPLORES NEW DIMENSIONS OF  
DESIGN AND LEARNING**

**4th Istanbul Design Biennial**, titled *A School of Schools* and curated by **Jan Boelen** with associate curators **Nadine Botha** and **Vera Sacchetti**, opened to the public on 22 September 2018. Organised by the **Istanbul Foundation for Culture and Arts (İKSVA)** and sponsored by **VitrA**, the biennial brings together projects from more than 200 interdisciplinary practitioners from across the globe.

For six weeks, designers, architects, artists, theoreticians and several others will converge in Turkey's cultural capital to explore the many dimensions of design and learning. The 4th Istanbul Design Biennial can be visited free of charge until 4 November 2018.

Six of the city's most iconic cultural institutions in the Beyoğlu district – **Akbank Sanat**, **Yapı Kredi Culture Centre**, **Arter**, **Pera Museum**, **SALT Galata**, **Studio-X Istanbul** – will transform into “schools” where new ideas in relation to expanded notions of design and its role in contemporary culture are explored.



4th Istanbul Design Biennial

“By naming the design biennial *A School of Schools*” – curator Jan Boelen explained – “we sought to go beyond the traditional school-as-institution connotation. Everything and everywhere is a school, and every single interaction we have with design is



pedagogical. Ninety-nine years after the Bauhaus, the design discipline and the world are very different places, while design education has mostly remained the same.

And yet, education traditionally allowed for spaces of exception where experimentation and new ideas can be tried and tested. Can a biennial emulate these spaces? *A School of Schools* manifests as a set of dynamic learning formats encouraging creative production, sustainable collaboration, and social connection.

We are interested in design as pedagogy and in what can we learn from design and designing. We would like to start a discussion on design, education and design education. We would like it to generate more questions than answers. This places the responsibility on each of us to become agents of our own education.”

*A School of Schools* is an educational web of design strategies for learning, and learning strategies for design. The answers we need to address the world’s constant sense of crisis are not being delivered by the tried-and-tested design and education models. With the age-old logic of material abundance and information scarcity inverted, we need new ideas and knowledge to address previously unimaginable complexities.



4th Istanbul Design Biennial

Our minds must be liberated from the preconceived outcomes with which we have been schooled. Not knowing is the first step to learning something new. By spreading the biennial along a walking route of around 3 km, *A School of Schools* highlights what we all intuitively know: learning is not limited to a single building at stipulated times through predetermined interactions. New ideas happen anywhere, anytime. We gain knowledge from family, friends, neighbours and strangers.

We are schooled by our built environment and the tools we have developed to navigate it. We are all learners in the city as school, with streets for corridors, cultural institutions for classrooms, and – instead of siloed subjects – multi-disciplinary complexities: Unmaking,

Currents, Earth, Scales, Time and Digestion. *A School of Schools* does not prescribe answers, but offers a space of exception in which possibilities can be studied and propositions tested without the restriction of generating predetermined outcomes.

Such a process-oriented approach results in an active site for knowledge creation, while the temporal and spatial limits of the Biennial are stretched by the educational web that spans an exhibition, a public programme, book, website and satellite events. Surfacing the expanded field of design, *A School of Schools* goes beyond pragmatic solutionism to constellate new ideas that can provoke doubt, curiosity and shifts in perspective. What if the school we need now is a personal attitude of questioning and figuring out?



4th Istanbul Design Biennial

The exhibition furniture and scenography for the 4th Istanbul Design Biennial is developed as a collaboration between architect **Aslı Çiçek** and product designer **Lukas Wegwerth**. Using Wegwerth's open-source system III+1 and Çiçek's vast experience in exhibition design, the scenography of the Biennial is extended over six diverse venues, bringing them together as they play host to the Biennial's main exhibition.

At Akbank Sanat, Unmaking School interrogates the complex, ever-changing relationship between humans and machines to emphasize human creativity as a unique dynamo that drives innovation. Projects include an AI-personalised avatar that can be used for self-growth and an installation envisioning a future in which humans are liberated from labour.

At Yapı Kredi Culture Centre, Currents School investigates the multitude of connections and networks of exchange that often exist unseen or unnoticed, with projects working to make these systems visible through methods such as a live radio programme recorded on the streets of Istanbul exploring how slang is transmitted, and a Syrian travel guide presenting narratives of those who have fled.

At Arter, Earth School questions and subverts the prioritisation of capitalist growth over the planet's natural resources to suggest an alternative – less fatalistic – future, with

projects harnessing algae's potential to replace non-biodegradable plastics, and investigating the impact of water shortages in underdeveloped countries.



Earth School at Arter - 4th Istanbul Design Biennial

At Pera Museum, Scales School interrogates established norms, standards and values, such as quantifying value in numeric and monetary terms, to highlight their absurdity and arbitrariness. One installation explores whether our standards of perfection are cultural or biological as designer babies become a conceivable reality, while another asks if centimetres and inches are obsolete as measuring units in the age of pixels and vectors.

At SALT Galata, Time School\* offers possibilities for manipulating time in a world increasingly dictated by standardized systems, in order to be more present, right here, right now. From a participatory project involving 20 hand-weavers in different time-zones and a clock that re-centres attention to our bodies, to a video installation that encourages participants to stop, rest and sleep, designers demonstrate alternative understandings of time.

Digestion School at Studio-X Istanbul redirects focus from the brain to the gut as a site of cognition, to rediscover indigenous cultural knowledge and emphasize the importance of communal and embodied approaches to living and learning. Projects

include an exploration into traditional medicines from Indonesia, and a study on the social, cultural and anthropological significance of the marketplace.



Time School at SALT Galata - 4th Istanbul Design Biennial

Alongside the six-week-long exhibition, the 4th Istanbul Design Biennial presents an ambitious public programme which will take learning outside the walls of the classroom into the streets, and spread it throughout the city. Within the scope of the Biennial, visitors will establish the relationship of design history with the history of Turkey's industrialisation with the economic historian **Şevket Pamuk**.

They also will consider collecting design with **Sotheby's** and antique expert and engineer **Ari İstanbulluoğlu**; learn how to apply the blockchain method with the contemporary artist **Burak Arıkan**, who works with the network structures and dynamics of the participants; hear the famous artist and designer **Arik Levy** 's life; participate in discussions about how future lifestyles and areas will turn out with experts from the fields of architecture, art, science and technology.

Several publications accompany the launch of the 4th Istanbul Design Biennial.

**"Design as Learning: A School of Schools Reader"** seeks to expand on the many narratives of the Biennial and offers a series of critical reflections on the past and

present of design education, with contributions by **Danah Abdulla**, **Corinne Gisel**, **João Ferreira**, **Naho Kubota** and **Nina Paim**, among others.



Currents School at Yapi Kredi Culture Centre - 4th Istanbul Design

Additionally, the “**A School of Schools Agenda**” compiles all the information on the Biennial’s participants, project and activities. Furthermore, the Istanbul Design Biennial also sees the publication of the children’s book written by **Yekta Kopan** and co-designed by **Yekta Kopan** and **Burcu Ural Kopan** with illustrations by **Ada Tuncer**, and with the support of the **Bernard Van Leer Foundation**.

Istanbul Foundation for Culture and Arts (İKSV) is a non-profit cultural institution that was founded in 1973. The general objectives of the Foundation are: to make Istanbul one of the world’s foremost capitals of culture and the arts; to create continuous interaction between national and universal values, and traditional and contemporary values via culture and the arts; and to contribute actively to the development of cultural policies.

With these objectives, İKSV organises the Istanbul Festivals of Music, Film, Theatre and Jazz, as well as the **Istanbul Biennial**, the Istanbul Design Biennial, autumn film week **Filmekimi** and other special events.



4th Istanbul Design Biennial

The Foundation hosts cultural and artistic events at Salon located at the Nejat Eczacıbaşı Building. İKSV organises the Pavilion of Turkey at **La Biennale di Venezia** and coordinates an artist residency programme at **Cité International des Arts**, France. İKSV also conducts studies and drafts reports with the aim of contributing to cultural policy development.

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<http://aschoolofschools.iksv.org/en/>

**Kerim Bayer deconstructs 1,366 maps to create "atlas of atlases"**



"Deconstructing them really did help me personally to double down on my interest in the graphics, in reducing them to their



The book contains 5,180 thumbnails that were randomly cropped, using a custom piece of software, from 1,366 maps in

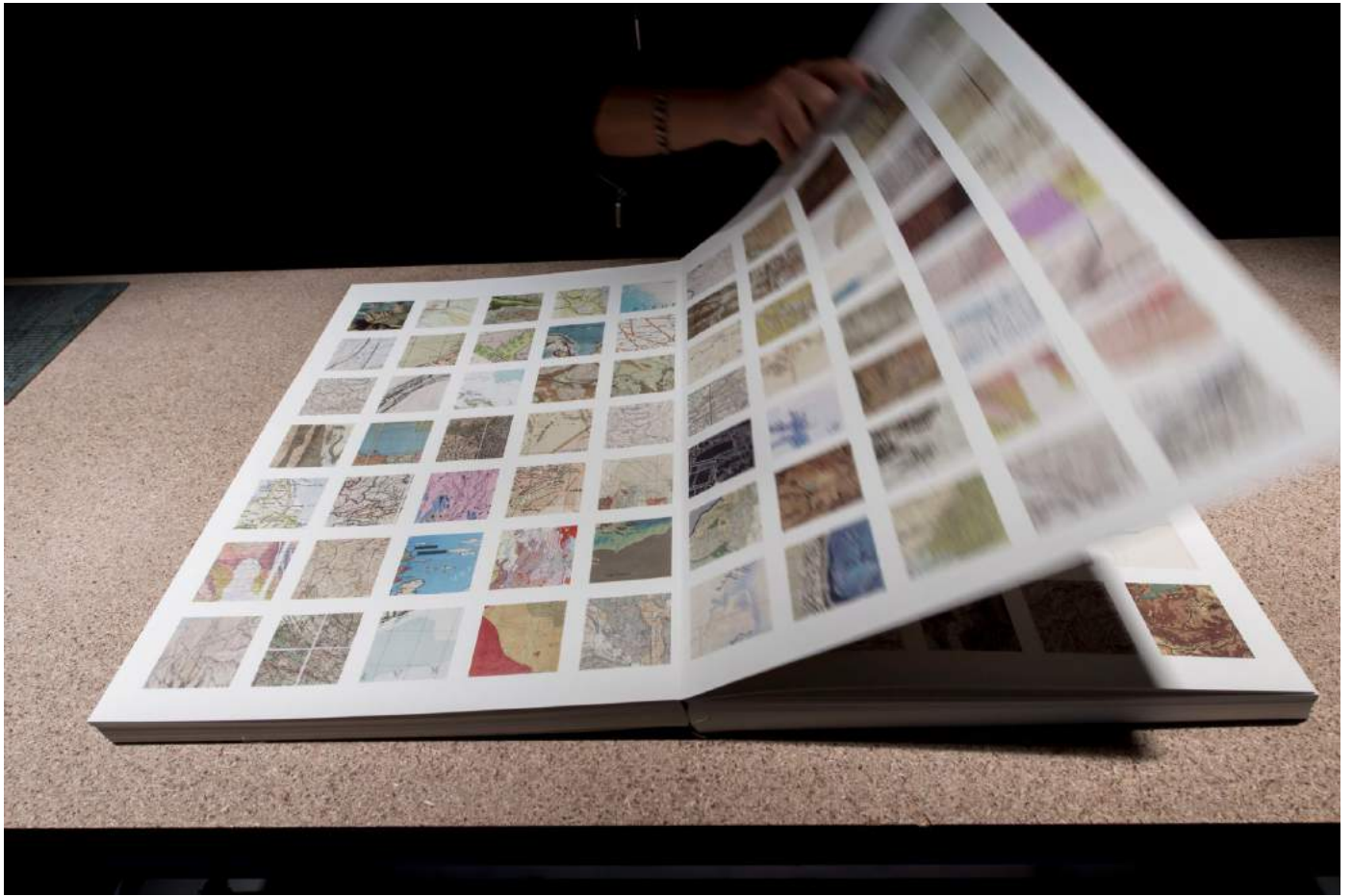
Bayer initially tried to pick the thumbnails himself, but he found that he was highlighting some maps more than others. He also found that he was pushing some graphical elements and eliminating others due to how they would appear in print.

Instead he chose to randomly select the images to remove a layer of bias from the book.

"Randomisation felt more honest, and it frequently delighted me with selections that I wouldn't have made myself or ideas

Bayer believes Map Section has turned his collection into a useable design resource for the first time.

"Our discussions with

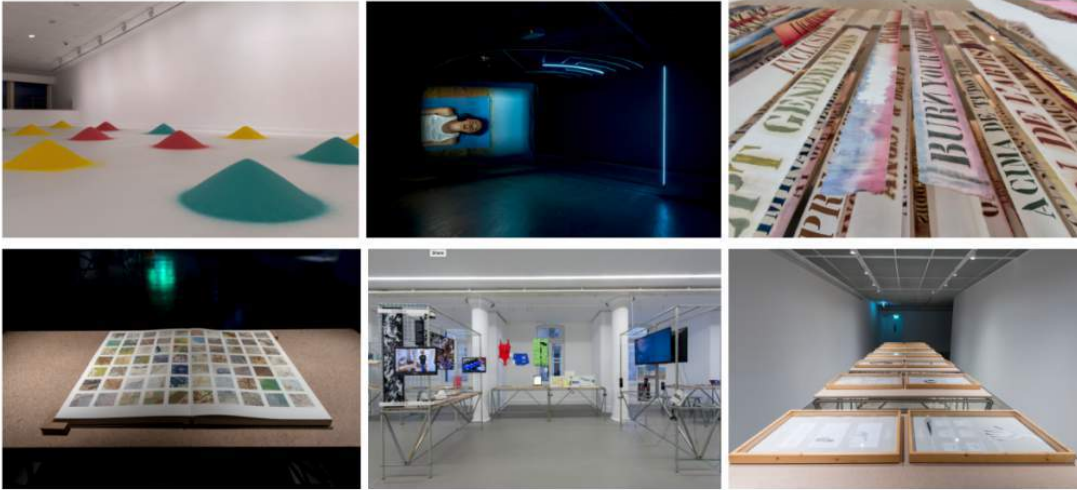


Dezeen is media partner for the

# CLOT

## Event: Istanbul Design Biennial. A School of Schools

*Biodesign, Biomedica, Digital Culture, News*



On the 22 of September, **Istanbul Design Biennial** opened its doors to the public and it will run through to November 4th. The fourth edition of the Biennale is titled "A School of Schools" and is an attempt from Jan Boelen, the festival's curator, to "go beyond traditional school-as-institution connotation" since "everything and everywhere is a school, and every single interaction we have with design is pedagogical".

Accordingly, the emphasis of this year's biennale lies on education, learning and exploring the many dimensions and/or notions of design. For six weeks the festival will be a platform, which will bring together more than 100 interdisciplinary practitioners – not only designers but also architects, artists and theoreticians. For this reason, six of the most iconic cultural institutions of Beyoğlu district will be transformed into schools. For example, Akbank Sanat will become Unmaking School, where the momentum will develop around the relationship between humans and machines, and Arter will be turned into Earth School, where the impact of capitalism on the planet will be discussed and alternative means of harnessing natural resources suggested.

Istanbul Design Biennial will also feature a number of projects, which deal with exploring our sense of individual and collective identity in the time of increasing digitalisation. Camillo Oliveira will present *An I: Talking to My Digital Self*, AI embodied avatar, a "tool for self-growth", which will during the festival learn and develop a personalised dictionary and will also eventually be able to offer advice. Alix Gallet will exhibit a series of fake noses and ears, with which she is investigating rapidly growing body-recognition software. Body is the point of departure also for Bora Hong, who will present *Cosmetic Surgery Kingdom*, in which she parallels plastic surgery phenomenon with design in general.

Perhaps best known to CLOT Magazine readers among festival participants is Pinar Yoldas. With her praxis framed in genetic and bodily modifications versus contemporary culture, she questions modifications' status between universal and culturally influenced. Yoldas is exhibiting *Genetically Modified Generation (Designer Babies)*, nine characters, all genetically altered to express the desired set of traits, from beauty and fitness to empathy, popularity and wealth.

**Text by CLOT Magazine (Twitter @clotmagazine)**

Website [www.aschoolofschools.iksv.org/en](http://www.aschoolofschools.iksv.org/en)

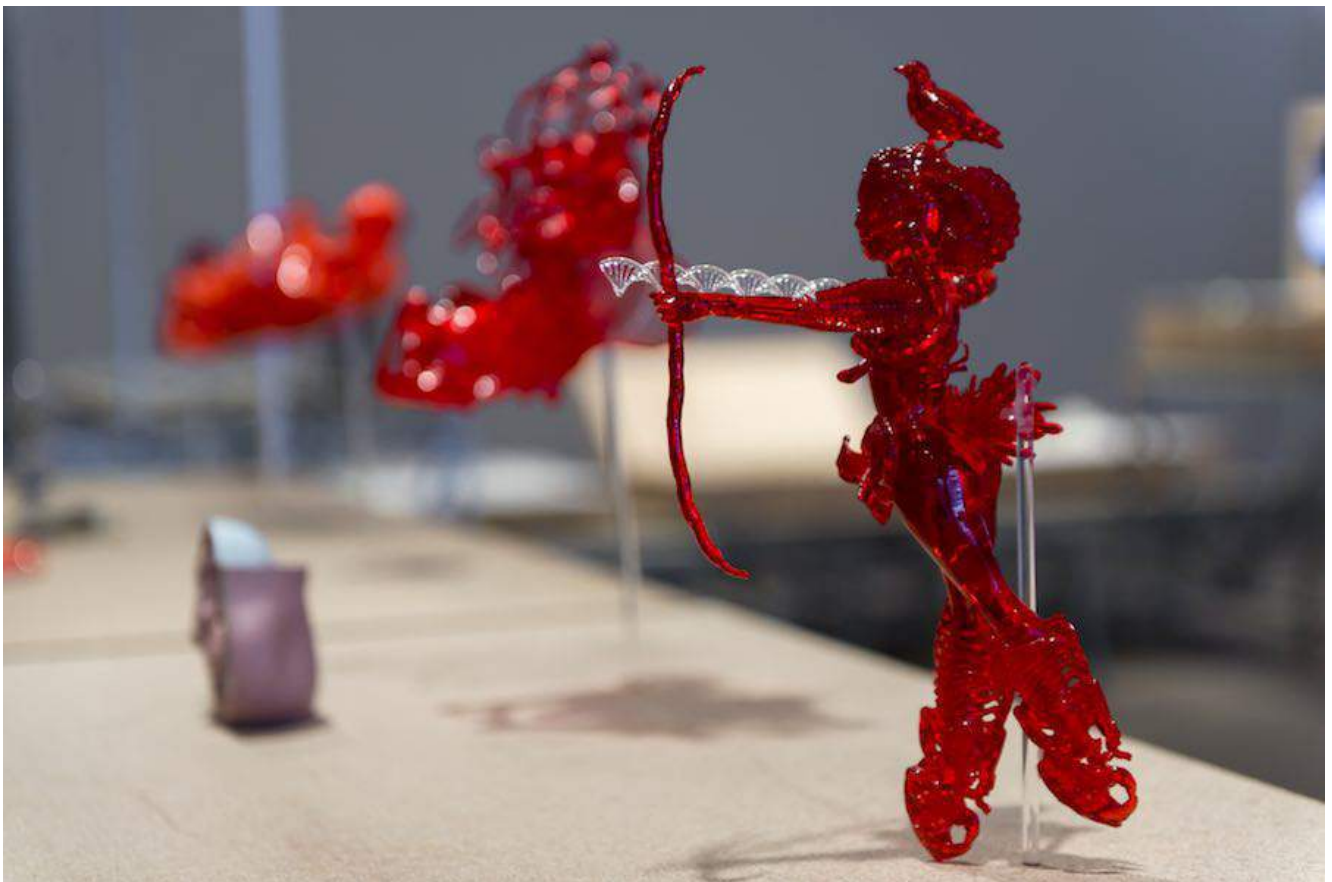
(Photo courtesy of Istanbul design Biennale)

## A 'SCHOOL OF SCHOOLS': ISTANBUL DESIGN BIENNIAL 2018 SHOWCASES THE SHAPING UP OF DESIGN EDUCATION

How can design learning make our future more humane? Titled A SCHOOL OF SCHOOLS, Istanbul Design Biennial 2018 explores the design process across 6 venues in Turkey's cultural capital.

SEPTEMBER 30, 2018

ARCHITECTURE ARKBANK SANAK ARTER DESIGN EARTHQUAKE  
ISTANBUL ISTANBUL DESIGN BIENNIAL JAN BOELEN LEARNING  
PERA MUSEUM REFUGEE SALT GALATA SCHOOL STUDIO X ISTANBUL  
SUSTAINABILITY TECHNOLOGY TURKEY YAPI KREDI



*Istanbul Design Biennale 2018: Genetically Modified by Pinar Yoldas - All photos by Kayhan Kaygusuz, courtesy of Istanbul Design Biennial 2018.*



*Design* – Until November 4, **Istanbul Design Biennial 2018** transforms 6 iconic cultural institutions along a 3.5 km walking route in the Beyoğlu district into pop-up schools; over 100 studios from across the globe explore the many dimensions of design and learning and tune with the theme **A School of Schools**.



Courtesy of Istanbul Design Biennial 2018.

*"Istanbul Design Biennial 2018 explores, tests, and revises a variety of educational strategies to reflect on the role of design, knowledge, and global connectedness in contemporary Istanbul and beyond."* Explains the curator Jan Boelen. Indeed, many of the exhibitions focus of some of the major social and environmental emergencies Turkey is facing right now such as refugees, earthquakes and the digital revolution.



*Google Weaving Stop-Time by Emelie Rondhal.*

The event is organised by the Istanbul Foundation for Culture and Arts (İKSVA), curator **Jan Boelen** teamed up with associate curators **Nadine Botha** and **Vera Sacchetti**. The event is sponsored by **Vitra**.

# THE UNMAKING SCHOOL

Arkbank Sanak – Şehit Muhtar Mahallesi, İstiklal Cd No:8, 34435 Beyoğlu [[Map](#)].



*'And I Talking with my digital self' BY Camilo Olivera – Ph by Kayhan Kaygusuz.*

We live in a world powered by both humans and machines. How can creativity and new technologies propel innovation in production? **Akbank Sanat**, a centre for music and contemporary arts, hosts the *Unmaking School* emphasizing the future of work reframing our engagement with our cities.



*Water School by Makkink & Bey.*

Projects include Studio Makkink & Bey's primary school designed and organized around water in order to rise a generation of thinkers and doers with a more sensible and sustainable imprint. On show also Camilo Oliveira's digital avatar that grows with you from a young age, using artificial intelligence to study your experiences and thoughts.

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## THE CURRENT SCHOOL

Yapi Kredi Culture Center – Tomtom Mahallesi, İstiklal Cd. No:161, 34433 Beyoğlu [[Map](#)].



*Ebru Kurbak's Lonely Planet project – Ph by Kayhan Kaygusuz*

The **Yapı Kredi Culture Centre** explores digital and analogical information networks and critically examines technologies and hierarchies. From the treasures brought along the historic Silk Route to, from the things we buy online to media we consume on our screens, everything is the result of numerous connections along a network of exchange.



*The Fugu School by åbäke – Ph by Kayhan Kaygusuz.*

Ebru Kurbak's Syrian travel guide showcases narratives of those who have fled; Åbåke's graphic design investigation of the appearance in Turkish of fugu, a poisonous Japanese fish, invites to reflect on the link between global warming, food culture and human infrastructures such as the Suez Canal.

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## THE SCALES SCHOOL

Pera Museum – Asmalı Mescit Mahallesi, Meşrutiyet Cd. No:65, 34430 Beyoğlu [[Map](#)]



*Genetically Modified by Pinar Yoldas.*

In a world quantified in social media followers or DNA chromosomes are standard units of measurements the right tool to understand the present? At [Pera Museum](#), the **Scales School** investigates the fluidity of taxonomies and institutionalised norms. Pinar Yoldaş' installation explores whether our standards of perfection are cultural or biological as designer babies become a conceivable reality.

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## THE EARTH SCHOOL

Arter – Tomtom Mahallesi, İstiklal Cd. No:211, 34433 Beyoğlu [[Map](#)].



*The School of Earthquake Diplomacy by Navine G. Khan-Dossos.*

At the not-for-profit art space **Arter** the **Earth School** asks what is natural, what is disaster, and what is evolution when the planet and human are forced to renegotiate their pedagogical relationship. Navine G. Khan-Dossos presents THE SCHOOL OF EARTHQUAKE DIPLOMACY showcasing the Greek and Turkish mutual coordination of resources and initiating ongoing research sharing to prepare for future earthquakes.



*The School of Earthquake Diplomacy by Navine G. Khan-Dossos.*

Cihad Caner presents a multimedia installations showing how also non-political emergencies such as draughts and other natural disasters impact on migration flow from Syria and poses a pointngnant question: what happens to the geographical borders when the land itself moves?

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## THE TIME SCHOOL

Salt Galata – Arap Cami Mahallesi, Bankalar Cd. No:11, 34420 Beyoğlu [\[Map\]](#).



*Google Weaving Stop-Time by Emelie Rondhal.*

**SALT Galata**, a former bank turned into an art space, hosts the **Time School** looking at “contested pasts and speculative futures” as well as unpacking the concepts of hyper-speed and deep time. On show Emelie R ndahl’s participatory project involving 20 hand-weavers in different time-zones to to Helga Schmid’s Circadian clock which re-centres attention to the natural day/night rhythm our bodies need to function and power up in an 24/7 stressful lifestyle.

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## THE DIGESTION SCHOOL

Studio-X Istanbul – P rtelaş Hasan Efendi Mahallesi, Meclis-i Mebusan Cd. No:35, 34427 Beyoğlu [\[Map\]](#)



*'Before Everything Forgotten and Vanished' by Lifepatch.*

The ***Digestion School*** at urban think tank **Studio-X Istanbul** explores patterns of consumption, metabolic systems, cultural ritual and food infrastructure to consider education and lifelong learning. Projects include Lifepatch's exploration into traditional medicines from Indonesia. On show also Gamze Gündüz, Güher Tan and Tangör Tan's a study on the social, cultural and anthropological significance of the marketplace.

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All photos by Kayhan Kaygusuz; courtesy of Istanbul Design Biennial 2018.





*The School of Earthquake Diplomacy by Navine G. Khan-Dossos.*

# CMP Office's "Open Sesame" Reinterrogates Disordered Production Chain On Design Objects

Turkey - Sep 28, 2018 - 02:11  610 Views



London-based design studio CMP Office has showcased some luxury products on the blocks of soap to criticize the disordered production chain that changes of our perception on design objects.

Titled Open Sesame, CMP Office's installation, designed by Charlotte-Maëva Perret, is presented under the sub-title of "Currents School" at the 4th Istanbul Design

Biennial, which runs from September 22, 2018 to November 4, 2018 in Istanbul, Turkey.

Curated by Jan Boelen, this year's Biennial is themed as "A School of Schools" and exhibited under six sub-titled themes in six venues: Yapı Kredi Culture Centre - Currents School, Pera Museum - Scales School, Arter - Earth School, SALT Galata - Time School, Studio-X Istanbul - Digestion School and Akbank Sanat - Unmaking School.

Currents School, displayed at the Yapı Kredi Culture Centre, explores information networks, spheres and connections, both digital and analogue, abstract and embodied – to critically examine technologies and hierarchies.



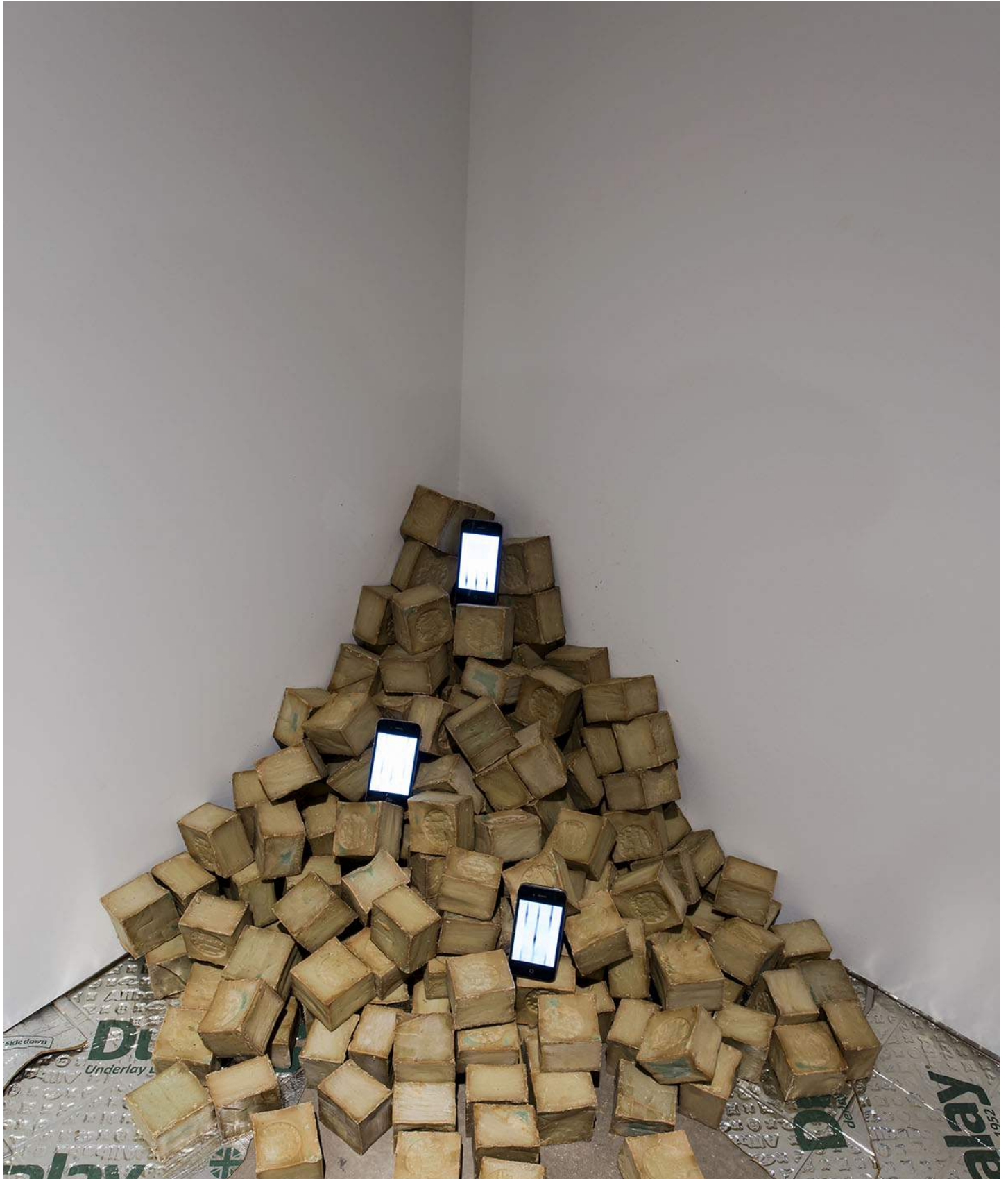
In this regard, CMP Offices' installation requests the replacement of these speculation fragments on the production culture on design objects.

"Ali Baba was a kind, smart business person, and he helped the village," founder of Alibaba.com Jack Ma recalls. Based on an allegorical relationship between the ancient Syrian folktale and the Chinese E-commerce consumer-to-factory online sales service provider, Open Sesame is a meditative installation of speculative fragments that offers a space for reflection on how precarious societies can conceive communities, design objects and produce cultures," stated CMP Office in its project description.



"The migration of Aleppo soap factories, leather craftsmen replicating luxury handbags, and street vendors reclaiming European capitals' civic spaces, Open Sesame investigates our 'World New Disordered' cycles of production and macro scale displacements in relation to micro intimacies. Do consumers have the agency to provoke large-scale transformations?!"

Organized by the Istanbul Foundation for Culture and Arts (IKSV), the biennial brings together projects from more than 200 interdisciplinary practitioners from across the globe.



Presented under the theme of "A School of Schools", the biennial, curated by Jan Boelen and associate curators Vera Sacchetti and Nadine Botha, delves into different norms of design education as a transdisciplinary and experimental base.

**World Architecture Community** is Media Partner of the Biennial and covers the hottest installations, discussions and updated news from the event.

All images © Kayhan Kaygusuz, courtesy of Istanbul Design Biennial

> via A School of Schools

## 4th Istanbul Design Biennial (</en/events/istanbul-design-biennial.html>)

### **4th Istanbul Design Biennial. A blend of design, education and daily life**

“A School of Schools” is not only a collection of projects which offer alternatives to traditional design education, but it is presented as a permanent point of debate.



LOCATION: **Istanbul**

“A School of Schools’ is a bricolage of projects, impressions, ideas and opinions that have conflicted and corroborated to actively, subconsciously and retroactively shape an educational web”. The 4th Istanbul Design Biennial curated by Jan Bolen, with Vera Sacchetti and Nathine Botha, is much more than a simple catalyst for experimental projects which offer alternatives to traditional design education. The exhibition presents a wide range of actions, documents, collections of exhibits, workshops and drawings. Examination is made of regulations and languages, units of measurement and standards, relations and performances, instruments and interfaces both physical and digital, all to expand on the notion of how/in what way/with whom/why/when learning can take place. While for the curators of the last edition of the Istanbul Design Biennial (“Are We Human”), design is always a human project, for this biennial “everything and everywhere is school, and every single interaction we have with design is pedagogical”. [2].

Instead of concentrating the works in one single location - as was the case in the previous three editions - the event has been distributed over six of the main cultural institutes in the city. In order to pass from one school to another, we are “forced” to pass through the historical district of Galata, which was founded by Genoa during the time of the Maritime Republics (14th century) and which reflects the characteristic lanes of the Italian city. Walking is the easiest way to take in the research-rich content and the installations on display.





**Mae-ling Lokko, Nana Ofori-Atta Ayim, Selassie Ataditka, Gustavo Crembil, *Palaver + Palaver*, installation view, Studio-X, 4. Istanbul Design Biennial, 2018**

Rather than creating a defined itinerary, setting out a trajectory which indicates the future of education, this biennial proposes a cloud of experiences in which it is not easy to identify the confine between design, education and daily life. The task of the curators is therefore to aggregate and contaminate the projects presented during the open call (with more than 700 proposals evaluated). In this sense, the Classrooms are six intimate spaces distributed among the six locations of the exhibition, offering - for the entire duration of the biennial - a rich programme of events, discussions, actions, laboratories and mental exercises. These

are meeting points which are presented as catalysts for horizontal discussion. It is no coincidence that the most cited philosopher during the first few days was the Austrian Ivan Illich (1926-2002) who, in the famous work *Deschooling society* wrote: "The most radical alternative to school would be a network or service which gave each man the same opportunity to share his current concern with others motivated by the same concern".

In an era of weak and distant relations, of interactions and sharing on social networks, physical encounter is more important than ever, and this biennial has the benefit of being able to catalyse young energies. It is the kind of platform for dialogue which Illich hopes could replace institutional school. There are no grand lectures held by archistars or spectacular installations, but simply a strong desire to discuss matters related to design and reality. This passion is difficult to express on Instagram and can only be felt by taking part in the scheduled events.



**New South, *If Algae Mattered...*, installation view, Arter, 4. Istanbul Design Biennial, 2018**

Creating a network of players and varied forms of knowledge is not enough: the range, the capillarity and the form of these networks are the factors which determine its quality. One only needs to consider the European Erasmus project, which allows for the mobility of hundreds of thousands of young Europeans, but which - due to distinct policy choices - excludes North African countries. A choice of this kind, although less evident, is as powerful as the compulsory closing of access points to the Old Continent. One fault of this biennial is perhaps the uneven geographical distribution of the participants, which is too Eurocentric. There are very few projects from Africa and South America, and perhaps fewer participants from Turkey than the Netherlands. Decolonising education is not only a slogan to be used at the conferences (maybe held by prestigious Western academic institutions), but a real and urgent need. According to the Indian professor Priyamvada Gopal: "To decolonise and not just diversify curriculums is to recognise that knowledge is inevitably marked by power relations."

Thus - as this biennial teaches us - we need to constantly upset everything, starting with ourselves. Provoke doubt and curiosity, enter into the crux of questions and accept complexity. Everything is education, everything is design, everything is politics.

**dezeen**

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**Pinar Yoldas creates designer babies based on characteristics of Greek gods and goddesses**



The installation consists of nine 3D-printed models – one for each month of human pregnancy – which are designed based on



Each character is displayed with an ID chart showing which genes have been edited. The heightened traits include beauty,





"With this piece I am sharing my excitement and curiosity," she continued.



systems. A School of Schools, focuses on how design can be used to tackle issues or rethink

"As of 21st century, we have excelled at the design of the inanimate world," said Yoldas. "We have reached design perfection in



"I don't think the world needs any more designer chairs, watches, cars, sunglasses or sneakers," she continued. "Don't get me wrong I love looking at this stuff but at the end of the day it is stuff that we no longer need. What we need is a design revolution where design reaches beyond the inanimate world to the living world."

"When architecture means new ecosystems, when design means new species, when art means new cells, what are we actually



## TRAVEL.LUXURY



City Guides

## < Design Biennale: What to Do In Istanbul During Your Stay >

The 4th Istanbul Design Biennale opens September 22 and seeks to generate new ways of thinking about education in the age of artificial intelligence and technology. This year's theme is "A School of Schools." Whether you are a history buff or foodie, there are many things to do in your spare time in Istanbul during the Biennale. Here are our top 5 things to do in Istanbul.

## Blue Mosque



*Photo Courtesy of Blue Mosque*

The ruler Ahmed I built the [Blue Mosque](#) between the years 1606 and 1616. It's one of the most famous attractions in Istanbul. The Mosque is still an active place of worship to this day. It also contains the tomb of Ahmed I, a madrasa, and hospice. The beauty of the Mosque is said to rival the nearby Hagia Sophia. It's an impressive view with its six minarets and intricate tile work. Because it is a working mosque non-Muslim visitors are not permitted inside during the five daily prayer times but admission is free during non-prayer hours. Visitors should also be aware of the dress code which required conservative clothing and head coverings for women.

# Hagia Sophia



*Photo Courtesy of Hagia Sophia Museum*

The [Hagia Sophia](#) was built in the year 529 and has served as a Greek Orthodox Christian Church, Catholic Cathedral, and an Ottoman Mosque. It is the 8th wonder of the world. It was also was the world's largest building when constructed and held that title for 1000 years. Since 1935 it has been a government-run museum. The museum houses an immense collection of mosaics, frescoes, and artifacts from its storied history. It is one of the most visited museums in the world and well worth a visit during your time in Istanbul for Design Biennale.



## The Basilica Cistern



*Photo Courtesy of Yerebatan*

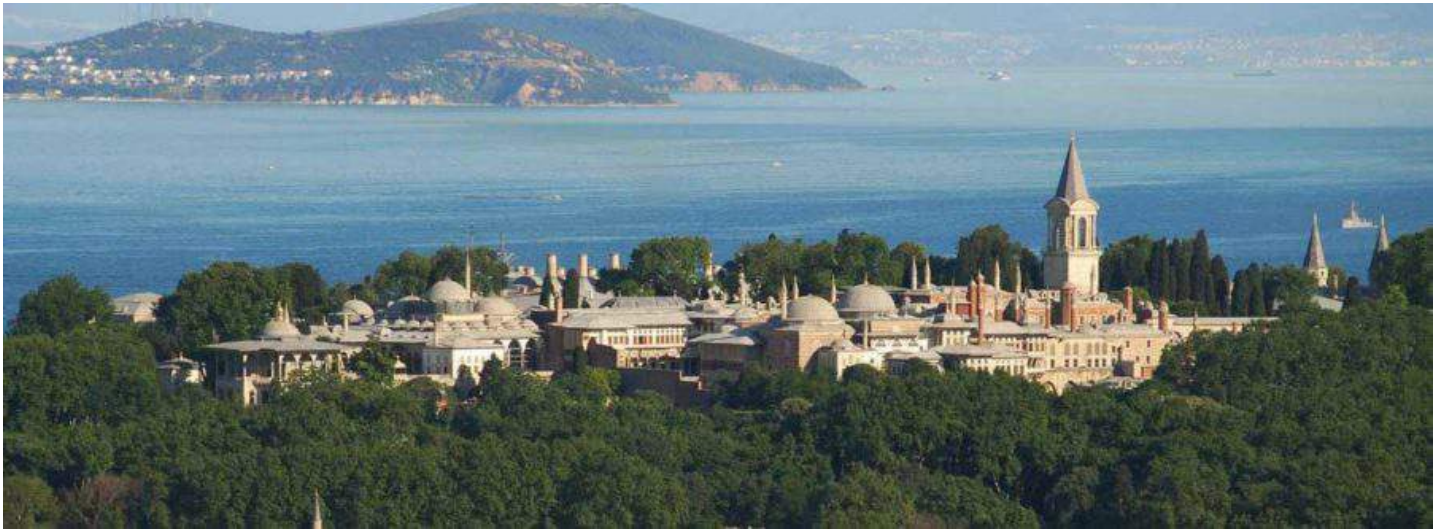
The [Basilica Cistern](#) is the largest of several hundred underground water reservoirs in Istanbul built in the 6th century. The cistern provided filtered water to the Palace of Constantinople. It laid beneath a large basilica, thus earning its name. The cistern is over 100,000 square feet in size. It is supported by 336 marble columns, each a towering 30 feet tall. The site has been featured in many movies, from the 1963 James Bond hit *From Russia with Love*, to the 2016 adaptation of Dan Brown's *Inferno*. When visiting, be sure to see the two Medusa sculptures repurposed as column bases in the northwest corner of the cistern.

## Bosphorus Strait



The [Bosphorus Strait](#) is a natural straight connecting the Black Sea and Sea of Marmara. It separates the European and Asian sides of Istanbul. The Strait has a long history of strategic importance due to it being the only connection of the Black Sea to the Mediterranean. It is a very busy waterway with more ship passages than both the Suez Canal and Panama Canals. Experience the Strait with either a stroll across the Bosphorus Bridge or one of the many boat cruises available during your trip to Design Biennale.

## Topkapı Palace



*Photo Courtesy of Topkapı Palace Museum*

[Topkapı Palace](#) served as the home to the sultans of the Ottoman empire as well as its administrative and educational headquarters. The enormous complex is now open to the public as a museum. The top attractions are the immense royal gardens and the Imperial Harem. Be sure to allow several hours to explore the palace grounds and exhibits, including ancient Christian and Islamic relics.

A trip to Istanbul for the Design Biennale is an incredible opportunity to explore this timeless city. From the ancient Greeks to modern times, this city has been a key player in history. For more amazing Turkish destinations you won't want to miss, explore the [Argos in Cappadocia Cave Hotel](#).

# IDEAS

HOME&GARDEN

## 4TH ISTANBUL DESIGN BIENNIAL OPENS TO THE PUBLIC ON 22 SEPTEMBER 2018



*The 4th Istanbul Design Biennial, titled A School of Schools and curated by Jan Boelen with associate curators Nadine Botha and Vera Sacchetti, opens to the public on 22 September 2018.*

Organised by the Istanbul Foundation for Culture and Arts (İKSV) and sponsored by Vitra, the biennial brings together projects from more than 200 interdisciplinary practitioners from across the globe. For six weeks, designers, architects, artists, theoreticians and several others will converge in Turkey's cultural capital to explore the many dimensions of design and learning. The 4th Istanbul Design Biennial can be visited free of charge until 4 November 2018.

Six of the city's most iconic cultural institutions in the Beyoğlu district – Akbank Sanat, Yapı Kredi Culture Centre, Arter, Pera Museum, SALT Galata, Studio-X Istanbul – will transform into 'schools' where new ideas in relation to expanded notions of design and its role in contemporary culture are explored.

### Press Conference

The press conference of the 4th Istanbul Design Biennial was held on Thursday, 20 September at Yapı Kredi Culture Centre with the participation of the 4th Istanbul Design Biennial curator Jan Boelen and associate curators Vera Sacchetti and Nadine Botha, İKSV Chairman Bülent Eczacıbaşı, along with Istanbul Design Biennial Director Deniz Ova. İKSV Chairman Bülent Eczacıbaşı stated in the press conference: "Today, from the economy to culture and the arts, sustainable development to technology, design has a key role to play in many areas. It's possible to say that the future will be shaped by people and institutions that effectively use design-focused methods and tools. The internalization of a design culture and search for design-based solutions that improve life are critically

important not just for individuals but for the future of our world as well. In this regard, we truly believe that the 4th Istanbul Design Biennial will also contribute to raising design awareness in our country. As in previous biennials, I am confident that this one will also inspire all our visitors and I would like to extend our warmest gratitude to all invaluable biennial supporters for making the Istanbul Design Biennial possible.”

“By naming the design biennial A School of Schools”, curator Jan Boelen explained, “we sought to go beyond the traditional ‘school-as-institution’ connotation. Everything and everywhere is a school, and every single interaction we have with design is pedagogical. Ninety-nine years after the Bauhaus, the design discipline and the world are very different places, while design education has mostly remained the same. And yet, education traditionally allowed for spaces of exception where experimentation and new ideas can be tried and tested. Can a biennial emulate these spaces? A School of Schools manifests as a set of dynamic learning formats encouraging creative production, sustainable collaboration, and social connection. We are interested in design as pedagogy and in what can we learn from design and designing. We would like to start a discussion on design, education and design education. We would like it to generate more questions than answers. This places the responsibility on each of us to become agents of our own education.”

The press conference was followed by the experiential performance by designer and researcher, Vivien Tauchman .

## A School of Schools

A School of Schools is an educational web of design strategies for learning, and learning strategies for design. The answers we need to address the world's constant sense of crisis are not being delivered by the tried-and-tested design and education models. With the age-old logic of material abundance and information scarcity inverted, we need new ideas and knowledge to address previously unimaginable complexities. Our minds must be liberated from the preconceived outcomes with which we have been schooled. Not knowing is the first step to learning something new.

By spreading the biennial along a walking route of around 3 km, A School of Schools highlights what we all intuitively know: learning is not limited to a single building at stipulated times through predetermined interactions. New ideas happen anywhere, anytime. We gain knowledge from family, friends, neighbours and strangers. We are schooled by our built environment and the tools we have developed to navigate it. We are all learners in the city as school, with streets for corridors, cultural institutions for classrooms, and - instead of siloed subjects - multi-disciplinary complexities: Unmaking , Currents , Earth , Scales , Time and Digestion .

A School of Schools does not prescribe answers. The biennial offers a space of exception in which possibilities can be studied and propositions tested without the restriction of generating predetermined outcomes. Such a process-oriented approach results in an active site for knowledge creation, while the temporal and spatial limits of the biennial are stretched by the educational web that spans an exhibition, a public programme, book, website and satellite events. Surfacing the expanded field of design, A School of Schools goes beyond pragmatic solutionism to constellate new ideas that can provoke doubt, curiosity and shifts in perspective. What if the school we need now is a personal attitude of questioning and figuring out?

## Schools, participants and projects

The exhibition furniture and scenography for the 4th Istanbul Design Biennial is developed as a collaboration between architect Aslı Çiçek and product designer Lukas Wegwerth . Using Wegwerth's open-source system Ill+1 and Çiçek's vast experience in exhibition design, the scenography of the Biennial is extended over six diverse venues, bringing them together as they play host to the biennial's main exhibition.

At Akbank Sanat, Unmaking School interrogates the complex, ever-changing relationship between humans and machines to emphasize human creativity as a unique dynamo that drives innovation. Projects include an AI-personalised avatar that can be used for self-growth and an installation envisioning a future in which humans are liberated from labour.

Participants : Amandine David, Camilo Oliveira, Ersin Altın, Burçak Özlüdü, Augustus Wendell, Amy K. Hoover, FABB and contributors, Kerim Bayer, Martina Muzi, Matylda Krzykowski, Annika Frye and students, Nur Horsanalı, Ottonie von Roeder, Stigmergy•Family•Studio•, Studio Makkink & Bey and contributors

At Yapı Kredi Culture Centre, Currents School investigates the multitude of connections and networks of exchange that often exist unseen or unnoticed, with projects working to make these systems visible through methods such as a live radio programme recorded on the streets of Istanbul exploring how slang is transmitted, and a Syrian travel guide presenting narratives of those who have fled.

Participants : âbâke, Aformal Academy ve ARK.WORLD, Ana Peñalba, CMP Office, Ebru Kurbak, Irene Posch, So Kanno, Hannah Pernier-Wilson, Mika Satomi, Farzin Lotfi-Jam and Mark Wasiuta, ONAGÖRE, Radioee.net and Pub Radio, Studio Folder, Taeyoon Choi At Arter, Earth School questions and subverts the prioritisation of capitalist growth over the planet's natural resources to suggest an alternative – less fatalistic – future, with projects harnessing algae's potential to replace non-biodegradable plastics, and investigating the impact of water shortages in underdeveloped countries.

Participants: Andrea Karch, ARVID & MARIE, Atelier Luma Algae Lab, Cihad Caner, Demystification Committee, Design Displacement Group, Disarming Design from Palestine, Fahmy Shahin, Human Rights Foundation, Janna Ullrich, João Roxo, Lukas Engelhardt, Mary Ponomareva, Meeus van Dis, N55, Navine G. Khan-Dossos, New South (Maya Nemeta, Meriem Chabani), Nina Wiesnagrotzki, Sissel Marie Tonn, SO? Mimarlık and contributors, SulSolSal, Tattfoo Studio, Theo Deutinger, Thomas Pausz

At Pera Museum, Scales School interrogates established norms, standards and values, such as quantifying value in numeric and monetary terms, to highlight their absurdity and arbitrariness. One installation explores whether our standards of perfection are cultural or biological as designer babies become a conceivable reality, while another asks if centimetres and inches are obsolete as measuring units in the age of pixels and vectors.

Participants : AATB, Ali Murat Cengiz, Alix Gallet, Aslı Çiçek, Bogomir Doring, Bora Hong, Broomberg&Chanarin, Can Altay, Cansu Cürgen & Aşar Gürpınar, ECAL X MACGUFFIN MAGAZINE, Fictional Journal Collective, Jamie Allen, Judith Seng, Juliette Pépin, Legrand Jäger, Lukas Wegwerth, Mark Henning, Noortje van Eekelen, Pınar Yoldaş, Possible Bodies Collective, SCN, Selim Süme, Unfold

At SALT Galata, Time School\* offers possibilities for manipulating time in a world increasingly dictated by standardized systems, in order to be more present, right here, right now. From a participatory project involving 20 hand-weavers in different time-zones and a clock that re-centres attention to our bodies, to a video installation that encourages participants to stop, rest and sleep, designers demonstrate alternative understandings of time.

Participants : Commonplace Studio, Jesse Howard and Tim Knapen, Danilo Correale, Ecole Mondiale, Emelie Røndahl and contributors, Helga Schmid, Nelly Ben Hayoun, Teis De Greve \* Time School is coproduced by Z33 – House for contemporary art, Hasselt (Belgium) and curated by Ils Huygens (Z33)

At Studio-X Istanbul, Digestion School redirects focus from the brain to the gut as a site of cognition, to rediscover indigenous cultural knowledge and emphasize the importance of communal and embodied approaches to living and learning. Projects include an exploration into traditional medicines from Indonesia, and a study on the social, cultural and anthropological significance of the marketplace.

Participants : EAT ART collective, Bakudapan, Carlos Monleón, Chick Strand, Gamze Gündüz, Güher Tan, Tangör Tan, Gökhan Mura, Jenna Sutela, Lifepatch, Lorenzo Cirrincione, Jennifer Teets, Lorena Ancona, Mae-ling Lokko, Nana Ofori-Atta Ayim ve Selassie Ataditka, Gustavo Crembil, Pedro Neves Marques, Peter Zin

## Public programme

Alongside the six-week-long exhibition, the 4th Istanbul Design Biennial presents an ambitious public programme which will take learning outside the walls of the classroom into the streets, and spread it throughout the city.

Within the scope of the biennial, visitors will establish the relationship of design history with the history of Turkey's industrialisation with the economic historian Şevket Pamuk ; attend a facial yoga workshop; learn how to apply the blockchain method with the contemporary artist Burak Arıkan , who works with the network structures and dynamics of the participants; learn how to make Indonesia's traditional jamu tea; hear the famous artist and designer Arik Levy 's life; participate in discussions about how future lifestyles and areas will turn out with experts from the fields of architecture, art, science and technology; chat in a cafe through the drinks we consume in daily life; consider collecting design with Sotheby's and antique expert and engineer Ari İstanbulluoğlu ; talk about the relationship between design and cinema by watching scenes from various films; and trace the story of the industrial design in Turkey with academician Bahar Emgin through "Development Office of Small Turkish Art", which was founded during the 1950s in the United States.

## First week events of the public programme

### Urgent Pedagogies: Symposium

Saturday, 22 September, 14.00-20.00 / Arter, Classroom

Urgent Pedagogies is a half-day public event that invites professional educators and pedagogical practitioners from the fields of design and architecture to present ongoing educational practice, discuss certain cases and focus on the question of methodologies and means of pedagogies.

Speakers include: curator of the 4th Istanbul Design Biennial curator Jan Boelen and co-curator of the 1st Istanbul Design Biennial Joseph Grima, as well as Sepake Angjama, Markus Bader, Magnus Ericson, Sandi Hilal, Onkar Kular, Peter Lang, Tor Lindstrand, Pelin Tan, Merve Gül Özokcu.

### Facial Yoga, Performance

September, 22 September, 15.30-16.00 / 17.00-17.30 / Pera Museum, Exhibition Space

The designer collective Legrand Jäger, who developed software to read emotions through facial expressions, will perform a facial yoga workshop in Pera Museum.

### FEEDS, Workshop

Saturday, 22 September, 12.00-19.00 / Studio-X Istanbul, Classroom

FEEDS is a practice-based, discourse-driven workshop by one of the biennial's participants, Carlos Monleón, that charts the evolution of food and the transformation our bodies from microbiological processes to planetary metabolisms.

### Abecedarium Esperanto: No More Talking or Learning through Images, visual and experimental project

Saturday, 22 September, 14.30-17.30 / Salt Beyoğlu, Walk-In Cinema

Esperanto, No More Talking explores the relation between education, film and design. Iconic and unknown cinematic works will be discussed, projects will be screened, and performances will be enacted in short, dynamic vignettes along with the visitors Åbäke, Lisa Hartje Moura, Pascal Rousseau, and Noam Toran.

### Parasitic Reading Club, Performance

Saturday, 22 September and Sunday, Spontaneous / Various venues

Produced by Barcelona-based architectural research formation DPR Barcelona, the Parasitic Reading Room is a spontaneous school, made by reading aloud a selection of texts that are related with the biennial's scope, in order to 'parasite' the event participants, visitors, ideas, contents and places, and to provoke a contagion of knowledge.

### DUE Bar, Conversation

Saturday, 22 September, Ongoing / Şimdi Cafe

DUE, a publication from the Architectural Association, will host a daily drinks conversation series. The conversations will take place at the Şimdi Cafe and be transcribed and published daily as part of the biennial's opening programme.

### ARGO, Live Radio

Friday, 21 September and Saturday, 22 September, Ongoing / Beyoğlu, various venues

ARGO will walk the streets and squares and stairs of Istanbul, hosting an online radio broadcast about language and translingual learning along the way. RADIOEE.NET + PUB RADIO will circulate argo, lingo, phrases, and idioms in conversation, music, and sound on <http://radioee.net/> from 10.00 to 22.00.

### FABB Fabrication, Workshop

Saturday, 22 September, Ongoing / Akbank Sanat, Exhibition Space

During the biennial, the FABB collective will organise workshops to explore how various production processes can be robotized. The first of these workshops, the carbon fibre weaving workshop, will be held at the end of the opening week of the biennial.

## Mixing Section, Workshop

Sunday, 23 September, 11.00-13.00 / Studio-X Istanbul, Classroom

Through this workshop organised by one of the biennial participants Lifepatch, participants will learn together how to make an Indonesian herbal drink ( jamu ), share knowledge, talk, and remind ourselves of the balancing of life between food, beverages and health, of the human being that can't be separated from nature.

## Invisible Film Programme

Sunday, 23 September, 12.00–20.00 / SALT Beyoğlu, Walk-In Cinema

Curated by Alexandra Midal, the Invisible Film Programme presents a curated selection of international contemporary experimental films by designers coming from various fields. Intended for anyone interested in storytelling, design or visual studies, the screenings will explore how film has become a powerful language for designers.

## Desis Philosophy Talk 5.5, Conversation

Sunday, 23 September, 15.00-17.00 / Salt Galata, Office of Useful Art

In collaboration with Z33 House for contemporary art, Hasselt (Belgium), the conversation will be moderated by Virginia Tassinari with experts from different backgrounds who will discuss design and its potentialities.

## Sotheby's Talks: Collecting Design, Conversation

Sunday, 26 September, 18.30-20.00 / Yapı Kredi Culture Centre, Lodge

Organised in collaboration with Sotheby's, Laetitia Contat Desfontaines (Sotheby's Deputy Director Head of Sale of the 20th Century Design Department in London) will talk about tips of collecting design whereas engineer, antiques expert and founder of the ANCIEN galleries Ari İstanbulluoğlu will explain reflections of the concept of "design" in Turkey.

## Biennial publications

Several publications accompany the launch of the 4th Istanbul Design Biennial. Design as Learning: A School of Schools Reader seeks to expand on the many narratives of the biennial and offers a series of critical reflections on the past and present of design education, with contributions by Danah Abdulla, Corinne Gisel, João Ferreira, Naho Kubota and Nina Paim, among others.

Additionally, the A School of Schools Agenda compiles all the information on the biennial's participants, project and activities. Furthermore, the design biennial also sees the publication of the children's book written by Yekta Kopan and co-designed by Yekta Kopan and Burcu Ural Kopan with illustrations by Ada Tuncer, and with the support of the Bernard Van Leer Foundation.

## Visitor information

Akbank Sanat , Yapı Kredi Culture Centre and Arter are open every day except Monday and Friday between 10.00 and 19.00 . All of these venues are open from 10.00 to 22.00 on Fridays and closed on Mondays.

SALT Galata is open from 10.00 to 20.00 on Tuesday, Wednesday, Thursday, Friday and Saturday and from 10.00 to 18.00 on Sunday. Only the Museum is open on Thursday, 27 September and Thursday, 25 October from 10.00 to 22.00 and closed on Sunday. Pera Museum is open from 10.00 to 19.00 on Tuesday, Wednesday, Thursday and Saturday; from 10.00 to 22.00 on Fridays and from 12.00 to 18.00 on Sunday. The Museum is closed on Monday. Studio-X Istanbul is open from 10.00 to 19.00 every day except Mondays. It is only open on Thursday, 27 September and Thursday, 25 October from 10.00 to 22.00 and closed on Mondays.

## Guided Tours

Encouraging visitors to take a closer look at the exhibited works and the conceptual framework of the 4th Istanbul Design Biennial, guided tours are held every day except Mondays throughout the duration of the biennial at Akbank Sanat, Yapı Kredi Culture Centre, Pera Museum, Arter, SALT Galata and Studio-X Istanbul.

The guides, trained under the supervision of scholar and museologist Mine Küçük, provide in-depth commentaries on the theoretical framework of the biennial, exhibited works, and specific themes assigned to each venue, and are on hand to answer questions during these hour-long tours.

Turkish guided tours are held every day except Monday at 11.00, 14.00 and 16.00. English guided tours are held every Wednesday at 11.00 (Akbank Sanat), 14.00 (Yapı Kredi Culture Centre), 16.00 (Arter) and every Thursday at 11.00 (Pera Museum), 14.00 (SALT Galata) and 16.00 (Studio-X Istanbul).

Tickets can be purchased via Tulip Card Communication Centre (+90 850 755 02 60), [biletix.com](http://biletix.com) ,

Biletix sales points, and the box office of İKSV –with no service fee.

## Istanbul Design Biennial Audio Guide

Visitors will be able visit the 4th Istanbul Design Biennial with the new “ Sesli Rehber ” (Audio Guide) application of İKSV, available for free download on Google Play.

## Supporters of the 4th Istanbul Design Biennial

The 4th Istanbul Design Biennial is organised by İKSV under the sponsorship of Vitra . Biennial's theme sponsors include Metro Cash&Carry for Digestion School , İstanbul Kültür University for Earth School , Yapı Kredi for Currents School , Panerai for Time School , and Yeditepe University for Scales School .

Biennial workshops are sponsored by Edding . Biennial's panel and conversations are sponsored by Vitra.

Mavi is the sponsor of the Design Routes to be held within the scope of the biennial. Omnia Paşabahçe collection is the special project sponsor of the biennial. Other contributing corporations and institutions of the biennial are Türk Tuborg A.Ş. , Arçelik, 3Dörtgen, Borusan Holding , Ersan , Fibrobeton Yapı Elemanları San. İnş. Tic. A.Ş., İstanbul Bilgi University, Kartek Technologies, KUKA AG, MEF University, Metal Yapı İnşaat Taahhüt San. Dış Tic. A.Ş., QNB Finansbank , Q-artz, Sotheby's, Tempo, The Stay Hotels, Türk Ekonomi Bankası (TEB) , and YazıcıLegal .

The biennial is realised in collaboration with the Creative Industries Fund NL , Z33 - House for Contemporary Art , Graham Foundation for Advanced Studies in the Fine Arts, Swiss Arts Council Pro Helvetia, British Council , DutchCulture | Genc Kultur , Acción Cultural Española (AC/E) , Goethe Institut, Spaces of Culture, Flemish Ministry of Culture, Austrian Cultural Forum İstanbul, University of Southampton and Camões - Institute for Cooperation and Language of Portugal / Embassy of Portugal in Turkey.

The Leading Sponsor of the İstanbul Foundation for Culture and Arts is Eczacıbaşı Group , Official Carrier is DHL , Official Hotel Sponsor The Marmara Collection , Insurance Sponsor is Zurich Turkey , Health Sponsor is Acıbadem Health Group , and Service Sponsors are Navitas , GFK and AGC . The 4th İstanbul Design Biennial also receives support from the Ministry of Culture and Tourism , Governership of İstanbul , İstanbul Provincial Directorate of Culture and Tourism, İstanbul Metropolitan Municipality, Beyoğlu District Governership, Beşiktaş Municipality and Beyoğlu Municipality .

## About İKSV

İstanbul Foundation for Culture and Arts (İKSV) is a non-profit cultural institution that was founded in 1973. The general objectives of the Foundation are: to make İstanbul one of the world's foremost capitals of culture and the arts; to create continuous interaction between national and universal values, and traditional and contemporary values via culture and the arts; and to contribute actively to the development of cultural policies. With these objectives, İKSV organises the İstanbul Festivals of Music, Film, Theatre and Jazz, as well as the İstanbul Biennial, the İstanbul Design Biennial, autumn film week Filmekimi and other special events. The Foundation hosts cultural and artistic events at Salon located at the Nejat Eczacıbaşı Building. İKSV organises the Pavilion of Turkey at La Biennale di Venezia and coordinates an artist residency programme at Cité International des Arts, France. İKSV also conducts studies and drafts reports with the aim of contributing to cultural policy development.

For more information: <http://aschoolofschools.iksv.org/en/>





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**The rising use of recycled plastic in design is "bullshit" says Jan Boelen**



Titled

Algae is just one natural material that can be used to make bioplastic. At London Design Festival last week,

Under Boelen's creative leadership Luma Atelier, an offshoot of nonprofit arts institute

# Condé Nast Traveler



CREDIT: GETTY

# 1. ISTANBUL, TURKEY

The last time I was in [Istanbul](#) was three years ago, on our way to the [Turkish coast](#). It was mid-August and the whole city rippled with heat, minarets crowding the skyline like a thousand-candled birthday cake. We stayed at [Soho House](#)'s beautiful Istanbul outpost, ate tender, crisp lamb kebabs from hole-in-the-walls on jumbled backstreets and drank strong tea from tiny glasses in the Grand Bazaar. Five months later a bomb exploded near two of its most impressive sights, the Blue Mosque and the Hagia Sophia, and, compounded by further attacks and an attempted coup, the travel world ran scared.

But now, after a period of relative calm and ever-growing optimism, more and more are returning. This month part of the draw is the [4th Istanbul Design Biennial](#), which has just kicked off and runs until 4 November 2018. This year's outing is entitled 'A School of Schools' and looks at investigation, critical and radical thinking, reinterpreting the norms of design thought.

CREDIT: KAYHAN KAYGUSUZ

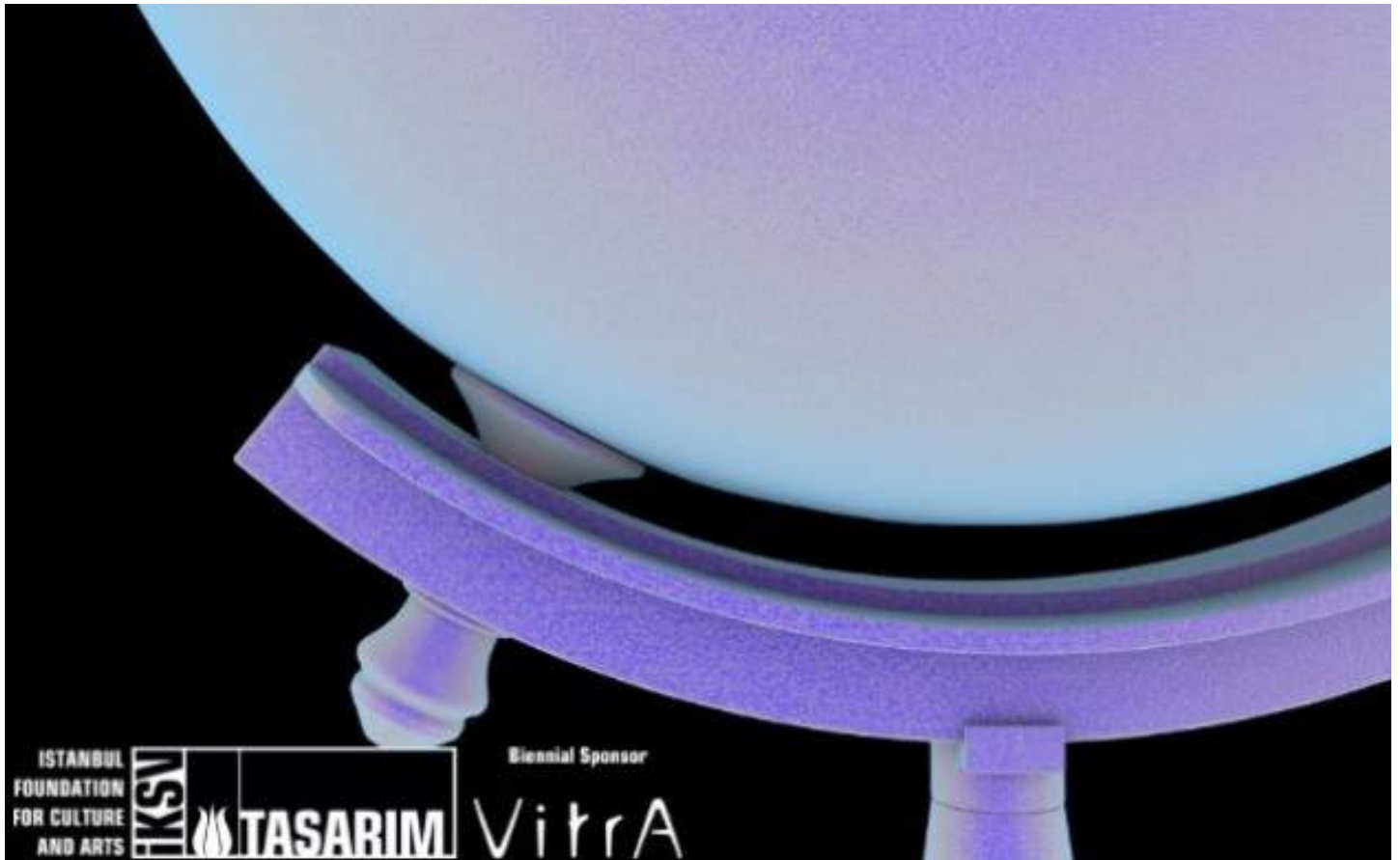
The works, from more than 200 interdisciplinary participants from across the world, are spread between six galleries – Akbank Sanat, Yapı Kredi Culture Centre, Pera Museum, Arter, SALT Galata, and Studio-X Istanbul – in the happening Beyoğlu district, where [The Stay Late Antiquity hotel](#) recently opened in a 19th-century mansion transformed by local design firm Autoban. It's also where the [Istanbul Modern](#) museum moved to its temporary space in May, while its new gallery, designed by Renzo Piano, is completed in [Karaköy](#) as part of the huge Galataport waterfront project.

CREDIT: SAHIR UGUR EREN

The city's regained confidence intensifies next month, as Istanbul's new airport opens its first stage of a mammoth project that's due to be completed in 2020 and will accommodate up to 200 million passengers on six runways, making it the busiest in the world. This is a glorious, onion-layered city on the cusp of two continents, that's now on the cusp of a comeback.

# AC/E

Acción Cultural  
Española



## 4th Istanbul Design Biennial 2018

As a space for critical reflection on design established in a historically rich context, the Istanbul Design Biennial offers the opportunity to question the very production and replication of design and its education. In 2018, the 4th Istanbul Design Biennial builds on the legacy of previous editions, in order to reinvent itself and become a productive process-orientated platform for education and design to research, experiment and learn in and from the city and beyond.

Titled A School of Schools, the 4th Istanbul Design Biennial will stretch both the space and

### CURRENT VENUE

📍 Istanbul Design Biennial  
(Estambul, TURKEY)

📅 22 September - 04  
November 2018

Visual Arts / Architecture / Design  
/ Exhibitions / Biennials

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### Creators / artists:

> Martín Nadal

time of the traditional design event, manifesting as a flexible year-long programme within which to respond to global acceleration, generating alternative methodologies, outputs and forms of design and education. A School of Schools manifests as a set of dynamic learning formats encouraging creative production, sustainable collaboration, and social connection. Exploring eight themes, the learning environment is a context of empowerment, reflection, sharing and engagement, providing reflexive responses to specific situations.

The Spanish artists **Martín Nadal & César Escudero Andaluz** have been invited to present in the Biennial the project "Bitcoin" with the support of AC/E. "Bitcoin" was originally conceived as an electronic decentralized system for financial struggle in which computing power is the most important variable for earning Bitcoins. Each node (user) in the peer-to-peer network has the same opportunities to get a reward when validating a transaction. In recent years this system has triggered a strong competition, which involves the use of powerful equipment, and server farms spending physical and environmental resources. A struggle that only benefits the owner of the most powerful and efficient technology.

»BitterCoin«, an old calculator machine hacked for use as a miner to validate the pending Bitcoin transactions in the blockchain, takes up this discourse in a rhetorical way: it works like the most basic computer, increasing the time needed to produce Bitcoins almost to infinity.

**Martin Nadal** is an artist/creative coder based in Linz and studying the Interface Cultures program at KunstUni. In the past years he has collaborated in a variety of projects and taught some workshops related to art and technology. He is also interested in illustration and

> César Escudero Andaluz

**Organised by:**

> Istanbul Design Biennial

**With the collaboration of:**

**AC/E** – Acción Cultural Española

cinematography. His works have been shown at Visualizar 11 (Medialab Prado), Ars Electronica, AMRO Festival y Settimana della Scienza (Genova).

**César Escudero Andaluz** is an artist and researcher focused of Human-Computer Interaction, interface criticism, digital culture and its social and political effects. His work spans image-making, sculpture, videogame, installation, networked culture, IoT, robotics, interfaces appropriations, media archaeology. Since 2011 he is researching at the Kunstuniversität Linz in Interface Culture LAB.



## The 4<sup>th</sup> Istanbul Design Biennial focuses on the future of the process of design

By TULAY ATAK • September 26, 2018



The 4<sup>th</sup> Istanbul Design Biennial opened this week and is centered around various "schools" that explore the process of design. Shown: *Blooming Algae* by Atelier Luma Algae Lab (Courtesy Istanbul Design Biennial)

The [4<sup>th</sup> Istanbul Design Biennial](#) started this week, welcoming visitors to exhibits organized around the theme [A School of Schools](#). Pieces are divided among thematic "schools," the names of which—Unmaking, Earth, Currents, Scale, Time, and Digestion—anchor the projects while slightly defamiliarizing what is commonplace. This becomes especially clear when one thinks of alternatives: Earth School could have been "World School," or Currents School could have been "Networks School," but the chosen names allow the visitors to see familiar concepts in a different light.

The Currents School brings together a number of projects that are based on different definitions of currents: currency, voltage, sea currents, information, and migrations. For example, *Stitching Worlds*, an art-based research project led by [Ebru Kurbak](#) shows the ways in which textile crafts like crochet, embroidery, and knitting can inform the electronics industry. Another work by Kurbak, *Lonely Planet* hacks the travel guide's book on Syria with first-person interviews with people who fled Syria. *Fugu School* by [åbäke](#) traces the fugu fish to the Bosphorus while uncovering histories and intersecting fields of knowledge. *Open Sesame* by CMP office underscores an alternative network to Alibaba by bringing together research on the migration of Aleppo soap factories, leather craftsmen producing replicas of luxury brands, and street vendors. What

unfolds through these projects is an expanded “philology” of networks and world wide webs. One realizes that there can be alternative networks and that different internets can be constructed.



*If Algae Mattered* by Meriem Chabani and Maya Nemeta of New South (Courtesy Istanbul Design Biennial)

In the Earth School, what could have been a generic “world” becomes very specific, geological, and material in projects that address earthquakes, survival, and the harnessing of new materials. As one moves through the school’s different galleries, one can imagine Istanbul in the aftermath of an earthquake with *Hope on Water* from the Istanbul-based team SO? that proposes a temporary floating city on the Bosphorus. SulSolSal’s *Staying Alive* is part a “wunderkammer,” and part a survival guide for natural and social disasters. On the uppermost floor, one finds alternative futures with Atelier Luma’s *Blooming Algae*, a project that explores the potential of algae biopolymers as a material for everyday objects designed in collaboration with designers in Cairo, Arles, and Istanbul. Meriem Chabani and Maya Nemeta of New South reimagine the Mediterranean with *If Algae Mattered*, a fictional map where Algeria becomes a new geopolitical center as the balance of power shifts from North to South with algae becoming a main resource.

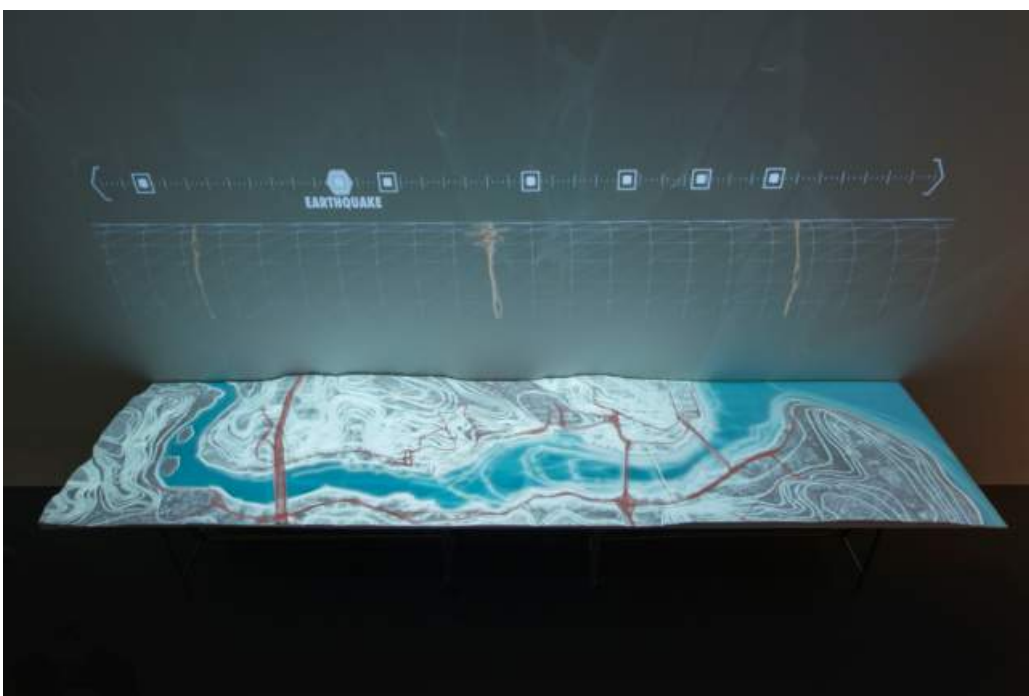
In the Unmaking School, we see the relationship between humankind and technology, and unmaking becomes a condition of both making and learning. *Post-laboratory* by Ottonie von Roeder involves a series of robots that are designed after workers. The teamaker robot is designed for the Istanbul Biennial in conversation with three teamakers in the city, who then reflect on their labor and what they would do if robots could complete their tasks. *WaterSchool* by Studio Makkink and Bey is a speculation on a primary school based on water as a material and theme, bringing together a wide array of projects as part of its curriculum.



Amandine David's *Crossing Parallels* (Courtesy Istanbul Design Biennial)

Refreshingly, the works in the biennial display a mixture of techniques, processes, modes of production, and temporalities, including digital and analog methods. Ana Peñalba's *Istanbul Techno-Tourist* is a series of hand-made drawings based on the images of Istanbul's iconic architecture found in social media. Emelie Røndahl's *Google Weaving Stop-Time* includes 20 hand-woven carpets that are based on images found in Google searches. Although the same words enter the search engine, the results vary because of the different algorithms that Google uses in different places. The carpets tie the images to specific places and slow down the time in which they are consumed. If Peñalba's and Røndahl's works incorporate the digital ecology of images to their modes of production, there are also works that question the role of the designer in this new environment. For example, Amandine David's *Crossing Parallels* explores the possibilities of orchestrating a basket weaving technique and 3-D printing by closely working with an artisan and a craftsperson.

Throughout the exhibitions, every project is presented as a process rather than a finished product, accompanied by a strong narrative component in audio, video, or text. The emphasis on the project as process makes the biennial difficult to photograph, which comes as a relief in the age of Instagram. In line with the emphasis on process, several projects are results of collaboration and fieldwork.



*Hope on Water* by SO? (Courtesy Istanbul Design Biennial)

There is a strong ethos of thinking about labor and work throughout the works in the Biennial. Boelen calls this a “new way of empathy and of sharing knowledge.” The biennial’s press conference ended with a performance by Vivien Tauchmann titled *Textiles*. Members of the press were invited to join in a performance which at first seemed like a stretching exercise but the gestures were those specific to menial tasks in the textile industry. It is useful to compare the performance to an earlier one like Diller Scofidio’s *Bad Press* (1993), where the labor-intensive task of ironing is employed to produce shirts in states that are not stackable or utilizable. If in the earlier work, discipline was the keyword, in Tauchmann’s design-as-performance, embodiment and empathy are keywords. Presenting Tauchmann’s work as part of the press conference also suggests that criticism or response to the works in the biennial requires empathy as well. Indeed, it is through empathy we can start discussing education anew.

The biennial presents one of the best ways of learning by design: seeing links between things that were not necessarily obvious and rethinking current notions that make up the contemporary world. If there is a pedagogy of curation, this could be it. As Boelen explains, curation is about translating a project and sharing it with the public. This is not a school and visitors to the exhibition are not students, but what we see is curating as a pedagogical effort.

When I asked Boelen what is missing in this “school of schools,” his answer was “I hope a lot” in the sense that this school, and, in a way, every school is an open work. Instead of a comprehensive disciplinary curriculum, the “school of schools” is project-based, unfinished and always under construction. He hopes the biennial will inspire other people to think of other schools and to add to the “school of schools.”



archdaily • Takip Et

**archdaily** Jan Boelen - Istanbul Design Biennial

Interview with Jan Boelen, curator of the 4th Istanbul Design Biennial "A School Of Schools"



4.266 görüntüleme

6 GÜN ÖNCE

Beğenmek veya yorum yapmak için giriş yap.

## 4th Istanbul Design Biennial (</en/events/istanbul-design-biennial.html>)

### **A School of Schools: A journey in pictures**

A first look at the six “schools” that the curators of the 4th Istanbul Design Biennial distributed in some of the most important Istanbul’s cultural institutions.



On 22 September 2018 - after two days of previews, conversations, workshops and mental stretching - the 4th Istanbul Design Biennial opened its doors to the public. Curated by [Jan Boelen, with Vera Sacchetti and Nadine Botha \(/en/events/salone-del-mobile/Salone-Interviews/2018/a-school-of-schools-is-a-safe-space-to-create-new-knowledge.html\)](#), "A school of schools" has been distributed in some of the city's main venues. Here we propose a visual tour of the selected projects, aggregated by the curators in six thematic schools: Unmaking School (located at Akbank Sanat), Currents School (Yapı Kredi Culture Centre), Earth School (Arter), Scales School (Pera Museum), Time School (SALT Galata), Digestion School (Studio-X). [The exhibition design is by architect Asli Çiçek and product designer Lukas Wegwerth \(/en/events/istanbul-design-biennial/2018/09/15/the-istanbul-design-biennial-under-construction-interview-with-the-exhibition-designers.html\)](#); a modular system that adapts to different locations and helps make the biennial a unified exhibition.

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**[Read also: Case studies, theories, buildings and experiments. On the occasion of the 4. Istanbul Design Biennial, domusweb.it presents a series of insights on design education. \(/en/events/istanbul-design-biennial.html\)](#)**

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*Cover image: The Physical Geography of the Sea - Studio Folder (Marco Ferrari, Elisa Pasqual, Pietro Leoni). Photo Delfino Sisto Legnani*

## DIGESTION SCHOOL

## The fourth Istanbul Design Biennial questions how we learn design

By TULAY ATAK • September 24, 2018



A visitor snapping a photo of an exhibit at this year's Istanbul Design Biennial (Ilgan Erarslan Yanmaz)

[A School of Schools](#), the [4<sup>th</sup> Istanbul Design Biennial](#), is opening its doors to the public this week. Curated by [Jan Boelen](#) with associate curators Nadine Botha and Vera Sacchetti, the biennial is spread out to six different venues in the Beyoglu district of Istanbul. Each venue houses a different “school” and brings together a number of works that explore a specific theme at the core of design and education today: Unmaking School, Currents School, Earth School, Scales School, Time School, and Digestion School. Walking from one venue to the next, one engages with one of the busiest parts of the city, and this experience of moving between urban space and “schools” is critical to the biennial’s theme of rethinking education through design and design through education. The distinct spaces at the heart of the city constitute an “educational web” where visitors can think and experience the relationship between design and learning through encounters with projects.

The works presented at the biennial display a variety of scales, techniques, media, processes, and temporalities that highlight several aspects of design as a project. With the strong curatorial text that underlies and organizes them, the biennial makes a convincing argument that education is the urgency of design, and that design is critical in learning and unlearning how we live and make things, how we communicate and build communities, how we create environments and respond to changes.

The [biennial](#) will be up through November 4, 2018.



# The New Istanbul Design Biennial Wants to Change How We Learn to Design

The sprawling biennial's installations highlight how designers can find new sources of knowledge and collaboration.

by [Zachary Edelson](https://www.metropolismag.com/author/zacharyedelson/) (<https://www.metropolismag.com/author/zacharyedelson/>)

September 24, 2018



*The Embroidered Computer*, on view at the Istanbul Design Biennial.

Courtesy Zachary Edelson

At first sight, the embroidery in the Yapi Kredi Cultural Center, one of the main venues for the [Istanbul Design Biennial](http://aschoolofschools.iksv.org/en) (<http://aschoolofschools.iksv.org/en>), seems like any other beautiful decorative design: swirls of golden metal, punctuated by silver beads, flow over a simple white cloth. But the embroidery isn't mere decoration: It's a functioning computer. Its golden lines are wires and its beads electric nodes. "The Embroidered Computer," composed by an interdisciplinary team at the [University of Applied Arts Vienna](http://www.dieangewandte.at/jart/prj3/angewandte-2016/main.jart?rel=en&) (<http://www.dieangewandte.at/jart/prj3/angewandte-2016/main.jart?rel=en&>), is meant to be a provocation that questions the borders between different design disciplines. The device is also representative of the aims of the fourth iteration of the biennial, which opened Sunday across six venues in the Turkish city.

The exhibition, which was organized by a team led by Belgian curator Jan Boelen, uses a broad spectrum of works—including performances, objects, installations, and films—to ask a simple question with broad implications: How can we teach designers differently (<https://www.metropolismag.com/design/jan-boelen-istanbul-design-biennial/>) so they can find fresh solutions to the challenges facing society? Or as Boelen said during the biennial's opening event, how can we go "beyond the framework of traditional design education?...What could be new practices that have learning at [their] core?" Boelen added, "We are not presenting clear solutions...[but] doubt, curiosity." Therefore, the biennial isn't a tidy collection of prototypes and strategies, rather a loose "bricolage" of examples that demonstrate how designers can find new sources of knowledge and collaboration.



The team that created "The Embroidered Computer" recreated their workshop at the biennial venue.

**Courtesy Zachary Edelson**

Many installations and projects are indeed stimulating examples of this idea, not just because they are interesting interdisciplinary objects, but because they provide some context for the partnerships that created them. For instance, the designers of "The Embroidered Computer"

recreated their entire workshop (complete with loom, material samples, soldering rods, and sewing machine) in the middle of the exhibition space. Blooming Algae, a project by the Arles, France-based Atelier Luma Algae Lab, not only showcases objects made with an algae-derived 3D printing material, but also includes a live algae culture and the studio's 3D printing tools.

The biennial—which Boelen curated with associate curators Nadine Botha and Vera Sacchetti—features a strong art component as well. Installations like *Google Weaving Stop-Time* by Emilie Røndahl saw multiple participants in the artist's native Scandinavia Google-search “textile, Turkey, labour” and, using a Turkish weaving technique, create a small tapestry of the first image they saw. The exercise isn't so much about weaving but rather a meditation on how we rapidly consume digital media—and how design can help slow down that consumption.

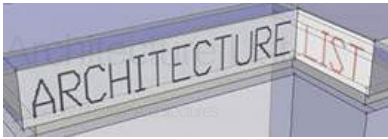


The “Unmaking School” at the Akbank Sanat center focuses on labor, fabrication, and production.

**Courtesy Kayham Kaygusuz**

Inevitably, as with any sprawling show, some installations hit closer to the biennial's overarching objectives better than others, but generally each of the show's venues (each dubbed a “school” and organized around a loose theme) has a strong anchoring example. Over the course of the exhibition's run (ending November 4), these installations will be supplemented by a series of public classes and events led by exhibiting artists and visiting experts. For example, one pair of artists that explored facial recognition software at the biennial are holding a “facial yoga” class that, among other things, trains you to fool facial recognition software.

Is the biennial a success? Its impact won't be seen in the short term, but rather in how designers learn their profession in subsequent years. As Boelen put it, "We are not here to optimize the system, but to question it...[to] inspire with doubt."



## The 4th Istanbul Design Biennial

By [Al Hilal](#) on Monday, September 24, 2018 :: 16 views



Themed as “A School of Schools”, the **4th Istanbul Design Biennial**, organized by Istanbul Foundation for Culture and Arts (IKSV), will discuss the challenges faced by design education in today's changing world and it will explore alternative models of design education in general, conceiving design education as a new experimental space.

The Biennial will run from **September 22nd to November 4th, 2018**, at six venues of the city's most iconic cultural institutions, which will serve as hosts to the biennial's various schools, exploring the multiple dimensions of design. Each venue will focus on a different theme. These venues will be Akbank Sanat, Arter, Yapı Kredi Culture Centre, Pera Museum, SALT Galata and Studio-X Istanbul.



The Biennial, curated by Jan Boelen and associate curators Vera Sacchetti and Nadine Botha, delves into different norms of design education as a transdisciplinary and experimental base. Jan Boelen (b. 1967, Genk, Belgium) is artistic director of Z33 House for Contemporary Art in Hasselt, Belgium, and artistic director of atelier LUMA, an experimental laboratory for design in Arles, France. He also holds the position of the head of the Master department Social Design at Design Academy Eindhoven in the Netherlands.

Boelen also serves on various boards and committees including the advisory board of the V&A Museum of Design Dundee in the UK and Creative Industries Fund in the Netherlands. Boelen holds a degree in product design from the Media and Design Academy (now the LUCA School of Arts) in Genk, Belgium.

*“The Biennial is a questioning of learning mechanics and we are not trying to search specific answers” said curator Jan Boelen at a press conference held yesterday at the Yapı Kredi Culture Centre in Istanbul.*



# Cultuur

Door Christof Rutten



## Jan Boelen

### Curator van Turkse Designbiënnale

Als Z33 - Huis voor actuele kunst in Hasselt - er in 2020 of 2021 in slaagt een stevig gefundeerde Vlaamse instelling te worden in plaats van een provinciale, dan zal Jan Boelen stoppen met zijn huidige job als artistiek directeur van het Hasseltse cultuurhuis. Mogelijk gaat hij dan meer internationale biënnales cureren, zoals hij nu heeft gedaan in de Turkse grootstad Istanboel.

# “Ik wil bruggen bouwen, geen muren”



**D**ie vierde editie van de Turkse Designbiënnale opent vandaag de deuren voor het grote publiek. Boelen (Genk, 1967) heeft er de laatste 13 à 14 maanden op en af pendelend aan gewerkt. Voor de invulling ervan lanceerde hij een *open call* waar 750 inzendingen op binnenkwamen, van Indonesië tot Portugal en Turkije tot België. 120 projecten werden weerhouden en worden bevolkt door meer dan 200 designers, afkomstig uit 53 verschillende landen. Mocht u er over denken om ook eens te gaan *Istanboelen*, dan komt het nu - na de recente indrukwekkende tuimeling van de Turkse Lira - erg voordelig uit. “Dat heeft er al voor gezorgd dat heel wat Europese designscholen hebben besloten om met hun studenten naar hier te komen”, zegt Boelen. Maar u moet geen expositieruimtes verwachten met rij op rij mooi afgewerkte designobjecten: die tijd is voorbij.

#### Laten we bij het begin beginnen. Hoe kwamen ze bij jou uit?

“Mijn naam is ergens gevallen bij het comité dat voor elke biënnale de curator kiest. Zo’n adviesraad bestaat uit de mensen van IKSv, de Istanboel Foundation For Culture and Arts, aangevuld met internationale curatoren en museumdirecteurs. Toen ik de vraag kreeg, twijfelde ik of ik het wel moest doen.”

#### Meen je dat?

“Ik was vereerd natuurlijk, maar ik wilde het alleen doen als het zin had. En ik had niet meteen een idee hoe ik het zou aanpakken. Ik heb een research trip naar de stad gedaan en zag er werk van de Turkse ontwerpster Nur Horsanali. Zij heeft een boek gemaakt over hoe de inwoners van Istanboel met heel simpele oplossingen kwamen voor hun alledaagse problemen. Een buggy gebruiken als karretje om spullen mee op straat te verkopen bijvoorbeeld. Istanboel is ook een stad vol met katten die op straat leven en de mensen zorgen voor hen,

door met oude dozen of lege flessen huisjes in elkaar te knutselen zodat ze een plek hebben om te slapen. Dat overzicht van Nur is de start geweest voor deze biënnale. Design vandaag de dag maakt alles veel complexer dan nodig. Het kost te veel energie en te veel aan materiaal. Designers zouden net eenvoudiger te werk moeten gaan, zoals de inwoners van Istanboel dat doen.”

#### En dus stuur je designers terug naar school.

“Om dat probleem aan te pakken, moet je de educatie van designers herbekijken. Die is 100 jaar hetzelfde gebleven terwijl de wereld om ons heen helemaal veranderd is. Zo ben ik op het concept van *A school of schools* gekomen: een biënnale als school. De zes locaties waar de 120 projecten te zien zijn, zijn klassen. De straten ertussen de gangen van de school. Ik heb bewust gekozen voor jonge mensen, een nieuwe generatie van designers die via hun werk nadenken over onze toekomst. Hoe gaan we om met de milieuproblematiek, met de uitwisseling van informatie, met voedselproductie... Vroeger plantte opa een boom in de tuin, niet voor zichzelf, maar voor de generaties

na hem. Zo’n dingen vergeten we tegenwoordig al te vaak.”

#### Kan een biënnale in Istanboel van een curator afkomstig uit Genk een effect hebben op Limburg?

“Wel, ik zie hier nu 120 projecten voor mijn neus groeien, waarvan we de beste later naar Limburg kunnen halen. Atelier Luma bijvoorbeeld wil ik naar Genk halen. Ze maken van algen bickers en andere voorwerpen en creëren zo mogelijk een alternatief voor plastic. Ik heb ook ontwerpster Emma Ribbens mee naar hier genomen. Zij werkt als productdesigner rond ontwikkelingshulp, door kinderen met simpele materialen zich weer kind te laten voelen in vluchtelingenkampen. Hier op de biënnale heeft ze tal van contacten gehad waarmee ze verder kan. Daarnaast is dit ook een internationale erkenning, als je weet dat de vorige curatoren designdocenten waren van de Amerikaanse universiteiten Harvard en Princeton, of van het Museum voor moderne kunst in Chicago. Z33 en Limburg staan nu ook tussen die lijst van dat soort grote, bekende instellingen.”

#### Net tijdens de opening in Istanboel vindt dit weekend in Limburg ‘Muscon’ plaats: een internationale designconferentie waar 80 museudirecteurs en curatoren naartoe komen.

“Die data vielen toevallig samen en hebben me gedwongen om nog op het laatste moment op en af te reizen. Die curatoren komen het nieuwe gebouw van Z33 bekijken, maar ook C-Mine in Genk, Labiomista van Koen Vanmechelen, het atelier van Piet Stockmans en het Modemuseum in Hasselt, zodat ze een goed overzicht krijgen van wat hier gebeurt en wat hier mogelijk is. De bedoeling van zo’n Muscon en deze biënnale is om jonge designers, scholen en mogelijk ook bedrijven in de sliptestream mee te trekken.”

#### Berichten uit Turkije onder president Erdogan komen in Westers perspectief soms bedenkelijk over: docenten die worden ontslagen, andere mensen omdat ze een andere overtuiging hebben... Heb je daar iets van gevoeld tijdens je periode hier?

“De biënnale gaat uit van een privéstichting die gesteund wordt met privégeld, dus dan werk je toch in een soort bubbel. Los daarvan heb ik bewust provocatie gemeden. Ik wilde bruggen bouwen, geen muren. Een school is een plek waar kennis wordt gedeeld en nieuwe samenwerkingen kunnen ontstaan.”

#### Dit is de tweede keer dat je een internationale biënnale cureert. In 2014 Ljubljana, nu Istanboel. Smaakt dit naar meer, oftewel: zie je je koffers pakken bij Z33?

“Als we erin slagen om Z33 tot een sterke Vlaamse instelling te transformeren in 2020 of 2021, denk ik dat het tijd wordt om de fakkel door te geven. Daar ben ik zelfs vrij zeker van. Wat ik dan ga doen, weet ik nog niet. Maar ik wil wel zeker zijn dat ik mijn boom heb geplant.”

→ De vierde Designbiënnale van Istanboel loopt nog tot 4 november en is gratis te bezoeken (aschool-ofschools.iksv.org)



De Designbiënnale toont werk van meer dan 200 designers uit 53 verschillende landen.

# IKSV 4th Istanbul Design Biennial: Doubt and Learning in a School of Schools

By **Hale Tuba Yılmaz** - September 22, 2018

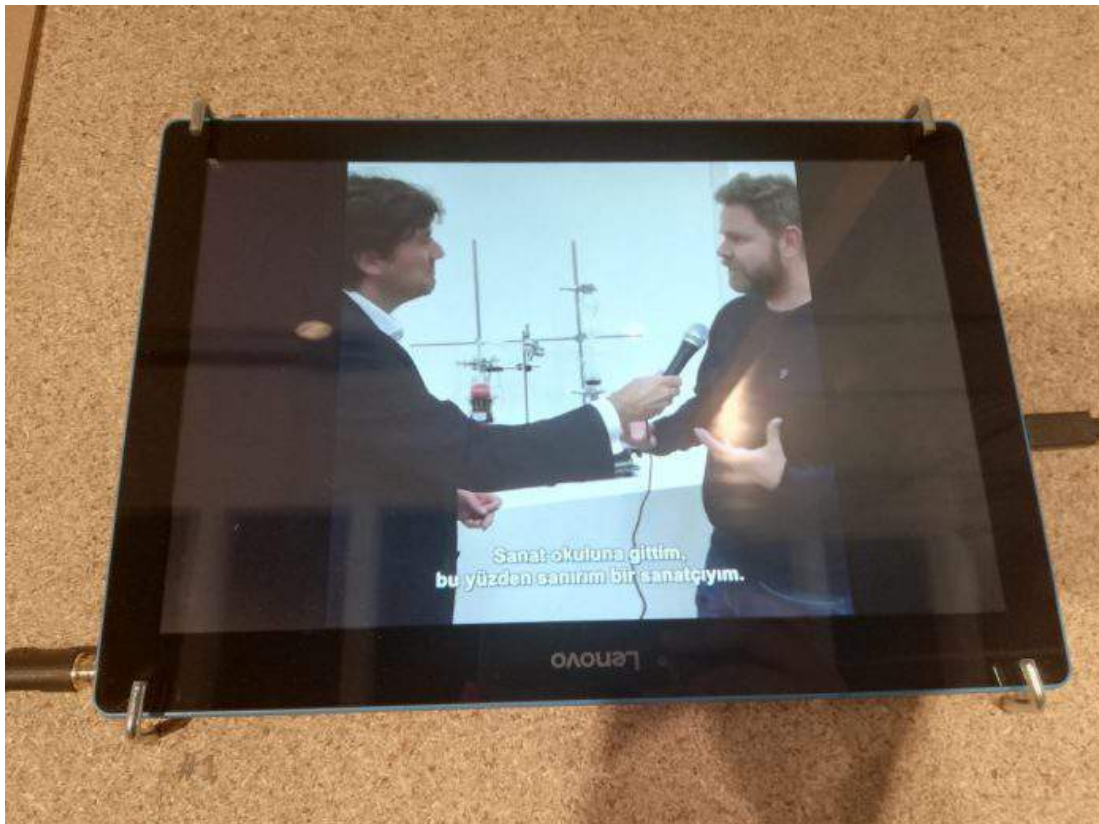
The **IKSV 4th Istanbul Design Biennial: A School of Schools** opened its doors on Saturday 22 September to an eagerly awaiting public. Under the slogan "design as learning and learning as design", this year's biennial aims to explore new methods and spaces of learning and education, emphasizing doubt and thoughtful questioning. Doubt, as in the work of 17th century philosopher René Descartes, is used as a tool here – not in an epistemological way as in the reality of nature, but as a curatorial framework where current design education is questioned.

With this year's theme of "A School of Schools", the 4th Istanbul Design Biennial tests the expanded notion of design and the potential for what a biennial can be, under the direction of Deniz Ova and curation of Jan Boelen. Associate Curator Vera Sacchetti and Assistant Curator Nadine Botha have remarked that this biennial is an 'active' one, with several venues reserved as dedicated spaces of learning. At the press conference, an example exercise from designer Vivien Tauchmann perfectly demonstrated how we can embody knowledge (in this case, the knowledge of how to make cotton) without explanation but instead through experience.

This year's biennial takes place across six venues, interacting with each other without a designated central location: **Akbank Sanat** – the "Unmaking School", **Yapı Kredi Kültür Merkezi** – the "Currents School", **Pera Museum** – the "Scales School", **Arter**—the "Earth School", **Studio X** – the "Digestive School", and **Salt Galata** – the "Time School". Thus far, I've personally had the privilege to visit three of the venues, and would like to give a preview on the works I've enjoyed the most.

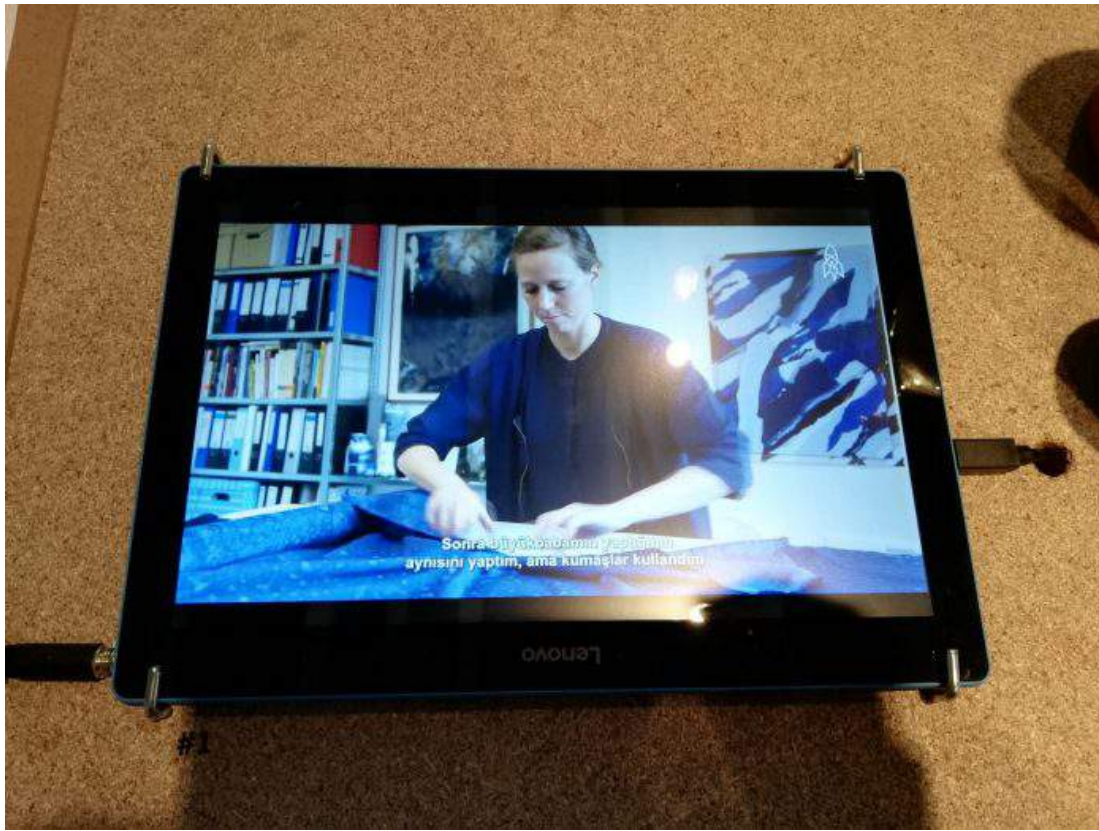
## **Akbank Sanat: Unmaking School**

*"Unmaking School emphasizes that the irrepressible human instinct to be creative is a pedagogical dynamo that drives innovation, redefines work, and reshapes our cities."*



One of the first things that caught my attention at Akbank Sanat was a video covering the installation titled *The Real Thing* by Helmut Smiths. The name alludes to an old slogan of Coca-Cola, with this inventive installation actually taking

the water out from the popular beverage, and thus making the water “the real thing”. In the video, Smiths explains how he came up with the idea after being shocked to find out that producing 1 liter of Coca-Cola requires 2 liters of drinking water, and how in some countries finding water is difficult while buying the famous soda is easy.



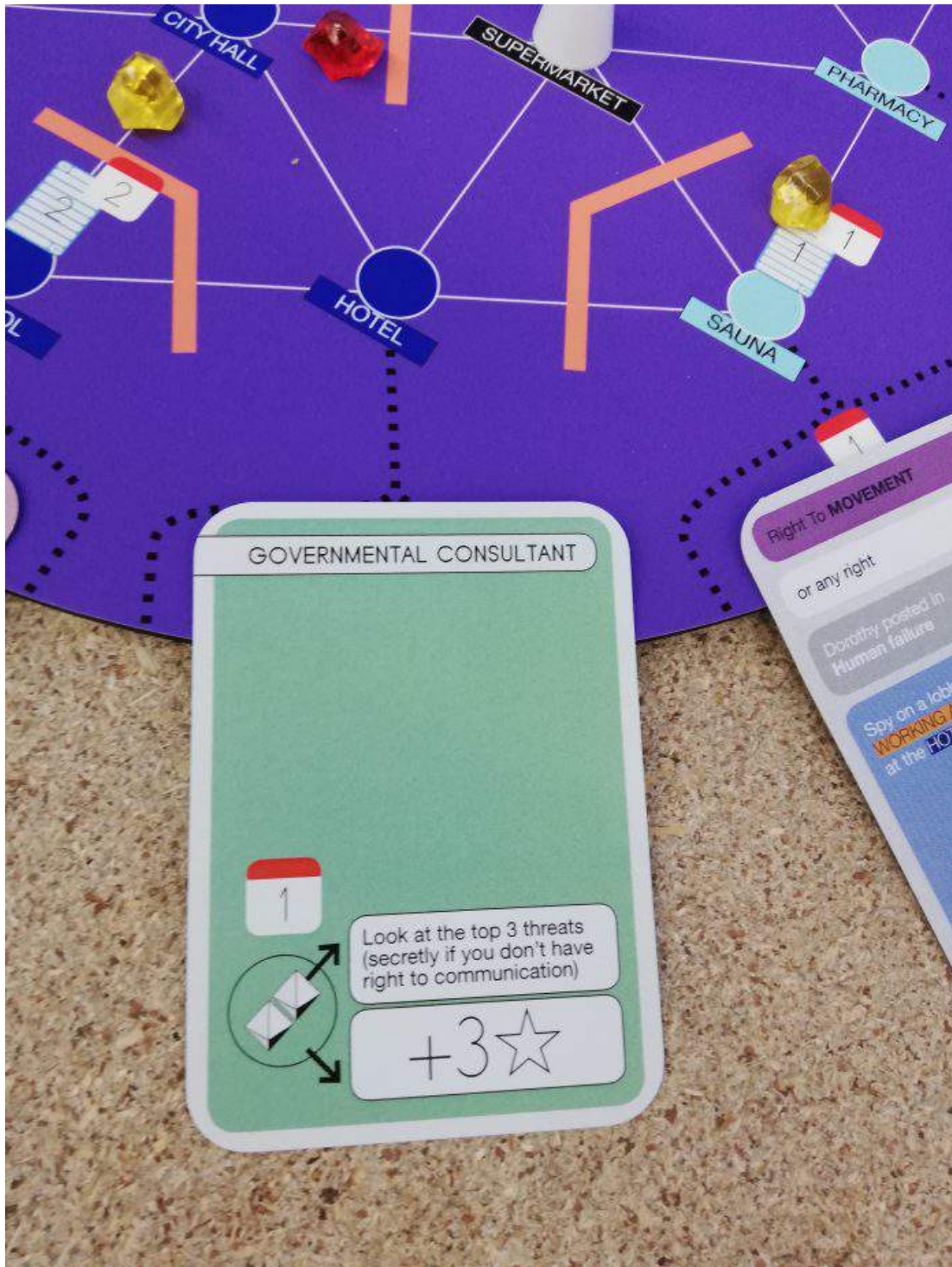
In Alike van der Kruijs's *Made by Rain*, the designer explains how she invented the technique of 'pluviography', drawing with rain, a weather condition not too uncommon for her country of the Netherlands. There are two methods she uses in pluviography, one being "analog" and the other "digital". Utilizing both techniques, the designer hopes to create a new relation with the world and admiration for rain, instead of the complaints she regularly hears from the citizens of the Netherlands.

The *Post-Laboratory* by Ottonie Von Roeder brings another perspective on robots' integration into our everyday lives and makes the viewer question how the idea of labor would change if robots took over chores that people don't want to do, and yet feel like they have to do it for status. With the motto "Liberate from labor, free to work!", these robots make us question what would happen when people from all classes and backgrounds can have leisure time, when our current identities are constructed around the salaried work we feel we must have. According to Von Roeder, this idea "liberates us from the idea of necessity of labor". The robot that Von Roeder created utilizing a tea maker is presented at the venue, and this robot has taken to colloquial speech with remarks such as "*Gerçekten sıcak bir hava var,*" (It's really hot in here) and "*Her zaman işler olduğu gibi yoğun,*" (As always, the work has been busy).



**Arter: Earth School**

"Earth School asks what natural is, what disaster is, what progress is, and who is in charge when the planet and humans are forced to renegotiate our precarious relationship."



As a board game enthusiast, one of my favorite installations in this venue is a board game designed by Janna Ullrich called *Quantified*. I believe this game is both a reality and a critique of the current situation of our societies, and it seems like Ullrich tries to optimize these social systems by making its players really think. The goal of the game is for every player to achieve human rights, yet there are many layers that players need to consider to achieve that goal. Some players will have illegal jobs, and every player leaks data in everything they do, so "the government" in the game

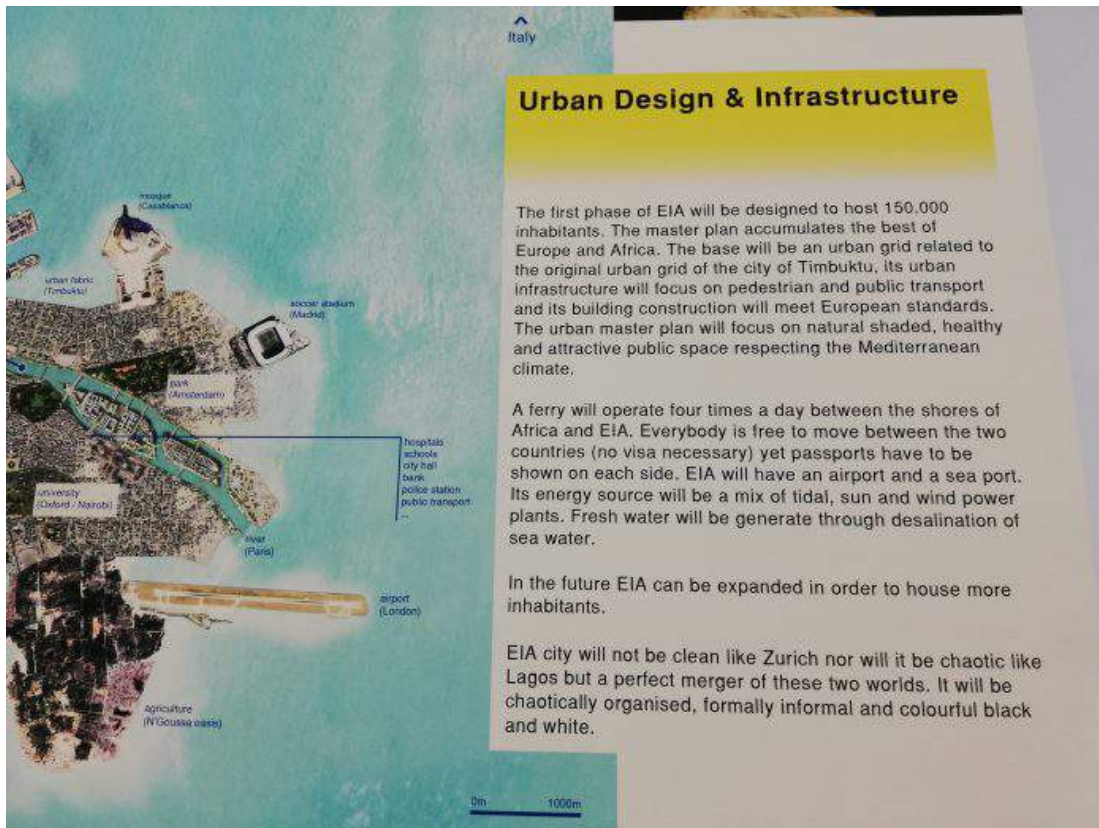
can have control over the players. There are also special cards designed for a dictatorial government, and once a player has three of these cards, the game ends since one cannot have human rights under such conditions.

Atelier Luma Algae Lab has worked with Bilgi University and have created 3D algae materials, as a solution for the plastic waste created every day. They believe that algae will be important in the future as solutions to waste. It was interesting to see that the future importance of algae was mentioned twice by different artists in the venue.



*Flash Drives for Freedom* by Human Rights Foundation is a project that has started by the defectors that settled to South Korea from North Korea. In this project, USB flash drives from all over the world, filled with short videos of the world are smuggled to counter North Korea's propaganda. In practice, some of these flash drives found their way into the country. With this project, the group emphasizes the power of community and knowledge over a high-tech intervention.

Theo Deutinger's *Europe in Africa* is a proposal for a new artificial island to be built between Tunisia and Italy to create a safe zone for people who would like to escape their country and reach Europe. In the proposal's explanation, it says, "The aim is to prove discussion about a secure place for people," and "Rather than a realistic design solution, *Europe in Africa* embraces the controversies and problematics of its position as a means of preparing for imaginative alternatives." Yet, even in this alternative proposal, what struck me most is that a ferry from Africa to this land *EIA* exists, but a ferry from *EIA* to Italy is not mentioned at all, which made me as a viewer think about the political position of Europe and how this position is prevalent in this alternative solution. It further made me question how this alternative solution came about in the first place, rather than making people integrate in Europe with their own belief systems intertwined with the values of Europe itself.



### Yapı Kredi Kültür Merkezi: Currents School

"Currents School explores information networks, spheres and connections—both digital and analogue, abstract and embodied — to critically examine technologies and hierarchies".

*Fugu School* by Åbäke is about the Fugu fish consumed in Japan. In Japanese culture, only specially trained cooks can serve this dish, due to its poisonous nature. The designer offers a different perspective on the education system by comparing the Fugu fish to it – just as the Fugu fish is poisonous when it is not cleaned well by experts, so too would the education system be. The designer has also been influenced by street graffiti in Karaköy, this fish's new habitat since it was found off the coast of Turkey in 2003. The Fugu fish drawings over many movie and concert posters in this venue allude to how the education system is in every domain.




Ebru Kurbak's *Infrequently Asked Questions* was created after contemplating the loss or devaluation of knowledge after migrating to another country. It states, "The displayed selection of migrated knowledge reminds us of something we often forget: Values of things are social constructs, not absolute facts," as an explanation of the work. Kurbak here tries to showcase some of the skills that were once important for the emigrated but are obsolete in their new environment, such as waxing and cleaning a fish, and asks "a simple question to newcomers in Austria: What are you good at?"

Fortunately for me, there are three more venues to experience to complete the biennial experience. I strongly recommend everyone to go to visit all the schools to doubt current systems and contemplate on a better, more innovative world. The [IKSV 4th Istanbul Design Biennial: A School of Schools](#) ends on Sunday 4 November.

*Images courtesy of the author.*

# "A Commonplace Book" Takes You A Non-Linear Journey In Time At The 4th Istanbul Design Biennial

Turkey - Sep 21, 2018 - 03:18  374 Views



The 4th Istanbul Design Biennial is set to be opened to the public tomorrow with a series of immersive installations at six venues of Istanbul, Turkey. Organised by the

Istanbul Foundation for Culture and Arts (IKSV), the biennial brings together projects from more than 200 interdisciplinary practitioners from across the globe.

Presented under the theme of "A School of Schools", the biennial, curated by Jan Boelen and associate curators Vera Sacchetti and Nadine Botha, delves into different norms of design education as a transdisciplinary and experimental base. The biennial will be on view until November 4, 2018 in Istanbul.



As Magazine Sponsor of the 4th Istanbul Design Biennial, **World Architecture Community** has taken an extensive look at the design projects exhibited at the six venues, including Akbank Sanat, Arter, Yapı Kredi Culture Centre, Pera Museum, SALT Galata and Studio-X Istanbul. Today, WAC team has visited the SALT Galata, presented under the title of **Time School**, and Studio-X Istanbul revealing **Digestion School**.

Amsterdam-based design practice **Commonplace Studio**, Amsterdam-based designer **Jesse Howard** and Paris-based designer **Tim Knapen** have installed a number of time machines boxes that show the time as a "non-linear" process.



Presented under the sub-title of "Time School" at SALT Galata, visitors meet many transparent boxes, time machines, drawings, transcribe machines, accessories to show how we perceive and deal with time in different periods.

The exhibition, named "A Commonplace Book", asks: could producing information-carrying objects like books in different ways influence how we learn and structure knowledge?

A Commonplace Book is a machine of information on a topic that concerns us all: how we understand, perceive and deal with time. Visitors are invited to compile their own book by allowing the machines to transcribe drawings and texts about concepts like deep time and real time, timelines or time machines into the blank notebooks provided.

In the display cases are a collection of "curiosity" objects that trigger questions about the nature and experience of time.



Each venue focuses on a different theme which is spread like: Yapı Kredi Culture Centre - Currents School, Pera Museum - Scales School, Arter - Earth School, SALT Galata - Time School, Studio-X Istanbul - Digestion School and Akbank Sanat - Unmaking School.


"The Biennial is a questioning of learning mechanics and we are not trying to search specific answers" said curator Jan Boelen at a press conference held yesterday at the Yapı Kredi Culture Centre in Istanbul.

All images © Kayhan Kaygusuz, courtesy of Istanbul Design Biennial

> via A School of Schools



# Carlos Monleón Reveals "A Colloquy Of Vessels For "Digestion School" At Istanbul Design Biennial

Turkey - Sep 21, 2018 - 04:19  490 Views



Carlos Monleón, known with his complex processes on body sensations and awareness, has installed "a colloquy of vessels" and "faciality machine" that refer to

the "Digestion School", a sub-theme of the 4th Istanbul Design Biennial.

This year's biennial, curated by Jan Boelen, is themed as "A School of Schools" and exhibited under six sub-titled themes in six venues: Yapı Kredi Culture Centre - Currents School, Pera Museum - Scales School, Arter - Earth School, SALT Galata - Time School, Studio-X Istanbul - Digestion School and Akbank Sanat - Unmaking School.



Exhibited at the Studio-X Istanbul, **Digestion School** explores from metabolic systems, patterns of consumption, cultural rituals, and food infrastructure to consider how circular and lifelong learning manifest. Digestion School emphasizes the importance of communal and embodied approaches to living and learning.

Regarding the theme, the artist asked: what are the correlations between the biophysics of tissue and the materials qualities of clay bodies and blown glass?

Drawing inspiration from the history of vessels, the two works on display emerge from an inquiry into the biological and evolutionary processes that have fashioned the tissues and organs that compose bodies.



"Embryonic development, fluid exchange, and the rhythms of the liquefaction and solidification inform the works," said the artist. "The amphorae - a tall jar or jug - becomes a place of fermentation, storage and transportation of liquids."

"The unguentarium - a small bottle - becomes a device for the application of scented oils on the skin."

As Magazine Sponsor of the 4th Istanbul Design Biennial, World Architecture Community has taken an extensive look at the design projects exhibited at the six venues, including Akbank Sanat, Arter, Yapı Kredi Culture Centre, Pera Museum, SALT Galata and Studio-X Istanbul. Today, WAC team has visited the SALT Galata, presented under the title of **Time School**, and Studio-X Istanbul revealing **Digestion School**.



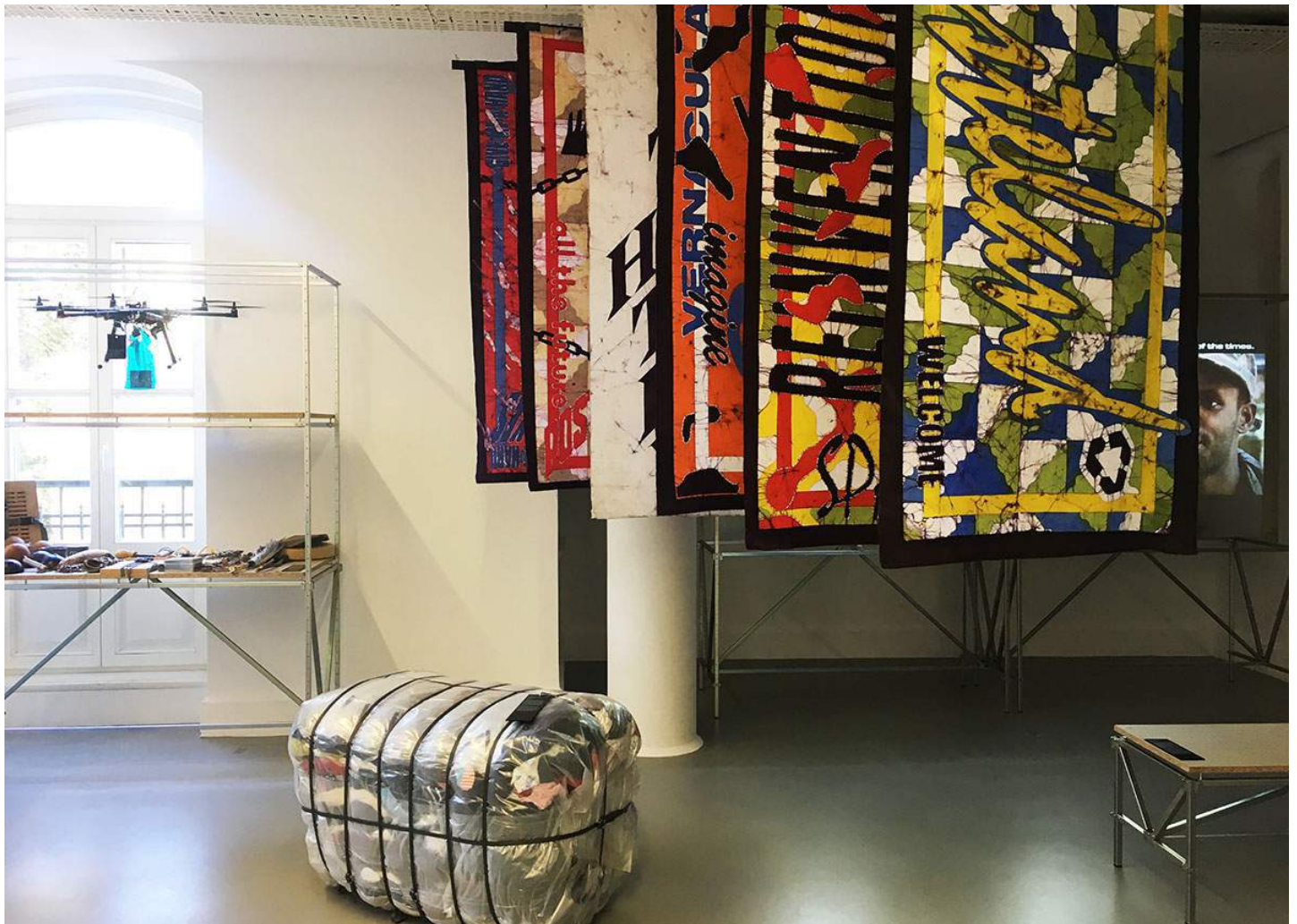
Organised by the Istanbul Foundation for Culture and Arts (IKSV), the biennial brings together projects from more than 200 interdisciplinary practitioners from across the globe. The biennial will open to the public on September 22, 2018 and will be on view until November 4, 2018 in Istanbul.

All images © Kayhan Kaygusuz, courtesy of Istanbul Design Biennial

> via A School of Schools

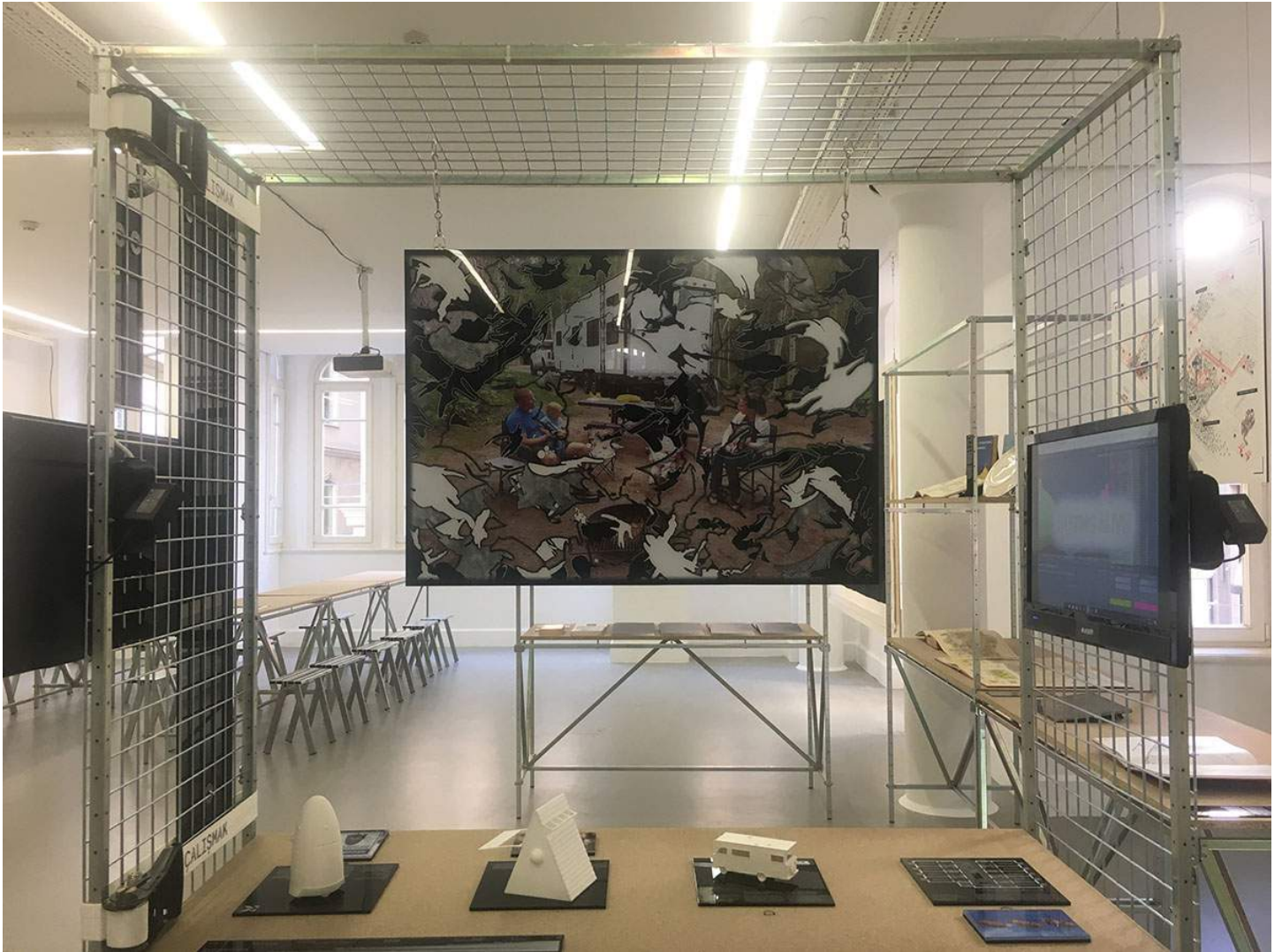
# Sulsalsal+Contributors Reveal Alternative Learning Strategies From Catastrophes At Istanbul Biennial

Turkey - Sep 20, 2018 - 09:07  406 Views



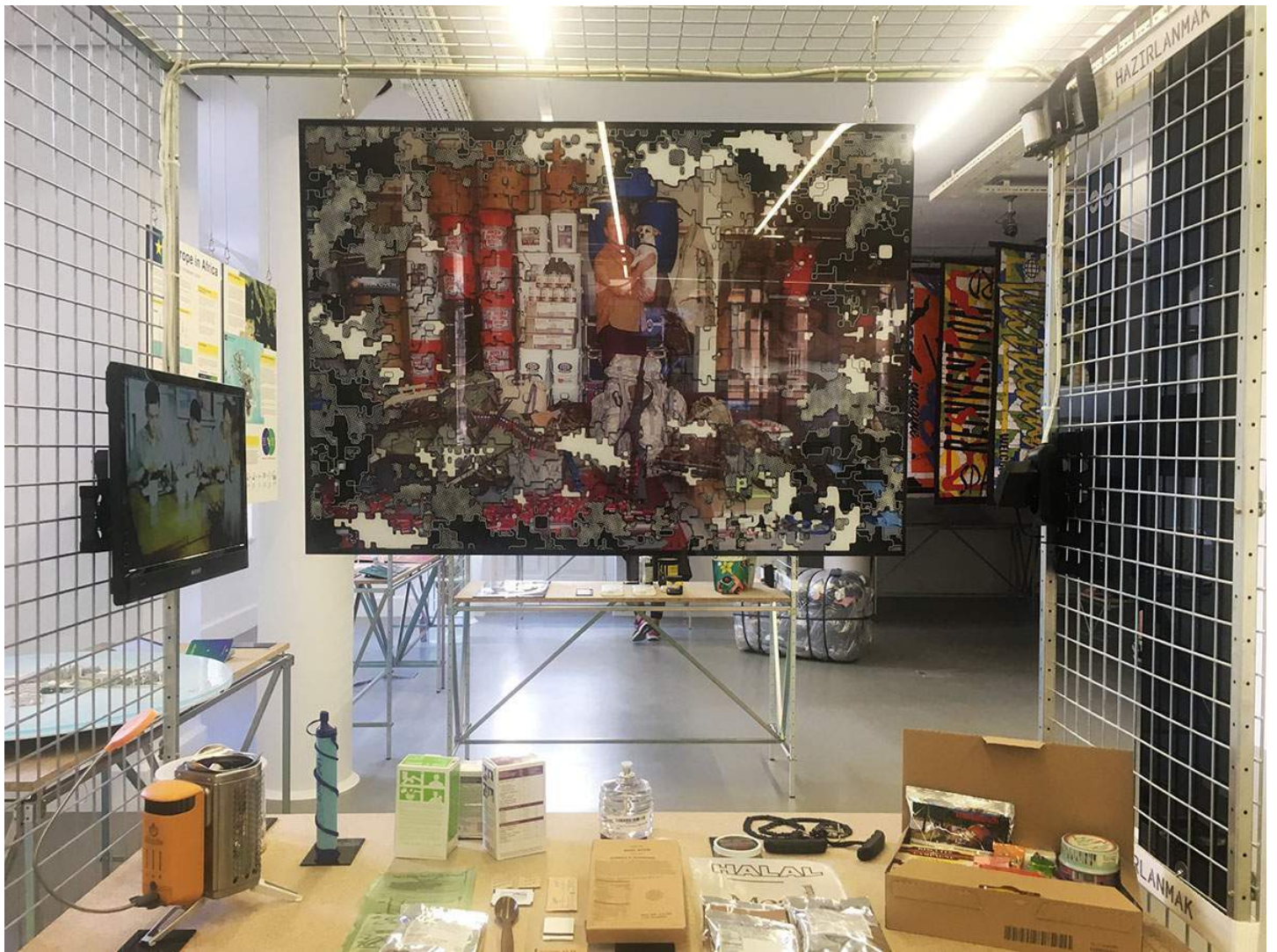
Amsterdam, Cape Town & São Paulo-based multidisciplinary research and design studio Sulsalsal+Contributors have revealed alternative learning strategies experienced through catastrophes, disasters or crises across the world at the 4th Istanbul Design Biennial, themed as "A School of Schools".

The 4th Istanbul Design Biennial has been opened to press and professionals at the Yapı Kredi Culture Centre in Istanbul today. The biennial's theme, titled "A School of Schools", investigates different norms of design education as a transdisciplinary and experimental base.



Curated by Jan Boelen and associate curators Vera Sacchetti and Nadine Botha, the exhibition will reflect the role of design and the role design education, knowledge, and global connectedness in contemporary Istanbul and beyond by testing and revising a variety of educational strategies through the exhibition.

Presented under the sub-title of "Earth School", the exhibition asks a concrete question about learning: what can we learn from the most catastrophic events to continue our lives? Entitled "Staying Alive", the exhibition is presented with a series of steel boxes that explore different educational experiences.



"The past decade has witnessed a rapid escalation in the frequency and scale of disasters, crises and catastrophes - from ecology and scion-economics to politics, ethics and technology - creating a sense of impending doom," said the team.

"Who is doing anything about it? Governments seem more concerned with power over each other, and business about cashing in on desperation. Along these seismic contours, preparations for a broad array of possible doomsday scenarios has sparked new interests, hobbies and communities, as well as alternative channels for the production and distribution of emergent knowledge."



Staying Alive draws on the designers' ongoing research into how society is adapting to and learning for what seems to be an inevitable future of scarcity.

Alongside the simultaneously humorous and sobering research into neosurvivalist communities, and the bizarre commercial products that cater for them, the installation includes a number of designers and artists whose provocations challenge us not to settle for fatalist future trajectories.





The 4th Istanbul Design Biennial, titled **A School of Schools** and curated by Jan Boelen with associate curators Vera Sacchetti and Nadine Botha, has been opened with a press conference held in Istanbul. The Biennial will be opened to the public on September 22 and will be on view until November 4, 2018.

The biennial is presented at the six of the city's most iconic cultural institutions in the Beyoğlu District - **Akbank Sanat**, **Arter**, **Yapı Kredi Culture Centre**, **Pera Museum**, **SALT Galata** and **Studio-X Istanbul**.

Each venue focuses on a different theme which is spread like: Yapı Kredi Culture Centre - **Currents School**, Pera Museum - **Scales School**, Arter - **Earth School**, SALT Galata - **Time School**, Studio-X Istanbul - **Digestion School** and Akbank Sanat - **Unmaking School**.



Organised by the Istanbul Foundation for Culture and Arts (IKSV), the biennial brings together projects from more than 200 interdisciplinary practitioners from across the globe.

World Architecture Community is Magazine Sponsor of the Biennial and will bring to you the hottest installations, discussions and updated news from the event.

All images © World Architecture Community

> via A School of Schools

## 4TH ISTANBUL DESIGN BIENNIAL OPENS TO THE PUBLIC ON 22 SEPTEMBER 2018

By IBA Office Posted September 21, 2018 In Member News



Image courtesy of Istanbul Design Biennial

### 4th Istanbul Design Biennial

#### *A School of Schools*

September 22 – November 4, 2018

<http://aschoolofschoools.iksv.org>

The 4th Istanbul Design Biennial, titled *A School of Schools* and curated by **Jan Boelen** with associate curators **Nadine Botha** and **Vera Sacchetti**, opens to the public on **22 September 2018**.

Organised by the **Istanbul Foundation for Culture and Arts (İKSÜ)** and sponsored by **VitRA**, the biennial brings together projects from **more than 200 interdisciplinary practitioners from across the globe**. For six weeks, designers, architects, artists, theoreticians and several others will converge in Turkey's cultural capital to explore the many dimensions of design and learning. The 4th Istanbul Design Biennial can be visited free of charge until **4 November 2018**.

Six of the city's most iconic cultural institutions in the Beyoğlu district – **Akbank Sanat, Yapı Kredi Culture Centre, Arter, Pera Museum, SALT Galata, Studio-X Istanbul** – will transform into 'schools' where new ideas in relation to expanded notions of design and its role in contemporary culture are explored.

#### **Press Conference**

The press conference of the **4th Istanbul Design Biennial** was held on **Thursday, 20 September** at **Yapı Kredi Culture Centre** with the participation of the 4th Istanbul Design Biennial curator **Jan Boelen** and associate curators **Vera Sacchetti** and **Nadine Botha**, İKSV Chairman **Bülent Eczacıbaşı**, along with Istanbul Design Biennial Director **Deniz Ova**.

**İKSV Chairman Bülent Eczacıbaşı** stated in the press conference: *“Today, from the economy to culture and the arts, sustainable development to technology, design has a key role to play in many areas. It’s possible to say that the future will be shaped by people and institutions that effectively use design-focused methods and tools. The internalization of a design culture and search for design-based solutions that improve life are critically important not just for individuals but for the future of our world as well. In this regard, we truly believe that the 4th Istanbul Design Biennial will also contribute to raising design awareness in our country. As in previous biennials, I am confident that this one will also inspire all our visitors and I would like to extend our warmest gratitude to all invaluable biennial supporters for making the Istanbul Design Biennial possible.”*

*“By naming the design biennial A School of Schools”, curator Jan Boelen explained, “we sought to go beyond the traditional ‘school-as-institution’ connotation. Everything and everywhere is a school, and every single interaction we have with design is pedagogical. Ninety-nine years after the Bauhaus, the design discipline and the world are very different places, while design education has mostly remained the same. And yet, education traditionally allowed for spaces of exception where experimentation and new ideas can be tried and tested. Can a biennial emulate these spaces? A School of Schools manifests as a set of dynamic learning formats encouraging creative production, sustainable collaboration, and social connection. We are interested in design as pedagogy and in what can we learn from design and designing. We would like to start a discussion on design, education and design education. We would like it to generate more questions than answers. This places the responsibility on each of us to become agents of our own education.”*

The press conference was followed by the experiential performance by designer and researcher, **Vivien Tauchman**.

### **A School of Schools**

**A School of Schools** is an educational web of design strategies for learning, and learning strategies for design. The answers we need to address the world’s constant sense of crisis are not being delivered by the tried-and-tested design and education models. With the age-old logic of material abundance and information scarcity inverted, we need new ideas and knowledge to address previously unimaginable complexities. Our minds must be liberated from the preconceived outcomes with which we have been schooled. Not knowing is the first step to learning something new.

By spreading the biennial along a walking route of around 3 km, **A School of Schools** highlights what we all intuitively know: learning is not limited to a single building at stipulated times through predetermined interactions. New ideas happen anywhere, anytime. We gain knowledge from family, friends, neighbours and strangers. We are schooled by our built environment and the tools we have developed to navigate it. We are all learners in the city as school, with streets for corridors, cultural institutions for classrooms, and – instead of siloed subjects – multi-disciplinary complexities: *Unmaking, Currents, Earth, Scales, Time* and *Digestion*.

**A School of Schools** does not prescribe answers. The biennial offers a space of exception in which possibilities can be studied and propositions tested without the restriction of generating predetermined outcomes. Such a process-oriented approach results in an active site for knowledge creation, while the temporal and spatial limits of the biennial are stretched by the educational web that spans an exhibition, a public programme, book, website and satellite events. Surfacing the expanded field of design, **A School of Schools** goes beyond pragmatic solutionism to constellate new ideas that can provoke doubt, curiosity and shifts in perspective. What if the school we need now is a personal attitude of questioning and figuring out?

### **Schools, participants and projects**

The exhibition furniture and scenography for the 4th Istanbul Design Biennial is developed as a collaboration between architect **Aslı Çiçek** and product designer **Lukas Wegwerth**. Using Wegwerth’s open-source system III+1 and Çiçek’s vast experience in exhibition design, the scenography of the Biennial is extended over six diverse venues, bringing them together as they play host to the biennial’s main exhibition.

At **Akbank Sanat, Unmaking School** interrogates the complex, ever-changing relationship between humans and machines to emphasize human creativity as a unique dynamo that drives innovation. Projects include an AI-personalised avatar that can be used for self-growth and an installation envisioning a future in which humans are liberated from labour.

**Participants:** *Amandine David, Camilo Oliveira, Ersin Altın, Burçak Özlüdil, Augustus Wendell, Amy K. Hoover, FABB and contributors, Kerim Bayer, Martina Muzi, Matylda Krzykowski, Annika Frye and students, Nur Horsanalı, Ottonie von Roeder, Stigmergy•Family•Studio\*, Studio Makkink & Bey and contributors*

At **Yapı Kredi Culture Centre, Currents School** investigates the multitude of connections and networks of exchange that often exist unseen or unnoticed, with projects working to make these systems visible through methods such as a live radio programme recorded on the streets of Istanbul exploring how slang is transmitted, and a Syrian travel guide presenting narratives of those who have fled.

**Participants:** *âbâke, Aformal Academy ve ARK.WORLD, Ana Peñalba, CMP Office, Ebru Kurbak, Irene Posch, So Kanno, Hannah Perner-Wilson, Mika Satomi, Farzin Lotfi-Jam and Mark Wasiuta, ONAGÖRE, Radioee.net and Pub Radio, Studio Folder, Taeyoon Choi*

At **Arter, Earth School** questions and subverts the prioritisation of capitalist growth over the planet's natural resources to suggest an alternative – less fatalistic – future, with projects harnessing algae's potential to replace non-biodegradable plastics, and investigating the impact of water shortages in underdeveloped countries.

**Participants:** *Andrea Karch, ARVID & MARIE, Atelier Luma Algae Lab, Cihad Caner, Demystification Committee, Design Displacement Group, Disarming Design from Palestine, Fahmy Shahin, Human Rights Foundation, Janna Ullrich, João Roxo, Lukas Engelhardt, Mary Ponomareva, Meeus van Dis, N55, Navine G. Khan-Dossos, New South (Maya Nemeta, Meriem Chabani), Nina Wiesnagrotzki, Sissel Marie Tonn, SO? Mimarlık and contributors, SulSolSal, Tattfoo Studio, Theo Deutingner, Thomas Pausz*

At **Pera Museum, Scales School** interrogates established norms, standards and values, such as quantifying value in numeric and monetary terms, to highlight their absurdity and arbitrariness. One installation explores whether our standards of perfection are cultural or biological as designer babies become a conceivable reality, while another asks if centimetres and inches are obsolete as measuring units in the age of pixels and vectors.

**Participants:** *AATB, Ali Murat Cengiz, Alix Gallet, Aslı Çiçek, Bogomir Doringner, Bora Hong, Broomberg&Chanarin, Can Altay, Cansu Cürgen & Aşar Gürpınar, ECAL X MACGUFFIN MAGAZINE, Fictional Journal Collective, Jamie Allen, Judith Seng, Juliette Pépin, Legrand Jäger, Lukas Wegwerth, Mark Henning, Noortje van Eekelen, Pınar Yoldaş, Possible Bodies Collective, SCN, Selim Süme, Unfold*

At **SALT Galata, Time School\*** offers possibilities for manipulating time in a world increasingly dictated by standardized systems, in order to be more present, right here, right now. From a participatory project involving 20 hand-weavers in different time-zones and a clock that re-centres attention to our bodies, to a video installation that encourages participants to stop, rest and sleep, designers demonstrate alternative understandings of time.

**Participants:** *Commonplace Studio, Jesse Howard and Tim Knapen, Danilo Correale, Ecole Mondiale, Emelie Røndahl and contributors, Helga Schmid, Nelly Ben Hayoun, Teis De Greve*

*\*Time School is coproduced by Z33 – House for contemporary art, Hasselt (Belgium) and curated by IIs Huygens (Z33)*

At **Studio-X Istanbul, Digestion School** redirects focus from the brain to the gut as a site of cognition, to rediscover indigenous cultural knowledge and emphasize the importance of communal and embodied approaches to living and learning. Projects include an exploration into traditional medicines from Indonesia, and a study on the social, cultural and anthropological significance of the marketplace.

**Participants:** *EAT ART collective, Bakudapan, Carlos Monleón, Chick Strand, Gamze Gündüz, Güher Tan, Tangör Tan, Gökhan Mura, Jenna Sutela, Lifepatch, Lorenzo Cirrincione, Jennifer Teets, Lorena Ancona, Mae-ling Lokko, Nana Ofori-Atta Ayim ve Selassie Ataditka, Gustavo Crembil, Pedro Neves Marques, Peter Zin*

Please visit <http://aschoolofschools.iksv.org/en/#section-journallink> for exclusive interviews with the 4th Istanbul Design Biennial artists made during the biennial preparations and throughout the biennial.



## Six cutting-edge arts venues to be transformed into interdisciplinary schools at this year's Istanbul Design Biennial

By [Mackenzie Goldberg](#)

Sep 19, '18 8:29 PMEST



Studio X. Image courtesy Istanbul Foundation for Culture and Arts.

Set to kick off on September 22nd, the 4th [Istanbul Design Biennial](#) will bring the city's multi-layered cultural heritage and dynamic ecosystem of creativity to life. Named a ['Design City'](#) by [UNESCO](#) last year, the Second Rome provides the perfect backdrop to host the biennial, which has emerged over the years as a crucial center for critical thinking around design in a country increasingly isolated by its political situation.

Given this context, the theme for this year's edition is "A School of Schools." Exploring the possibilities of design education in the 21st century, the biennial will take place across six iconic cultural institutions around the city, transforming the various art venues into sites of investigation. The world-class Pera Museum, for example, will become home to the Scales School, looking at the standards, norms, and taxonomies of learning. Another, the Digestion School, where participants can learn about metabolic systems and patterns of consumption, will be held at Studio X Istanbul, an urban futures think tank run by [Columbia GSAPP](#).

Held in and around historic Beyoğlu district, the capital's rising arts district offers an abundance of attractions for culture-seekers. Below, a look at some of these architectural highlights.

### **Akbank Sanat, *the Unmaking School***



Akbank Sanat. Image courtesy Istanbul Foundation for Culture and Arts.

### ***Pera Museum, the Scales School***



Pera Museum. Image courtesy Istanbul Foundation for Culture and Arts.

### ***Arter, the Earth School***



Arter. Photo by Murat Germen. Image courtesy Istanbul Foundation for Culture and Arts.

### **Studio X, *the Digestion School***



Studio X. Image courtesy Istanbul Foundation for Culture and Arts.

### **SALT Galata, *the Time School***





SALT Salata. Photo by Mustafa Hazneci. Image courtesy Istanbul Foundation for Culture and Arts.

### **Yapi Kredi Kultur Sanat, *the Currents School***



Yapi Kredi Kultur Sanat. Photo by Koray Senturk. Image courtesy Istanbul Foundation for Culture and Arts.

# "Transitional School" Investigates Local Learning Networks At The 4th Istanbul Design Biennial

Turkey - Sep 20, 2018 - 05:22  433 Views



The 4th Istanbul Design Biennial has been opened to press and professionals at the Yapı Kredi Culture Centre in Istanbul today. The biennial's theme, titled "A School of Schools", investigates different norms of design education as a transdisciplinary and experimental base.

Curated by Jan Boelen and associate curators Vera Sacchetti and Nadine Botha, the exhibition will reflect the role of design and the role design education, knowledge, and global connectedness in contemporary Istanbul and beyond by testing and revising a variety of educational strategies through the exhibition.

Organised by the Istanbul Foundation for Culture and Arts (IKSV), the biennial houses projects from more than 200 interdisciplinary practitioners from across the globe.

The biennial is presented at the six of the city's most iconic cultural institutions in the Beyoğlu District - Akbank Sanat, Arter, Yapı Kredi Culture Centre, Pera Museum, SALT Galata and Studio-X Istanbul. The Biennial will be opened to the public on September 22 and will be on view until November 4, 2018.

One of the most striking projects at the biennial is the "Transitional School" which is presented under the sub-title of "Currents School" at the Yapı Kredi Culture Centre at Beyoğlu District in Istanbul.



Transitional School by Formal Academy and Ark.World focuses on local sources and network where the local knowledge and exchange are explored with different collaborations in Bangkok, Doha, Saigon and Istanbul.

"Two thousands years ago multiple flows of materials, cultures, and ideas interlinked the living centers between Asia and Europe. Now we see the rise of another constellation of urban centers around the same region," said the statement at the exhibition.



Transitional School research the context of this urban constellation, while creating its own network for trans-local knowledge exchange and production related to design.

Through workshops in four of these centers - India/Bangkok, VCU/Doha, RMIT/Saigon and Bilgi University/Istanbul - design research and interventions were deployed in order to learn about trans-local flows, and the layers of production and labour embodied by materials and objects.



See WAC's exclusive coverage of the biennial with the first images here. "The Biennial is a questioning of learning mechanics" said Jan Boelen at a press conference today.

All images © World Architecture Community



# **"The Biennial Is A Questioning Of Learning Mechanics" Says Jan Boelen**

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Turkey - Sep 20, 2018 - 01:07  594 Views

# A SCHOOL OF SCHOOLS 2.9.-4.11.2018



"The Biennial is a questioning of learning mechanics and we are not trying to search specific answers" said curator Jan Boelen at a press conference held this morning at the Yapı Kredi Culture Centre in Istanbul.

"We are interested in design as pedagogy and in what can we learn from design and designing. We would like to start a discussion on design, education and design education. We would like it to generate more questions than answers," Boelen continued.

The 4th Istanbul Design Biennial, titled A School of Schools and curated by Jan Boelen with associate curators Vera Sacchetti and Nadine Botha, has been opened with a press conference held in Istanbul. The Biennial will be opened to the public on September 22 and will be on view until November 4, 2018.

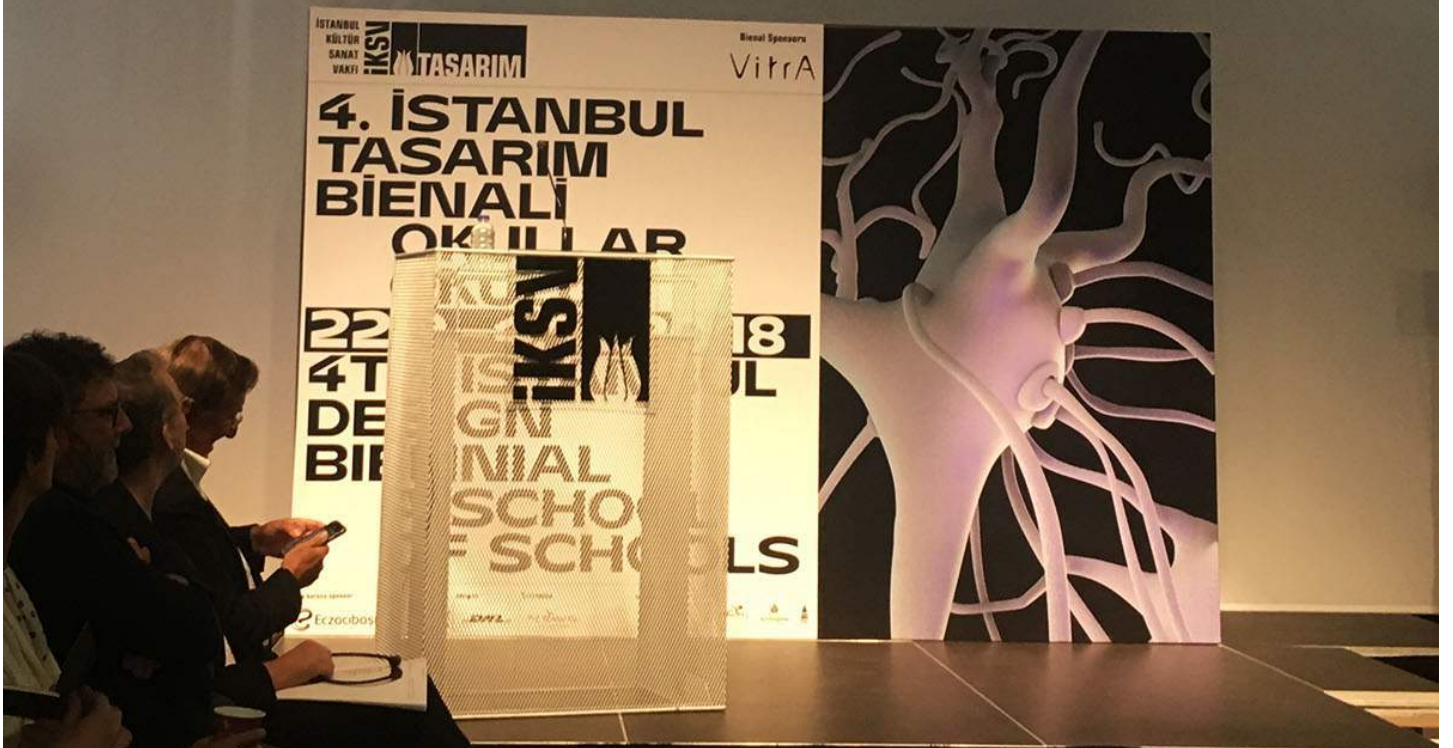


Peter Zin's installation at the Istanbul Design Biennial 2018. Image © Kayhan Kaygusuz, courtesy of Istanbul Design Biennial.

Organised by the Istanbul Foundation for Culture and Arts (IKSV), the biennial brings together projects from more than 200 interdisciplinary practitioners from across the globe.

**World Architecture Community** is Magazine Sponsor of the Biennial and will bring to you the hottest installations, discussions and updated news from the event.

# 4. İSTANBUL TASARIM BIENALI OKULLAR OKULU



This year's Istanbul Design Biennial will explore different norms of design education as a transdisciplinary and experimental base, testing and revising a variety of educational strategies to reflect on the role of design, knowledge, and global connectedness in contemporary Istanbul and beyond.

For six weeks, designers, architects, artists, theoreticians and several others will converge in Turkey's cultural capital to explore the many dimensions of design and learning.



IKSV Chairman Bülent Eczacıbaşı has opened the biennial and stated that "today from the economy to culture and the arts, sustainable development to technology, design has a key role, to play in many areas."

"It's possible to say that the future will be shaped by people and institutions that effectively use design-focused methods and tools."

"We truly believe that the 4th Istanbul Design Biennial will also contribute to raising design awareness in our country," Eczacıbaşı added.



Emphasizing the notion of design as "a pedagogical approach", Jan Boelen explained that "by naming the design biennial "A School of Schools", we sought to go beyond the traditional "school-as-institution" connotation."

"Everything and everywhere is a school, and every single interaction we have with design is pedagogical," Boelen added.

"Ninety-nine years after the Bauhaus, the design discipline and the world are very different places, while design education has mostly remained the same. And yet, education rationally allowed for spaces of exception where experimentation and new ideas can be tried and tested."

# SARIM BIENALI OKULLAR OKULU 9.-4.11.2018



"Can a biennial emulate these spaces? A School of Schools manifests a set of dynamic learning formats encouraging creative production, sustainable collaboration, and social connection."

"We are interested in design as pedagogy and in what can we learn from design and designing," Boelen continued. "We would like to start a discussion on design, education and design education. We would like it to generate more questions than answers. This places the responsibility on each of us to become agents of our own education," added Boelen.





The press conference was followed by the experiential performance by designer and researcher Vivien Tauchman. The biennial is presented at the six of the city's most iconic cultural institutions in the Beyoğlu District - **Akbank Sanat, Arter, Yapı Kredi Culture Centre, Pera Museum, SALT Galata** and **Studio-X Istanbul**.

Each venue focuses on a different theme which is spread like: Yapı Kredi Culture Centre - Currents School, Pera Museum - Scales School, Arter - the Earth School, SALT Galata - Time School, Studio-X Istanbul - Digestion School and Akbank Sanat - the Unmaking School.

The venues will be transformed into "schools" where new ideas in relation to expanded notions of design and its role in contemporary culture are explored.

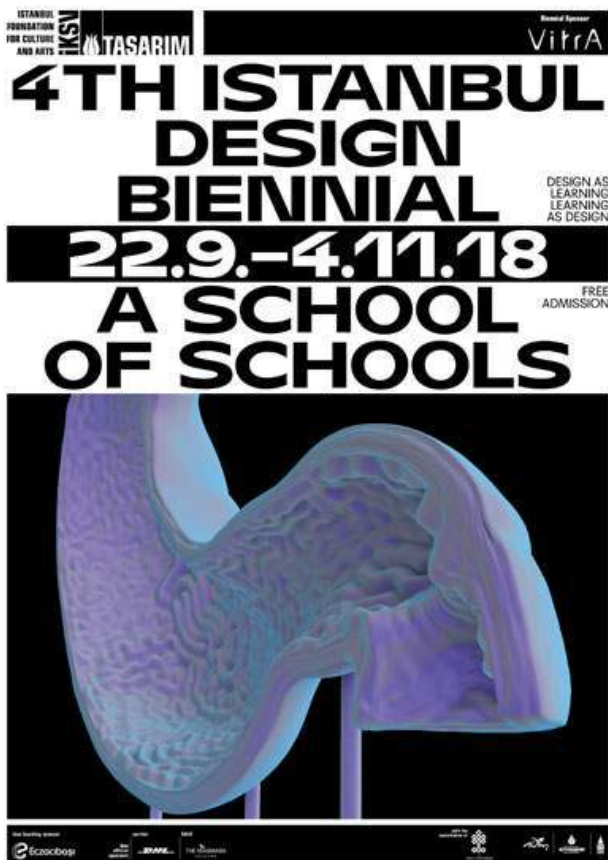
All images © World Architecture Community, unless otherwise stated.

> via A School of Schools



## The 4th Istanbul Design Biennial opens on 22 September 2018

Özgür Töre © 20 September 2018



The 4th Istanbul Design Biennial, titled *A School of Schools* and curated by **Jan Boelen** with associate curators **Nadine Botha** and **Vera Sacchetti**, opens to the public on **22 September 2018**.

Organised by the **Istanbul Foundation for Culture and Arts (İKSV)** and sponsored by **Vitra**, the biennial brings together projects from **more than 200 interdisciplinary practitioners from across the globe**. For six weeks, designers, architects, artists, theoreticians and several others will converge in Turkey's cultural capital to explore the many dimensions of design and learning. The 4th Istanbul Design Biennial can be visited free of charge until **4 November 2018**.

Six of the city's most iconic cultural institutions in the Beyoğlu district – **Akbank Sanat, Yapı Kredi Culture Centre, Arter, Pera Museum, SALT Galata, Studio-X Istanbul** – will transform into 'schools' where new ideas in relation to expanded notions of design and its role in contemporary culture are explored.

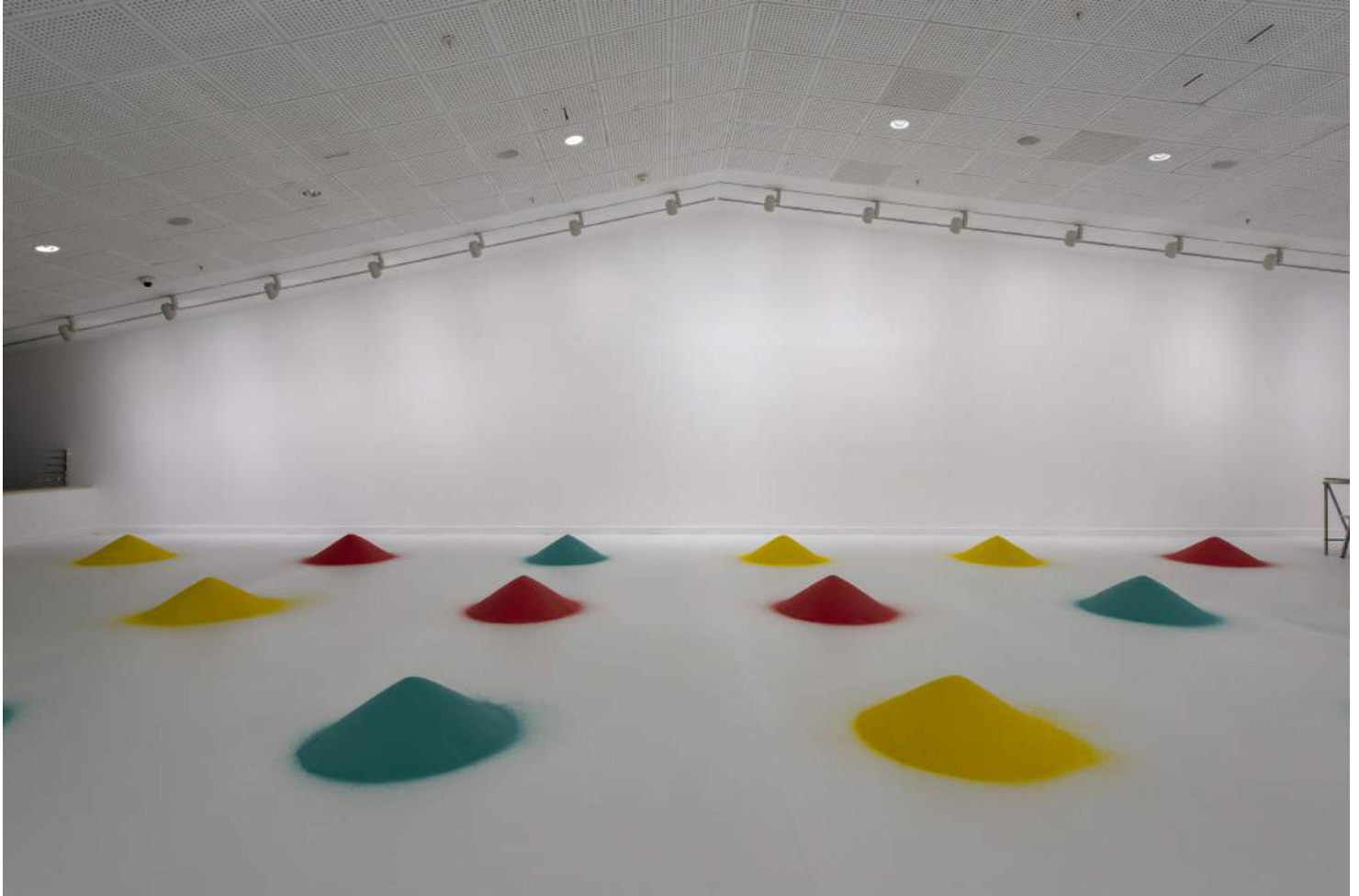
**İKSV Chairman Bülent Eczacıbaşı** said, *"Today, from the economy to culture and the arts, sustainable development to technology, design has a key role to play in many areas. It's possible to say that the future will be shaped by people and institutions that effectively use design-focused methods and tools. The internalization of a design culture and search for design-based solutions that improve life are critically important not just for individuals but for the future of our world as well. In this regard, we truly believe that the 4th Istanbul Design Biennial will also contribute to raising design awareness in our country. As in previous biennials, I am confident that this one will also inspire all our visitors and I would like to extend our warmest gratitude to all invaluable biennial supporters for making the Istanbul Design Biennial possible."*

*"By naming the design biennial A School of Schools", curator **Jan Boelen** explained, "we sought to go beyond the traditional 'school-as-institution' connotation. Everything and everywhere is a school, and every single interaction we have with design is pedagogical. Ninety-nine years after the Bauhaus, the design discipline and the world are very different places, while design education has mostly remained the same. And yet, education traditionally allowed for spaces of exception where experimentation and new ideas can be tried and tested. Can a biennial emulate these spaces? A School of Schools manifests as a set of dynamic learning formats encouraging creative production, sustainable collaboration, and social connection. We are interested in design as pedagogy and in what can we learn from design and designing. We would like to start a discussion on design, education and design education. We would like it to generate more questions than answers. This places the responsibility on each of us to become agents of our own education."*

**For more information:** (<http://aschoolofschools.iksv.org/en/>)  
(<http://aschoolofschools.iksv.org/en/>)



## ISTANBUL DESIGN BIENNIAL PRESENTS A SCHOOL OF SCHOOLS



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Taking place over six weeks, the fourth Istanbul Design Biennial will explore 'design as learning' and will turn the city into a centre for innovation and design.

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Called *A School of Schools*, the fourth annual Istanbul Design Biennial is set to begin on the 22<sup>nd</sup> September, running until the 4<sup>th</sup> November 2018. Curated by Jan Boelen with Nadine Botha and Vera Sacchetti, the Biennial is organised by the Istanbul Foundation for Culture and Arts (IKSV) and is sponsored by Turkish bathroom manufacturer, Vitra.

This year, the Biennial will explore 'design as learning' and 'learning as design'; the theme gives practitioners, educators and thinkers from across the globe the opportunity to converge and revise education strategies, to better reflect the role of design in contemporary culture.



- I - AKBANK SANAT
- II - YAPI KREDİ KÜLTÜR SANAT
- III - PERA MÜZESİ
- IV - ARTER
- V - SALT GALATA
- VI - STUDIO-X ISTANBUL

Taking place over six weeks, the Istanbul Design Biennial will inhabit six iconic cultural institutions within the city, which will each host a different 'school' of exploration. One of Istanbul's most significant cultural events, as the Biennial begins, it will turn the city into a centre for innovation and design. At DesignCurial, we've taken a closer look to find out more about each of the schools and discovered some of the highlights from this global design event:

## EARTH SCHOOL

**Location:** Arter

**Including:** Studio Klarenbeek & Dros with Henriette Waal, Algae Lab



Taking place at Arter, the Earth School will ask 'what is natural, what is disaster, and what is evolution?' as we try to create a more sustainable future. Part of the exhibition will include the Algae Lab, a project that explores the potential of growing algae locally. The Lab has been researching new values for local wetlands, as incubators for locally grown bio-materials; for the Istanbul Design Biennial, the project will be showcasing products fabricated using different types of algae, from across the Mediterranean.

## **UNMAKING SCHOOL**

**Location: Akbank Sanat**

**Including: Camilo Oliveira, Meeting with My Digital Self**



The Unmaking School, held at Akbank Sanat, will emphasise the way that there is an uncontrollable human instinct that drives us to be creative; it will showcase the way that our instinct creates innovation and redefines the future of our work. One installation, *Meeting with My Digital Self*, will explore the way digital technologies are shaping our sense of self; its artist, Camilo Oliveira, has embodied AI into an avatar of himself, and will showcase this at the Biennial to look at the ways AI can become a tool for self-growth, learning and education.

## TIME SCHOOL

**Location:** SALT Galata

**Including:** Commonplace Studio (Jon Stam), Tim Knapen & Jesse Howard, A Cabinet of Wonders / A Common Place Book





Learning about contested pasts and theoretical futures through the perspectives and the objects that dictate them, the Time School will be held at SALT Galata. The Time School exhibition will include Commonplace Studio's A Cabinet of Wonders / A Common Place Book. Made up of two interweaving parts, the installation uses fragmented segments of information to discuss the way 'time' can be a link between conversation and the future of design, as well as acting as a potential initiator for visitors' own research.

## CURRENTS SCHOOL

**Location:** Yapi Kredi Culture Centre

**Highlight:** Studio Folder, Wave Computing



For this year's Biennial, the Yapi Kredi Culture Centre will host the Currents School, an exhibition exploring the flow, networks, distribution and hierarchies of information and subjects. At the Currents School, an interactive installation named *Wave Computing* will use maps of public radio towers to help visualise and chart – in real time – the marine traffic that traverses the Bosphorus strait every day. The aim of the installation is to raise awareness of the strait's traffic flows, but to also reflect on 'open data' and its protocols.

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## SCALES SCHOOL

**Location:** Pera Museum

**Highlight:** Studio AATB, EYESS



Investigating the fluidity of institutionalised norms, standards and values, the Scales School at the Pera Museum will highlight the biases and assumptions we make in our social, economic and intellectual agreements. For the exhibition, Studio AATB has created EYESS, a large scale, interactive installation that will see two eyes displayed on an LED screen on top of Istanbul's Marmara Pera Hotel. Looking in the direction of the International Space Station, the eyes are re-contextualising astronomy into an easy, simple and surprising moment of pause.

## **DIGESTION SCHOOL**

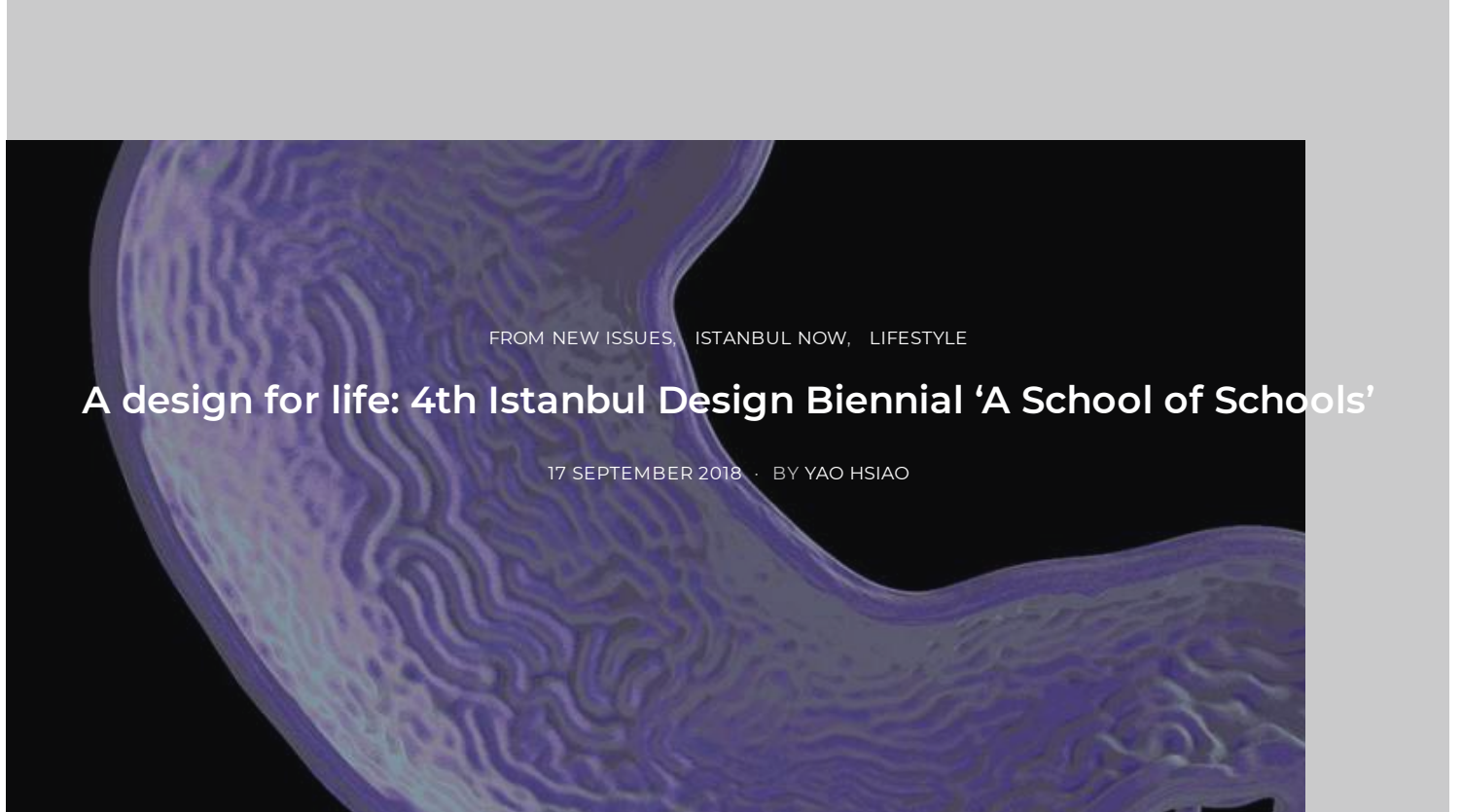
**Location: Studio-X Istanbul**

**Highlight: Mae Ling Lokko, Prototype Series**



Image: Kayhan Kaygusuz

The Digestion School, held at Studio-X Istanbul, will consider how lifelong education and learning manifests, learning from our patterns of consumption, food infrastructure and different cultural rituals. As part of the exhibition, Mae Ling Lokko will present their prototype, Ghanaian Kitchen - a kitchen pavilion that responds to two drivers: food and human activity. The project proposes a design-led model for research and development, with the final piece hoping to showcase two chosen kitchen case-studies as a site for Ghanaian innovation, performance art and education.



FROM NEW ISSUES, ISTANBUL NOW, LIFESTYLE

## A design for life: 4th Istanbul Design Biennial 'A School of Schools'

17 SEPTEMBER 2018 · BY YAO HSIAO

**Organized by the Istanbul Foundation for Culture and Arts (İKSİV) and curated by the artistic director Jan Boelen, the 4th Istanbul Design Biennial aims to present an unconventional approach to reflect on design and knowledge.**

The 4th Istanbul Design Biennial, *A School of Schools*, will take place from September 22 to November 4 at six prestigious arts venues around the city—Akbank Sanat, Arter, Pera Museum, SALT Galata, Studio-X İstanbul, and Yapı Kredi Kültür Sanat—each focusing on a specific theme within the wider aim of transforming design education.

The biennial's slogan "design as learning, and learning as design," reflects a desire to question the current orthodoxies of design education, seek alternatives, and create new knowledge.



Nur Horsanali, Halletmek

## Call for a change

The idea of *A School of Schools* starts from an observation of the design field's status quo. Born out of the industrial revolution, design has now "become pervasive in almost all aspects of everyday life," Boelen told *The Guide Istanbul*. Some design schools in the early twentieth century, such as Bauhaus in Germany and Black Mountain College in the US, had a powerful influence not only on the design field and pedagogic system, but also on our ways of living. However, "99 years after the Bauhaus, the world is a very different place—and yet design education has mostly remained the same," Boelen said. This is how the idea of *A School of Schools* was born, aiming to transform the education system and seek more ambitious possibilities.

Speaking of the relationship between learning and design, Boelen believes in learning as a lifelong pursuit which is essential for the design field to thrive. Boelen further explained that today, education no longer happens only in academic spaces; learning can take place anytime, anywhere: from libraries to large scale conferences to personal research through the internet. "Learning is now distributed across spaces and dimensions," said Boelen. While the methods of learning has changed, design schools and education also need to be reformed.



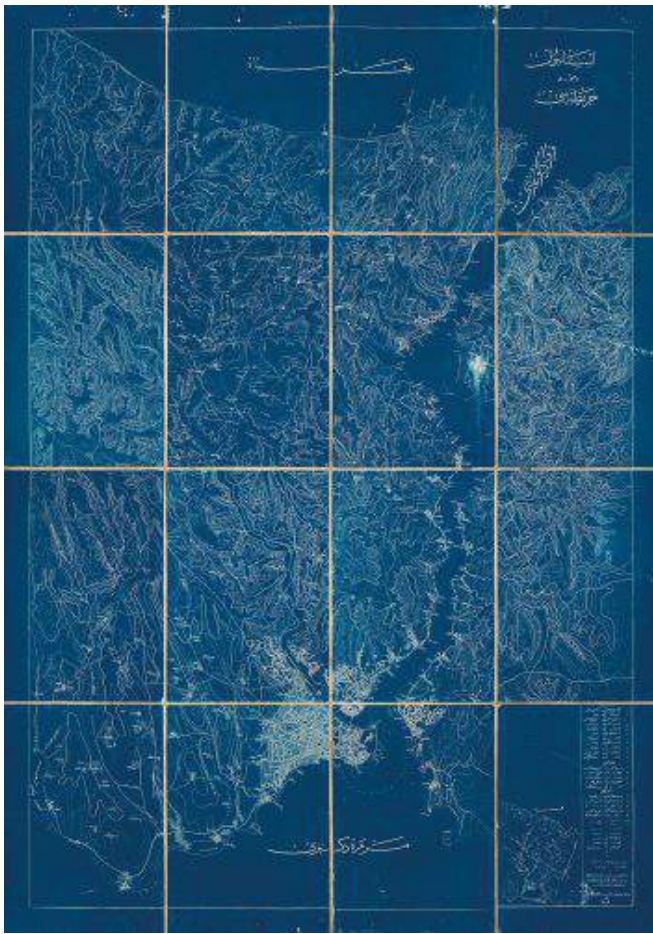
Map of the biennial

## The six schools

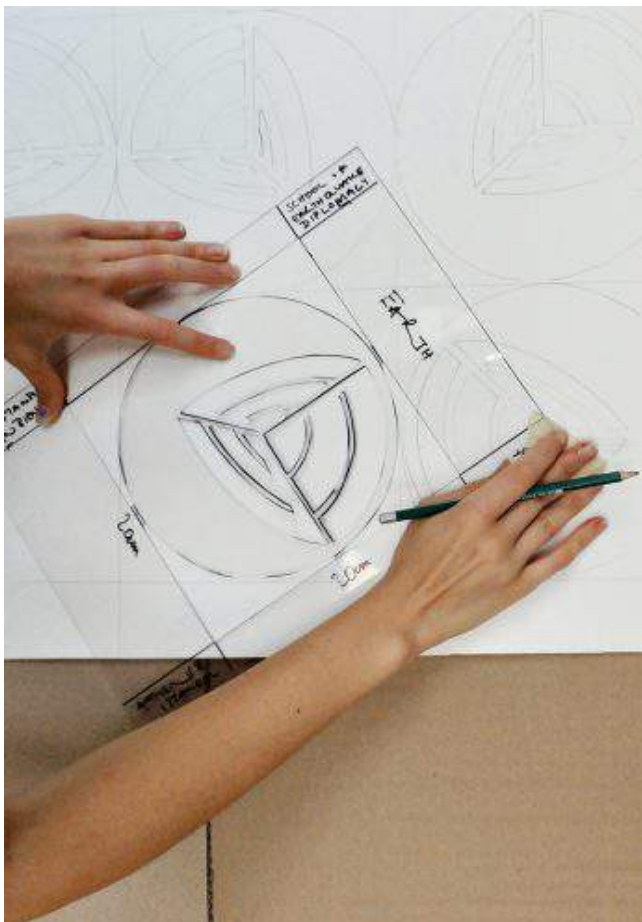
The six biennial venues are located in Beyoğlu and Karaköy neighborhoods, and each venue represents a school —Akbank Sanat: Unmaking School, Arter: Earth School, Pera Museum: Scale School, SALT Galata: Time School, Studio-X İstanbul: Digestion School, and Yapı Kredi Kültür Sanat: Currents School. The themes of the six schools were born out of more than 700 submissions from an open call, which made the biennial itself a learning process, reflecting the idea of “design as learning, and learning as design.” The six themes “are the representatives of many fields that design has an impact on today,” Boelen explained, showing that the notion of design covers a wide scope and affects many aspects of our lives.

“A biennial cannot be merely a stage for projection and spotlight,” said Boelen. For him, instead of only presenting projects, “biennials should become events that create stronger networks and connections; not only between participants, but also with the place where they occur.” In order to create a non exhibition-centered biennial, the open call was not only for presented projects (“schools”), but also for “learners” who want to participate in the exchanges of knowledge.

Through the participation of schools and learners, the biennial functions as an ongoing learning field and experimental environment where general visitors can also engage in many exhibitions, projects, and public events over six weeks. Boelen pointed out that the process of shaping the program intended to “push participants out of their comfort zone and to explore their learning processes as part of the biennial.”



Istanbul Map Blueprint, 1901



Navine G. Khan-Dossos, School of Earthquake Diplomacy



## Ongoing learning progress

With the idea of building connections between people and place, *A School of Schools* is a site-specific production. "Istanbul informs and defines it," said Boelen. "It is born out of local research; made for and with Istanbul." Besides how the event is designed and presented, the six event venues and how the biennial crew and participants interact with the local cultural context is also important. Boelen went on research trips within Turkey to İznik, Bozüyük, Eskişehir, and İzmir in the summer of 2017, where he met with members of Turkey's design community and aimed to bring what he had learned to the biennial.

With its burning ambition, *A School of Schools* is a biennial that is not only about presenting, but also producing new works and knowledge for design and education. Being a multi-platform for design and learning, the 4th Istanbul Biennial is an opportunity to research, experiment, learn, and create; aiming to trigger discussions and practices that will continue to develop in the coming years.

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*Free admission; to fully engaged in the biennial, download the free audio guide on phone or book a guided tour. For more information visit [www.aschoolofschools.iksv.org](http://www.aschoolofschools.iksv.org)*

# Hooray for hazelnuts: the super-snack

26 SEPTEMBER 2018 · BY THE GUIDE TEAM

# A new guide to old Beyoğlu: touring between past and



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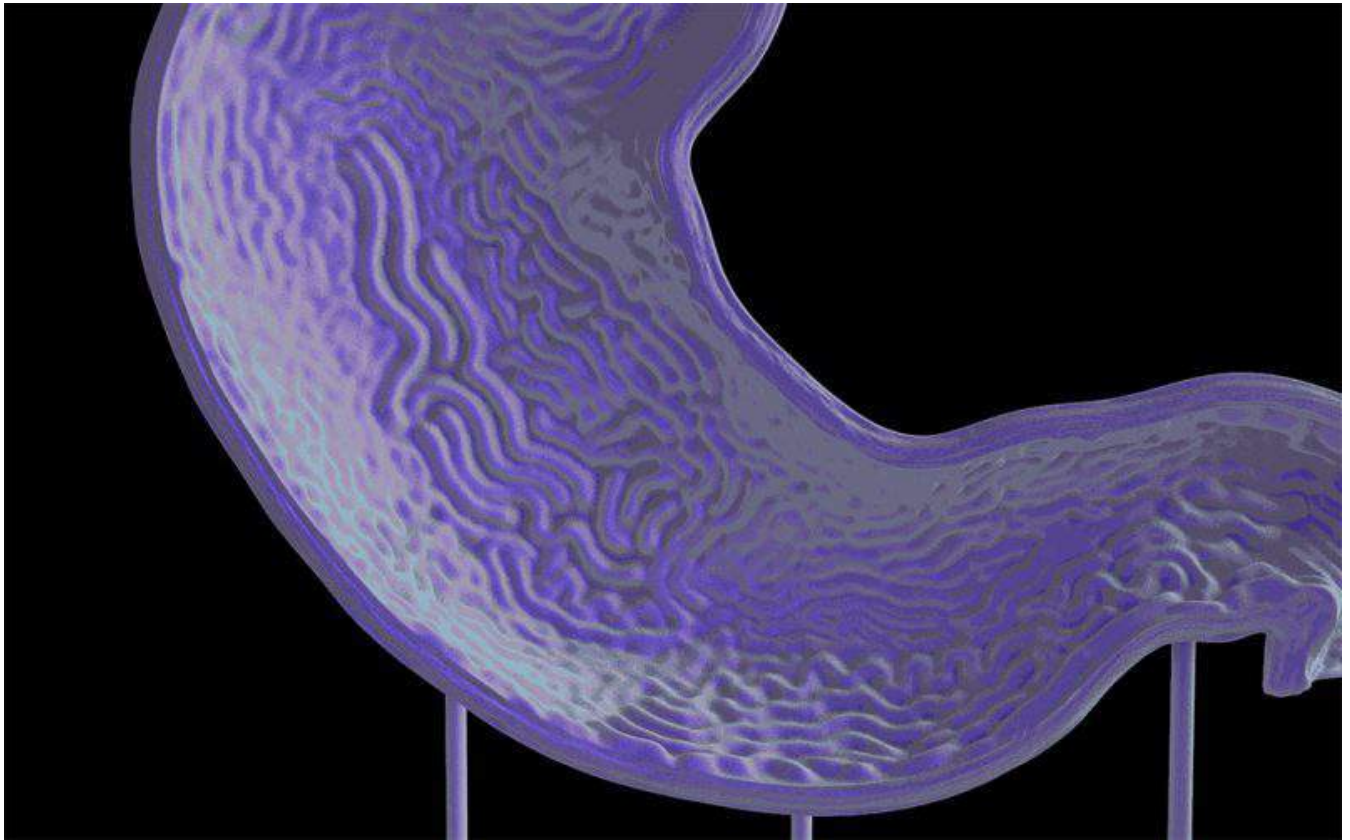
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# In the age of acceleration, Deniz Ova wants to reformulate design education

Unlearning as a methodology in the Fourth Istanbul Design Biennial, [Istanbul](#)

 14 Sep 2018

 11 Photos

**W**hen Deniz Ova first moved to Turkey in 2007 she wasn't intending on settling there for good.

Born and raised in Stuttgart—where she was working in event organization and management—Ova relocated to Istanbul after she was offered a job at the Istanbul Foundation for Culture and Arts (IKSV). “Though it was initially a short-term plan, twelve years later I’m still working for IKSV!” she says. After initially living in the heart of the city, Ova finally settled in the Bomonti district, which is well-known for its multicultural community and recent urban transformation. “Here you can still hear church bells on Sunday morning and see crowds of people gathered; it reminds me of the Noel or Easter celebrations we used to have in Germany,” she says.

A prominent figure in promoting Turkey’s design and contemporary art scene, Ova has been the Director of Istanbul Design Biennial since 2013. Before that she led IKSV’s International Projects department where she developed festivals and events for the foundation in a wide-range of European cities. Now in its fourth edition, the theme of this year’s biennial is A School of Schools, which was developed by curator Jan Boelan and associates Nadien Botha and Vera Sacchetti. It centers on the process of unlearning. “The world is constantly changing,” says Ova. “We don’t know what the future will bring and yet we continue to educate with old methods. We need to formulate design education in relation to present-day concerns.”



**You have a background in political science and linguistics. How did you make the move to working in the arts?**

I was studying Political Science and Linguistics because I didn't know what else to study! I was educated at a Waldorf school that emphasized creativity and hands-on learning, so I was actually introduced to the arts at an early age. My first love was the performing arts; I worked in the theater industry for a while before realizing that it wasn't exactly what I was looking for. Tourism and event organization runs in my family, but it was only after my experience planning festival events in Stuttgart that I decided to head in this direction. But I still finished my studies in Political Science and Linguistics. The analytical thinking and diplomacy skills that I learnt while studying have come in handy over the past twelve years of my career.

**The title of the upcoming 4th Istanbul Design Biennial is A School of Schools. With your team you work on expanding the concept of the format. Could you elaborate on the importance of questioning education and learning methods today?**

The world is constantly changing and we don't know what the future will bring. Thousands of designers are being educated at schools in order to work in the industry after graduation, but maybe in the future there'll be no need for their skills in the industry. Maybe new professions will come up in other fields of operation that we don't know about yet. A School of Schools questions the very idea of learning; it asks what school or education means and how design as a learning platform can contribute to society. It manifests a set of dynamic learning formats that encourage creative production, collaboration and social connection.



## **What do you mean exactly by design education?**

When we say education we don't only refer to education offered in academies or universities but education taking place in different settings—levels and forms that go beyond the concept of “school.” We want to learn design together with our audience. A School of Schools tries to bring together old and new knowledge, academic and amateur, professional and personal—focusing on the process as much as the outcome. I believe learning needs to be organic and adaptable. Similarly, design education should be based on attitude rather than a specific technique. It should move from an object-focused methodology to process-oriented one and encourage action. In other words, learning by doing; being able to try and fail is the key!





**The “learning by doing” attitude brings to mind alternative education models, such as Black Mountain College or Bauhaus... What can we learn from these models?**

These models were both formed in accordance with the necessities of the sociological-political agenda back then. We should appreciate that they encouraged experimentation and an understanding of art’s relationship to society and technology. Yet an important question remains unanswered: How can we build design education in relation to present-day concerns? In the biennial we want to develop an education methodology that isn’t based on specific techniques but aims to build muscles for tackling problems that may arise in a speculative future.

**Given that this year's emphasis is on "learning as a process," how could a biennial challenge its time-space limitations and become a place of learning?**

We want to challenge the idea that a biennial shows up in our life every two years and then disappears. We are working on building a process-oriented platform, which extends the experience and discussion over a longer period. We've put out an open call inviting scientists, sociologists, engineers, students or simply anybody who is interested in a year-long investigation of design to come and think together. For us the biennial is about the journey not the destination; along with finished works there will be open-ended works, which take shape throughout the biennial, keeping the exhibition space active. This is a challenge for us since we don't know what the outcome will be, but we consider this as a form of learning.

**You previously mentioned the social aspect of design; I'd like to hear your insight on designer's roles in transforming our cities. How could or should they take part in this process?**

They should actively take part in the transition process as this will lead to better results for the city, but the whole responsibility should not be left only to designers. We have to be aware of social dynamics; here the majority of socially engaged projects are small-scale initiatives by individuals. We need to widen the scale of local projects for them to be successful in a more impactful way and this requires great involvement and new ways of engaging with the public. We have to work on anticipating local needs or demands into possible intervention scenarios, and designers should build the necessary skills needed to meet these expectations.





**“We try to explain that design is more than a luxury object; it is an integral part of our everyday life.”**

**Installation views from a School of Schools**



## **Do you think Turkish citizens are ready for this intervention into their daily lives?**

It's quite hard to compare the perception of design in Turkey with the rest of the world. Here we have two extremes: one refers to design as a luxury object, whereas the other is more concerned with the social aspect and functionality of design. The public perception of design in Turkey mostly lies in parallel with the first scenario; the social and cultural aspect is forgotten. We try to explain that good design is more than a luxury object; it is an integral part of our everyday life. Design can be a simple, functional product that is not necessarily expensive, but more rewarding in the long term. Through the biennial we try to create this consciousness and encourage better consumption patterns, and we're aware that it's a long term process.

## **How does the biennial connect Turkey with the rest of the world? What kind of perspective could Turkish designers add to the global design scene?**

We aim to make use of the city as a dynamic space for projects, actions and interventions, which engage transdisciplinary practitioners from Turkey and abroad. It's a great opportunity for the local design scene to build connections with international designers. Though Istanbul isn't seen as a design city like London or Milan, there are things that we have to offer to the global scene. We've got a long-established tradition of crafts, for example. It's not the case that we don't have good design education here and we can't educate good designers. There are lots of good designers though they may not always be in the public eye.

*Deniz Ova has been the Director of Istanbul Design Biennial since 2013.*

*A School of Schools runs between 22 September-until 4 November 2018.  
See their [website](#) for further information and details on how you can get involved.*

*Be sure to check out our past stories featuring protagonists from  
Istanbul's [art and design scene](#).*

*Text: [Seda Yildiz](#)*

*Photography: [Ekin Özbiçer](#), [Kayhan Kaygusuz](#)*





# 디자인과 건축의 미래가 궁금하다면

기사입력 2018-09-12 09:38 최종수정 2018-09-12 09:47 [기사원문](#) [스크랩](#) [본문듣기](#) [설정](#)

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수확 가속의 시대, 창작자는 무엇을 고민해야 할까

[오마이뉴스 전종현 기자]

'수확 가속의 법칙'이란 말이 있다. 구글에서 인공지능(AI) 개발에 여생을 쏟아붓고 있는 미래학자 레이 커즈와일이 주창한 것으로 시간이 갈수록 가속화되는 기술 발전이 선형에서 기하급수적인 양상을 보이는 현상을 말한다.

수확 가속 법칙에 따르면 기술, 특히 인공 지능의 지적 능력이 인간 지능의 총합을 뛰어넘으며 미래 예측이 불가능한 시점이 오는데 바로 '특이점(singularity)'이다. 특이점에 대한 의견은 분분하지만 확실한 것은 지금 우리가 인류 역사상 가장 중요한 시대를 지나고 있다는 사실이다. 기술의 급격한 발전과 보급은 디자인과 건축, 그리고 창작자에게 어떤 파급을 부를 것인가.



▲ 레이 커즈와일의 저서 <특이점이 온다>.

© 김영사

기술의 발전은 창작 도구에 직접적인 영향을 미친다. 현재 대중에게 알려진 미래 기술 중 3D 프린팅은 가장 친근한 예일 것이다. 하지만 눈에 보이지 않는 가장 중요한 내적 변화는 바로 알고리즘의 활용이다.

컴퓨터 연산의 비약적인 발달과 기술 공학의 진보로 인해 디자이너와 건축가가 원하는 형상(복잡한 연산을 거쳐 각종 변수가 적용된 3D 그래픽 작업)을 모니터에서 시각적으로 정확히 확인하는 작업이 가능해졌다. 그로 인해 초기의 러프한 아이디어와 물리적 공간에 만들어지는 최종 작업의 간격은 극적으로 좁혀지고 있다.



▲ 독일의 건축가, 마이클 한스마이어가 알고리즘으로 만든 세계에서 가장 복잡한 건축 구조물 '디지털 그로테스크'.

© Michael Hansmeyer

건축계에서 이미 대중화되기 시작한 '빌딩 정보 모델링(BIM)'을 비롯해 '파라메트릭 디자인(parametric design)'이 대표적이다. 보통 '비정형 건축'으로 인식하는 파라메트릭 디자인은 원형의 아이디어(단순하게 심상을 시각적으로 구현한 초기 스케치가 아니라, 건축이 추구하는 방향성을 고유의 알고리즘으로 프로그래밍 한 것)를 상정하고, 건물과 관련한 수많은 데이터를 변수로 만들어 알고리즘과 유기적으로 연결한 후 무한히 증식하는 대안을 기반으로 최적의 결과물을 찾아내는 방식이다.

BIM이나 파라메트릭 디자인은 가상의 세계에 디지털 정보로 구현한 건축물을 기반으로 삼는다. 이는 곧 향후 정보처리 기술이 더욱 발전하면 HMD를 끼고 디지털 건축을 본격적으로 경험할 수 있다는 의미다.

디지털 건축 세계에서는 실제 건물과 유사한 재료와 공간적 특징을 가진 가상의 장소를 마련한 후, 이에 맞는 날씨, 바람, 빛을 상정하고 동선을 따라 체험할 수 있게 도와줌으로써 통합적인 피드백을 미리 확보할 수 있다. 이는 건축이 직면한 현실적인 문제를 상당부분 해결하는 단초가 될 것이다.

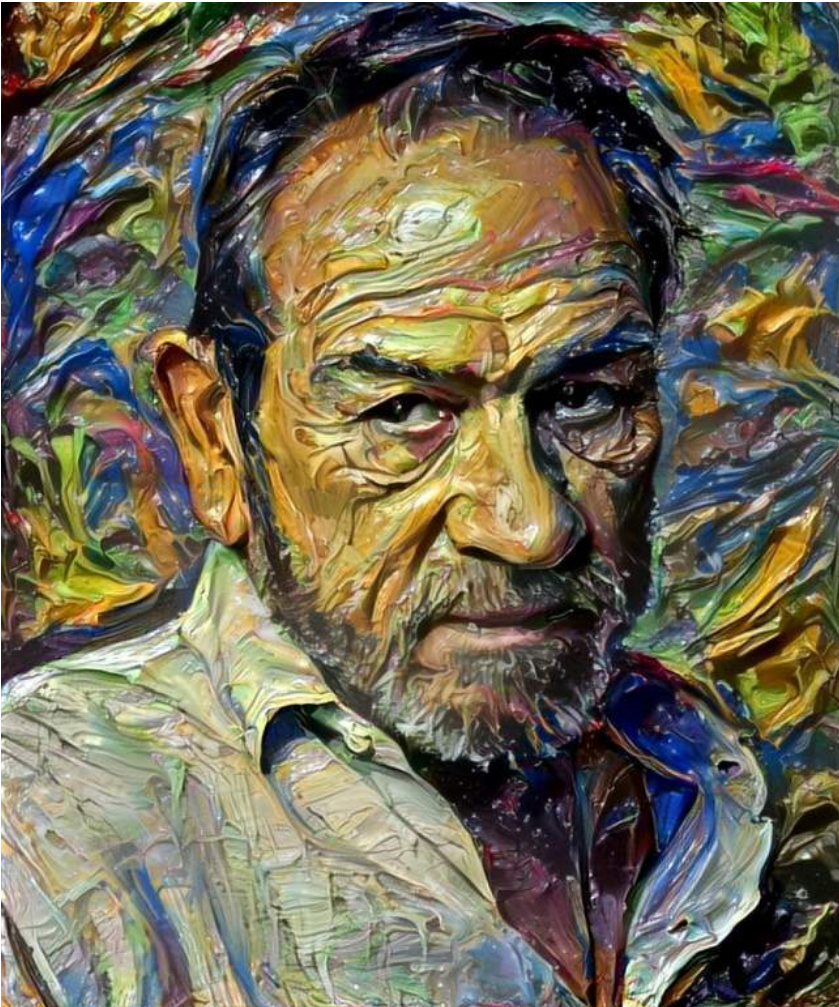


▲ 곡선으로 가득찬 하얼빈 오페라하우스

© Hufton+Crow

알고리즘을 활용한 '컴퓨테이션 디자인(computation design)'의 핵심은 바로 AI다. 높은 수준의 연산을 효율적으로 해결하는 '클라우드 컴퓨팅', 뇌의 뉴런이 대응하는 방식을 학습해 지식을 축적하는 '딥 러닝'으로 날개를 단 AI는 이제 인간 고유의 영역이라고 자부하던 창작 분야에까지 침투하고 있다. 현재 AI는 영화 시나리오를 쓰기도 하고, 바흐의 음악을 분석해 바흐 풍의 새로운 음악을 창조하며, 반 고흐의 화풍을 연습해 그의 시각으로 바라본 사물을 표현하기도 한다.

딥 러닝으로 자가 학습하는 AI의 진화 과정은 과거 예술 분야에서 만연하던 도제 방식과 유사하다. 즉 예술가의 탄생 방식과 큰 차이가 없다는 말이다. 오히려 AI는 사람보다 훨씬 빠르고 광범위하게 자가 학습을 시도할 수 있어 반복적이거나 단순한 창작은 자동화 기능으로 순식간에 해결하며 효율성을 극대화할 수 있는 장점까지 갖췄다.



딥 러닝으로 진보한 시는 기존의 디자인을 뿌리째 흔들고 있다. 요즘 화두가 되는 '생성적 디자인(generative design)'이 단적인 예다. 생성적 디자인은 디지털 디스플레이에서 계속 변하는 서체나 이미지 등 시각적 다양성을 표현하는 소극적인 단계에서 벗어나 디자인의 뼈대인 프로세스에 적극적으로 개입해 창작의 새로운 시대를 열고 있다.

시를 활용한 웹 디자인 제작 사이트는 기본 디자인 요소(이미지, 텍스트)와 목적, 톤앤매너를 분석한 정보 구조를 기반으로 맞춤형 템플릿을 저렴한 가격에 내놓고 있다.

산업 디자인 영역에서는 오토데스크가 7년 간의 연구 끝에 내놓은 프로그램인 '드림캐처(Dreamcatcher)' 때문에 시장이 요동치고 있다. 기본 골격을 잡은 후 변수를 입력하면 시가 공학적 구조와 경제적 효율성, 두 가지 모두 만족시키는 중간 분석물을 내놓는다. 디자이너가 미처 생각지 못한 디자인까지 제시함으로써 제작 원가를 낮추고 더 안전하면서도 심미적으로 이채로운 결과를 도출하는 상황이 이미 시작됐다.



Compared to the original design, Dreamcatcher's solution has 18% less volume and decreases the max displacement by 90.4% as well as decreases the max von mises stress by 78.6%.

▲ 드림캐처를 이용해 기존 의자를 시 스스로 효율적인 방식으로 진화시킨 열보 체어.

큰 줄기에 속하는 소소한 작업은 스스로 처리하고, 창작자의 상상력을 뛰어넘는 새로운 구조까지 알아서 제시하는 시 창작의 시대에 디자이너와 건축가는 어떻게 대응해야 하는가.

<월 스트리트 저널>의 표현을 빌리자면, 이제 앞으로 다가올 디자인은 한 마디로 '하이브리드 디자인(hybrid design)'이다. 시와 인간은 역동적인 상호 작용과 긴밀한 협력을 통해 결과물을 함께 만들어낸다. 곧 '컴퓨터 창의력(computational creativity)'이 앞으로 펼쳐질 창작 과정의 핵심으로 떠오르는 것이다.

이에 따라 디자이너와 건축 뿐만 아니라 디지털 플랫폼을 이용해 창의적인 결과물을 도출해내는 모든 창작 직군의 역할이 다층적인 변화를 겪는 일은 명확관화하다. 앞으로 창작물의 구조와 기능, 형태는 모두 알고리즘의 영향력 아래에서 탄생할 것이다.

하이브리드 디자인 시대가 도래하면 시라는 비사물 지능의 알고리즘을 설계하고 관리하며, 더 나아가 교육하는 것이 디자이너의 핵심 역할로 자리잡을 가능성이 농후하다. 즉 크리에이터에서 큐레이터, 그리고 에듀케이터로 직무 역할이 확장하는 것이다.

앞서 이야기한 예시는 실체를 가진 대상이 마주할 변화상에 초점을 맞추었지만, 실제 미래 사회에서는 디자인과 건축에 미칠 가상 현실의 영향력이 더욱 거대해질 것이다. 디지털 데이터로 구현된 가상 세계는 우주처럼 끝이 없다. 인간 감각의 중추를 건드리며 꿈과 현실이 구분되지 않는 흐릿한 경계 속에서 인간의 의식은 신체의 제약에서 벗어나 새로운 존재로 재탄생하게 될 것이다.

가상 현실이 주는 사용자 경험은 감히 예측할 수 없을 정도로 방대하고 한계가 없다. 게다가 가상 현실이 물리적 장소와 결합한다면 그 층위는 훨씬 복잡해진다. 무에서 유를

'창조'하는 가상 현실에서 가장 중요한 것은 가상 현실의 실제성과 더불어 현실과 연결되는 관계성의 단단한 구축이다. 창작자에게 가상과 현실을 이어주는 코디네이터 역할이 주어질 것이 자명한 이유다.

결국 미래의 디자인과 건축은 도시라는 물리적인 장소에서 필수불가결한 미적, 경험적 기능체이자 동시에 우주처럼 거대한 가상 세계 속 비물리적 경험의 발현체로서 인간의 삶에 미치는 지분율을 높일 것이다.

그렇다면 시시대의 창작은 궁극적으로 어디로 향해야 하는가. 결국 휴머니티다. 작년 국립현대미술관 서울관에서 열린 국제 학술제, <슈퍼휴머니티: 인간은 어떻게 스스로를 디자인하는가>는 디자인과 건축의 관점에서 다뤄야 할 미래의 인간상을 과학자, 미학자, 건축가, 역사가의 입으로 듣는 기회였다.

<2016 제 3회 이스탄불 디자인 비엔날레>의 주제는 '우리는 인간인가? 종의 디자인: 2초, 2일, 2년, 200년, 20만 년'으로 베아트리츠 콜로미나와 마크 위글리라는 저명한 건축 이론가가 공동 큐레이터를 맡았다. 그들은 "디자인은 언제나 인간의 디자인이었으며 인간을 위한 서비스 형태로 존재해왔다"며 기술이 발전해도 디자인의 본령은 휴머니티라는 점을 분명히 했다.

## ARE WE HUMAN?

## THE DESIGN OF THE SPECIES

# 2 seconds, 2 days, 2 years, 200 years, 200,000 years

▲ <2016 이스탄불 디자인 비엔날레>의 표어.

© Istanbul Design Biennale



▲ 베아트리츠 콜로미나와 마크 위글리

© Istanbul Design Biennale

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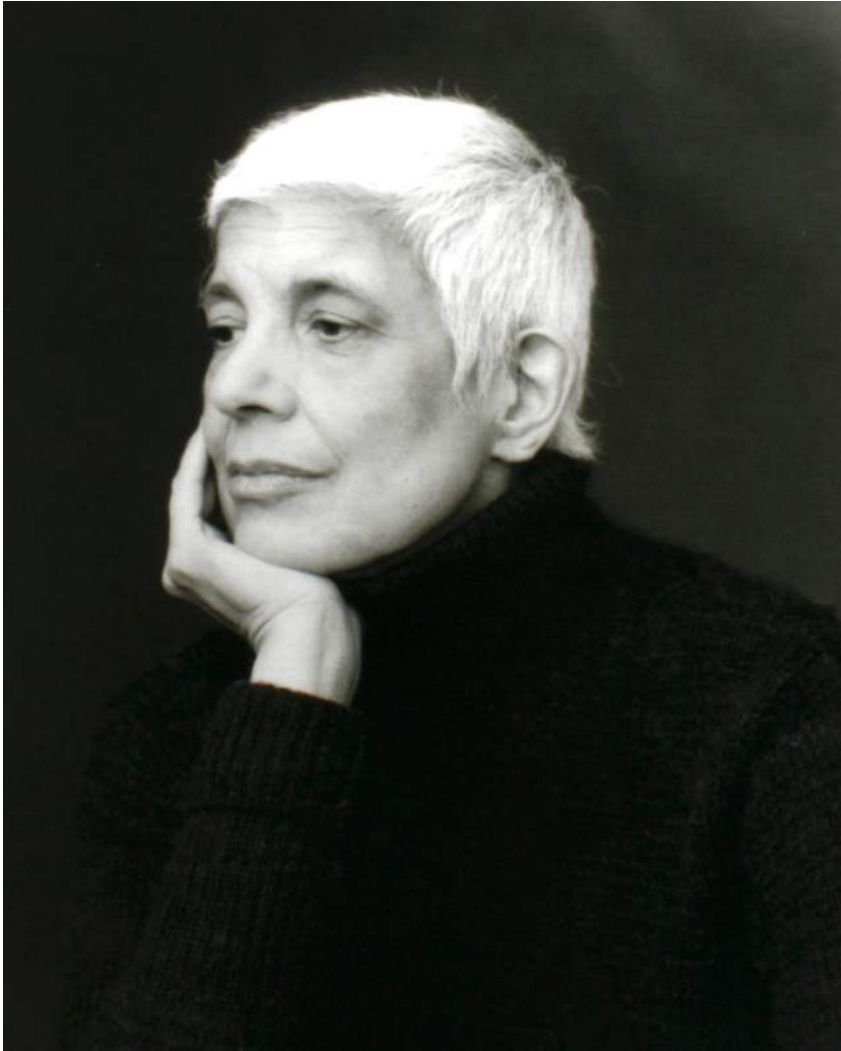
이런 와중에 결코 잊지 말아야 할 점이 하나 있다면 기술에 대한 열린 마음과 호기심이다.

"예술은 사람들로 하여금 인생의 소중한 부분을 되돌아보게 하는 행위다. 예술가는 이를 표현함으로써 우리 삶에 이바지한다. 새로운 표현의 문을 활짝 여는 기술의 발전에 맞춰 예술가 또한 새로운 기술을 포용하는 마음가짐이 필요하다."

세계적인 미디어 아트센터 독일 ZKM의 초대 소장을 역임했던 미디어 아티스트 제프리 쇼의 말은 수확 가속의 창작 시대를 정면으로 마주한 창작자가 갖춰야 하는 미래적 태도에 대해 비범한 힌트를 준다. 더불어 미국의 작가인 수전 손택이 <문학은 자유다>에서 웅변한 문장을 옮겨본다.

"작가의 일은 사람을 자유케하고 그들을 혼드는 것이다. 공감과 새로운 관심을 열어주는 것이다. 우리가 지금보다 더 나아지려는 열망을 품을 수 있다는 사실을 깨닫게 하는 것이다. 우리가 변할 수 있다는 것을 알게 하는 것이다."

이 짧은 어구가 현재를 살아가는 모든 창작자에게 제 미래를 준비하는 마중물이 되길 바란다.



▲ '뉴욕의 지성'이라 불리던 수전 손택의 말은 우리에게 큰 울림을 준다.

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저작권자(c) 오마이뉴스(시민기자), 무단 전재 및 재배포 금지

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([www.huffingtonpost.kr/harry-jun](http://www.huffingtonpost.kr/harry-jun))

☞ 오연호의 <우리도 사랑할 수 있을까> [바로가기]

☞ 이 기사가 마음에 드셨다면? [오마이뉴스 응원하기]

# designreport.



Jan Boelen & Deniz Ova, Foto: Ilgin Eraslan Yanmaz

## Istanbul Design Biennial 2018: A School of Schools

Der belgische Kurator Jan Boelen hat die künstlerische Leitung der Istanbul Design Biennale 2018 übernommen, die vom 22. September bis zum 04. November 2018 unter dem Motto **A School for Schools. A Biennial about design as learning, and learning as design** (<http://aschoolofschools.iksv.org/en/>) steht. Die vielfältigen Plattformen und Formate der Veranstaltung kreisen dabei um die Fragen, wie eine Design-Biennale zum Experimentierfeld für alternative Ansätze der Designausbildung werden kann und wie andererseits Lernstrategien die Rollen von Design und Wissen in einer globalisierten, vernetzten Welt reflektieren.

11.09.2018 | KW 37/2018





Hagia Sophia in Istanbul. The city's Design Biennial kicks off next weekend.

Photo: Getty

## VOICES

# Istanbul Design Biennial Curator Jan Boelen Is Positioning the Turkish City as an Innovating Creative Hub

AD PRO gets the scoop ahead of the fair's opening

TEXT BY [ALIA AKKAM](#)

Posted September 11, 2018

At the crossroads of Europe and Asia, Istanbul is steeped in Roman, Byzantine, and Ottoman history. Its design heritage is just as rich, a colorful swirl of hand-woven carpets and ancient mosaics. But on the cusp of the 4th Istanbul Design Biennial (September 22–November 4), presented by the Istanbul Foundation for Culture and Arts (İKSİV) and sponsored by Turkish bath company Vitra, the city is abuzz with talk of innovation. That's exactly what Jan Boelen, who curated the show with the designers and writers Nadine Botha and Vera Sacchetti, wanted. Entitled "A School of Schools," this year's incarnation of the event emphasizes investigation and

critical, radical thinking, transforming six prominent Istanbul arts venues—Akbank Sanat, Yapı Kredi Culture Centre, Pera Museum, Arter, SALT Galata, and Studio-X Istanbul—into dynamic, collective, educational hubs that reinterpret the norms.

Boelen, who serves as artistic director of both Z33 House for Contemporary Art in Hasselt, Belgium, and the experimental laboratory Atelier LUMA in Arles, France, also heads the Master in Social Design program at the Design Academy Eindhoven in the Netherlands. The Biennial is an extension of his holistic, boundary-pushing philosophy toward design, encompassing such interdisciplinary themes as the infrastructure of food, the relationship between the planet and humans, and information hierarchies, explored by practitioners from around the globe. Here, the Belgian native talks about craved connections, the proliferation of bland ideas, and how the evolution of design demands a new paradigm for learning.

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Jan Boelen, curator of the 4th Istanbul Design Biennial.

Photo: Veerle Frissen

**AD PRO:** Do you think that your own work as an educator directly influenced your vision for the Istanbul Design Biennial?

**Jan Boelen:** Certainly. I cannot deny it. People often ask me how I can work on so many things at the same time, but I see it all as one interconnected project, a kind of attitude to deal with the world shifting. Every year I receive approximately 300 portfolios from people who apply for the Master in Social Design at Eindhoven, and that's to say I'm regularly disappointed by the quality and ambition. The world has changed, so design has changed and education has also changed, becoming more a template that commoditizes the students, the work, and what they propose. They are the result of the template almost, molded by the technology—the renderings, the software—delivered to them. After talking to people in Istanbul and hearing that their education issues were similar to those of other countries, I thought 99 years after the Bauhaus was founded to set up another kind of discussion. How and why do we need design education? What could it look like? What are the new strategies and models?

**AD PRO:** Instead of curating traditional exhibition spaces, you and your colleagues cleverly reimagined a half dozen of the city's most renowned cultural institutions as schools. What was the inspiration?

**JB:** For ideas to collide. How can an exhibition inform and how can cultural institutes become alternative places of learning? How can a diverse public gather there, and how can they start working together?



SALT Galata, one of the fair venues.

Photo: Mustafa Hazneci

**AD PRO:** The Biennial aims to engage a wide swath of people, and one of the ways this was cemented early on was the open call for both open-ended school ideas and learners, no matter how scant their design backgrounds, to participate. What was that experience like?

**JB:** We thought that maybe 100 projects would be submitted and we calculated two days to review them. Then we would announce our selections and work with these 100 people. But more than 750 people applied. It's clear that what we are addressing is urgent, because there were so many proposals and so many people thinking and motivated to collaborate on and discuss this, so we took one step back and left the open call there. We had to rethink: Which projects do we want and how can we fundamentally change the discourse? Which projects are interesting to show? To share? To learn from? Then we looked into an expanded notion of design and how can it develop not only solutions and pragmatic approaches, but how can it be speculative, political, critical, and build relations?



The view outside from the Yapı Kredi Culture Centre, another venue.

Photo: Koray Senturk

**AD PRO:** Since being named curator, did you spend much time in Istanbul? What did you observe?

**JB:** I went every month for several days. I also did an extensive research trip throughout the rest of Turkey to understand the fabric and the society. There's a hunger there to collaborate with the rest of the world. Although Istanbul is a global city it feels, at this moment, in a pocket, a bit isolated. The Biennial helps bridge that gap and build connection. The school model is an answer to the situation. People are so happy to see, to talk, to exchange.

I think you can sense the urgency for change, politically and economically, around the world. Istanbul is a fast-expanding city, and here you can feel the frictions in the contemporary world and how they come together and manifest. But in between the cracks there is a dialogue. We're not ignoring it. We're formulating projects, developing them, and now presenting them.

**AD PRO:** What do you hope attendees take away from the Biennial?

**JB:** That they are in doubt. The curatorial statement is really designing doubt. Is what we are doing good or not good? We tend to prefer a mode of consumption in society, but what I want is that we go into a mode of production, an active mode so that people start to participate. We don't want just an institutional approach, creating awareness. I think people are already aware we are in trouble. Our hope is to empower people, to help give them the tools to change something.

# Le Corbusier's kindergarten and other educational experiments in the 1970s

From the Domus Archive. Three children workshops work on the perception and manipulation of public and domestic spaces.



AUTHOR: **Giorgio De Ferrari** PHOTOGRAPHY: **Simon Scott** PUBLISHED: **10 September 2018**

LOCATION: **Marseilles, Munich, Vancouver**

## **Marseilles**

The Nursery School at the "Unité d'habitation" in Marseilles, commonly known as Le Corbusier's kindergarten, has remained as Le Corbusier himself has defined and designed it, availing himself of Madame Lillette Ougier Ripert's competence in the field of education. Madame Lillette Ripert has since then been the enthusiastic director and animator of this experimental and extremely lively school, where she attends to the graphics and painting laboratory in particular. The activities carried out therein also lead to a knowledge and awareness of the environment: as a matter of fact, after a guided

tour, the children reproduce, individually or in groups, the environment they have just visited using different techniques. In this instance, the Marseilles "Unité" itself, where the kindergarten is located, was the object of observation and subsequent graphic elaboration. It is interesting to note how every child, though with a different sensibility and interest, has perceived and subsequently represented the building's most significant elements: the large rectangular mass, the pattern of the facade, the liveliness of the balcony colours, the disposition of the service floor plan, the accentuated tapering of the basement pilotis (often schematised as triangles), the spiral of the security staircase, the free articulation of the roof, the reversed cones hape of the chimney and finally, the typical hills of Marseilles which the children see on the horizon as they play on the roof of the building.



**In this gallery: workshops for children in Marseille, Munich and Vancouver. Domus 565, December 1976. Images issued from the pages of the magazine**

### **Munich**

"Applied Creativity" is the subject taught by Waki Zöllner at the University of Munich. "Applied Creativity" is what some children in Munich/Schwabing did in an "action" conducted by him about a year ago with a house as object. Here's the story: a house in Monaco/Schwabing was due to demolished within a week. Having heard of it Waki Zöllner got together a group of six children from the ages of five to eleven, who had no experience in painting and equipped them with spray guns and lots of colours; in a single afternoon, these children, who had been given a few technical explanations, proceeded to totally cover the exterior of the house with paintings. As a consequence, the house was allowed to remain untouched for another year, becoming the object of field trips

and local curiosity. It was demolished only a few months ago. The event had been filmed and broadcast by Bavarian TV and there were numerous requests on the part of youngsters and parents as to how similar operations might be conducted.



**Image on top: Wiki Zellner, workshop for children in Munich. Above: Arthur Erickson, “Information Centre” pavilion at the UN Conference, Vancouver. Domus 565, December 1976. Images issued from the pages of the magazine**

### **Vancouver**

“Applied Creativity” also in this instance with children as protagonists, once again. This is the roof for the “Information Centre” pavilion at the UN Conference on Human Settlements, held in Vancouver in June. Designed by Arthur Erickson Architects, this unusual roof, made of cardboard and papier-mâché tubing, was entirely constructed by children - 2,000 of them, from 73 primary schools in the Vancouver area - who then decorated it: a concrete example of “participation” as well as “recycling”, two fundamental issues brought up at the Conference. The 900 sqm roof is composed of 112 self-supporting hexagonal shells, on “hexahypar” shells, each consisting of six equal hyperbolical paraboloids; the papier-mâché used for the shells is 0.2 cm thick and decorated with collages.



Istanbul Design Biennial

## Design as an active mode

What it would be like if there were a Bauhaus Biennial? That's the question examined by author Özlem Özdemir. For her article about the 4th Design Biennial in Istanbul, "A School of Schools", she examines the ideas of curator Jan Boelen and introduces some of the exhibiting artists.

4th Istanbul Design  
Biennial  
22th September – 4th  
November 2018  
[Programme ↗](#)



Nur Horsanali / Halletmek © Nur Horsanali

The title of this year's Design Biennial in Istanbul is sure to catch the attention of Bauhaus fans: it's "A School of Schools". Organised by the Istanbul Foundation for Culture and Arts (IKSV) under the direction of Deniz Ova and Jan Boelen, the international design event raises many questions. Isn't any school ideally open to new ideas – and shouldn't it always reinvent itself? Shouldn't the phenomenon of school be constantly scrutinized and explored? It is, so it seems, a tribute to the Bauhaus, because there, too, there was no obstacle to regarding intangible things such as learning and training as the objects of design.

"For me designing is an active mode", says curator Jan Boelen. His professional life is at least as multifaceted as the event he has curated: Boelen is the founder and artistic director of the Z33 House for Contemporary Art in Belgium, artistic director of the experimental laboratory Atelier LUMA in France, and director of the master's programme in Social Design at the Design Academy Eindhoven in the Netherlands. In Istanbul, he has now set himself the goal of expanding "the space and time of the traditional design event". While the first of these dimensions is seen in the pop-up schools, alias exhibition venues, the time factor is stretched out by turning the traditional biennial into a one-year programme. The reason is that Jan Boelen has always wondered if there is really a need for projects like a biennial.

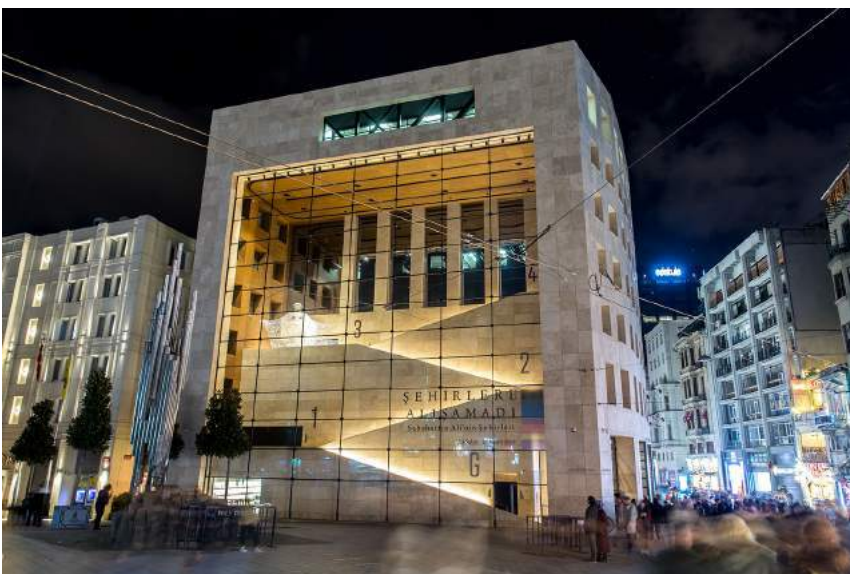
Ninety-nine years after the Bauhaus, the Belgian curator critically notes that schools still let their students design and present "objects and products that are more of the same". The systems around us need to be reconsidered, and that also means rethinking education. Which is why Boelen comes to the conclusion that if something is necessary today, it is the need to confront design education in general. Despite the desired dynamic openness of the Biennial, there is still a conceptual framework for the substantive programme. Jan Boelen allows the participants to implement various learning situations, or "schools", within a framework of eight themes: Measures and Maps, Time and Attention, Mediterranean and Migration, Disasters and Earthquakes, Food and Customs, Patterns and Rhythm, Currency and Capital, and Parts and Pockets.



Jan Boelen, Kurator Istanbul Biennale / Foto: Veerle Frissen

“Six weeks, six venues, six schools” is the motto of the educational units whose venues for the biennial, some of which are outstanding buildings, are transformed into spaces of learning. “Unmaking School” (Akbank Sanat) attests to the human instinct of being creative, like an educational dynamo. “Currents School” (Yapi Kredi Kültür Sanat) explores the flows, networks, distribution and hierarchies of information and themes. “Scales School” (Pera Museum) examines the fluidity of institutionalised norms, standards and values. “Earth School” (Arter) asks what is natural, what is a disaster and what is evolution, in our situation in which people and the planet are forced to renegotiate their educational relationship. “Time School” (Salt Galata) travels from hyperspeed and acceleration to reach the expanse of “deep time”. And “Digestion School” (Studio-X Istanbul) looks at metabolic systems, consumption patterns, cultural rituals and food infrastructures to learn how circular education and lifelong learning are manifested.

Despite all the specialised jargon that resonates in this programme, the Belgian curator emphasises: “We want to bring a variety of people together: not only in terms of local and international, but also in terms of professional backgrounds. Not only designers that are working with other designers, but programmers, coders, engineers, sociologists, art historians, critics working together around projects with people from different generations, different genders. Ambiguity, uncertainty, and variety are the key elements to make something into a successful collaboration.” One thing quickly becomes clear about this Design Biennial: more than the products, what is at its core are the processes. And maybe the city itself is a part of these processes, without which the active design mode à la Boelen would be less impressive. After all, this school of schools must first be tracked down within the vastness of this megacity.



Yapi Kredi Kültür Yayıncılık / Foto: Koray Şentürk

“Istanbul is like a huge playground,” says Ottonie von Roeder, one of the roughly 60 participants. “In Germany, I sometimes go to museums or libraries to get inspired. Here, I feel I can just walk around because every street is very different.” The designer, who studied product design at the Bauhaus-Universität in Weimar, is present in Istanbul with the project Post Laboratory, which deals with robot production.

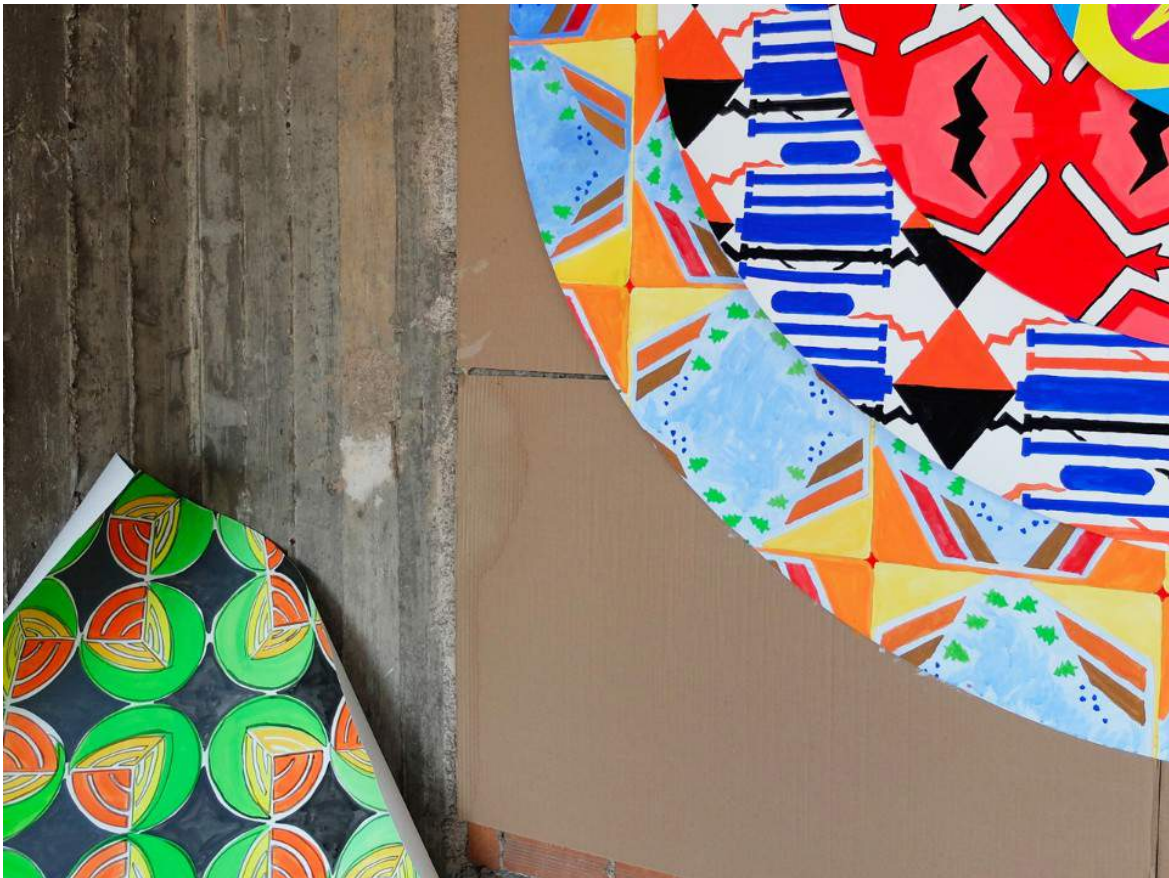
Also represented in Istanbul: the Berlin designer Judith Seng. She is presenting her project “ACTING THINGS VII – School of Fluid Measurements” at the Istanbul Design Biennial. Seng was, among other things, a guest lecturer at the Burg Giebichenstein University of Arts and Design. Since August 2016 she also teaches at the HDK Gothenburg. With her project series ACTING THINGS, she examines production processes as socio-material choreographies.

But do we even need design education? That’s a question asked by Nur Horsanlı, who currently studies at Aalto University in Finland. With her project “Halletmek” – which is Turkish and translates roughly as to deal with and resolve – she encourages to consider the streets of Istanbul as a unique open-air museum of anonymous and yet highly individual designers, who master the everyday problems of life with clever ad hoc designs and make life in such a busy city much more pleasant. If you have enough street smarts.

[ÖÖ; Translation: DK]

# A painting school looks at the emotional leftovers of earthquakes

At the 4.Istanbul Design Biennial, artist Navine G. Khan-Dossos presents the results of her meditation school which analyses the 1999 earthquakes in Greece and Turkey.

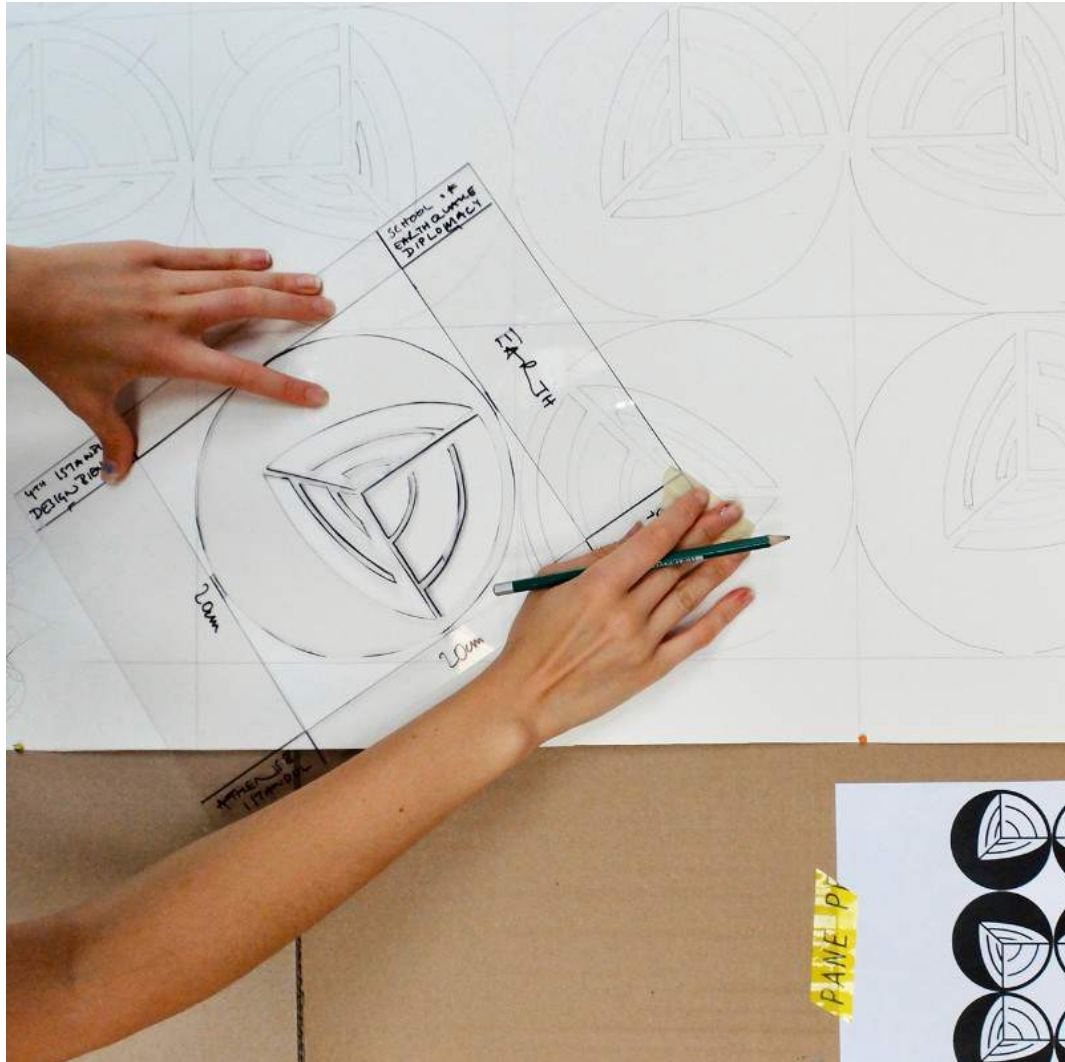


AUTHOR: [Salvatore Peluso \(/en/authors/p/peluso-salvatore.html\)](/en/authors/p/peluso-salvatore.html) PUBLISHED: **07 September 2018**

LOCATION: **Athens, Istanbul**

The School of Earthquake Diplomacy is the educational project that Navine G. Khan-Dossos will exhibit at "The School of Schools", the 4. Istanbul Design Biennial, from September 22nd to November 4th 2018. The Athens-based artist has developed two laboratories starting from two catastrophic events in Turkey and Greece in the summer of 1999: in a few days two violent earthquakes hit the two nations, causing thousands of deaths. "I was looking for a project that would in some way unite Turkey and Greece, which is the country where I live and work. It is easy to talk about conflicting

relationships, but the 1999 earthquake was instead a calamity capable of generating a great cohesion and empathy between the two countries, which share the same tectonic plate. This is very significant on a cultural, political and geographical level.”



**Navine G. Khan-Dossos, The School of Earthquake Diplomacy, workshop in Istanbul and Atene, 4. Istanbul Design Biennial, 2018**

Instead of proposing projects or reconstruction strategies, Navine G. Khan-Dossos has chosen to work on reflection and memory - direct or indirect - of the events, to conceive a collective work. During the workshops, the participants created circular paintings on paper, using the technical symbology used for the relief of earthquakes and transforming them into geometric and colored patterns. “I have reasoned about the trauma of the earthquake and how it manifests in people’s consciences. The participants’ experience may not be direct, but lived through stories. My proposal is a meditation school based on sensations and their translation into drawings.” Navine G. Khan-Dossos tries to make clear feelings and signs of everyday life that remain hidden in the subconscious.



**Navine G. Khan-Dossos, The School of Earthquake Diplomacy, workshop in Athens, 4. Istanbul Design Biennial, 2018**

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**Project:** The School of Earthquake Diplomacy **Artist:** Navine G. Khan-Dossos **Event:** 4th Istanbul Design Biennial **Opening dates:** 22 September - 4 November 2018

# From 1976 to today: a trip through Italian faculties of architecture

From the Domus Archive: three analyses by the Milanese architecture critic Agnoldomenico Pica published in Domus back in 1976 allow for a comparison with the current state of institutional education.



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AUTHOR: [Salvatore Peluso \(/en/authors/p/peluso-salvatore.html\)](/en/authors/p/peluso-salvatore.html) PHOTOGRAPHY: [Bruno D'Amato](#)  
[Vincenzo Vaccaro](#) PUBLISHED: [06 September 2018](#)

A survey of Italian faculties of architecture undertaken by Agnoldomenico Pica (1907–1990) and published in *Domus* in three instalments in 1976 (issues 561, 563 and 565) is an important piece of documentation on the state of the major Italian architecture schools back then. Today, it can be used to understand where teaching has evolved and where it has degenerated. Allow me to specify: A.D. Pica was definitely neither a progressive nor an activist in the 1968 protest events, while the author of this article has a romantic

vision of the 1970s. He was not yet born, but has gleaned knowledge of the period through comic strips by Andrea Pazienza, writings by the philosopher Franco Berardi and photographs by Tano D'Amico.



**In this gallery: Faculties of architecture in Italy: Rome, Florence, Venice, Turin and Milan, 1976. From the pages of Domus 561-563-565**

The most insistent comment Pica makes about the architecture faculties he visited in Rome, Florence, Venice, Turin and Milan regards the large number of enrolled students. In his three essays, Pica inveighs more than once against “mass-production universities”. He sarcastically posits that “a truly historical decision would be to proclaim that a



graduate degree must be awarded automatically to each newborn, issued conjointly with the birth certificate". He also anticipates that one day, "there will be as many architecture faculties as there are subjects in today's curriculum".

He describes the phenomenon that resulted in the number of students rising from 225,000 in 1951 to 1,750,000 now. He is sceptical about the "good intentions" of the youth protests. In the 1960s and '70s, they rallied for open universities accessible to everyone, schools that could become a major piece of infrastructure for the economy and a tool for subjective and collective emancipation. The student movement obtained some fundamental rights, but undeniably in the following years there was a weakening of the aims and functioning of universities. In Italy and Europe, a number of laws and decrees slowly gave way to privatisation and a corporate approach to higher education. Today it would seem that educational offerings have become consumer goods offered by faculties that are run like businesses. Teaching is oriented toward inserting individuals into the labour market.



**Faculties of architecture in Italy: Venice and Turin. From the pages of Domus 563, October 1976**

"There will no longer be dummies waiting like a bunch of fools for a word to issue from the teacher's lips" are the words in red spray paint that Pica found scrawled in the Theatine cloister of the Tolentini complex in Venice. Over 40 years later, the bunch of

fools has remained, but now they are armed with smartphones.

Feeling justifiable nostalgia for the experimental and idealistic teaching methods of those years, we read Pica's indignant description: "Certain proposals by quite respectable professors leave me perplexed, and by that, I mean shocked. The fact that a few years ago Maurizio Sacripanti in Rome had the idea to stimulate students' imagination by means of psychedelic experiences smacks of progressivism more snobbish than brave. Then again, Ciro Cicconcelli's embrace of utopian design as a means of 'liberation from taboos imposed by the superego' seems none the more useful." Here, the position of the Milanese critic is clear: against abstractness and politicisation. Nevertheless, such elements in teaching have nowadays become hard to find, suffocated as they are by technical and scientific thinking.



**Faculties of architecture in Italy: Milan. From the pages of Domus 565, December 1976**

In 1976, university walls were "papered over by posters old and new, and picturesque spray-painted writing, showing scars that no one thinks to heal", oozing the need for policies and a desire to at least theoretically connect architecture with the social struggles and democratic institutions. Sweat and dirt have now been scrubbed away by the politics of decorum, against which it is not a good idea to take a stand, lest you trip up the well-oiled and efficient gears of the mechanisms refinedly cranking out workers and consumers. Universities, especially architecture faculties, appear to no longer be a place of *vita activa* ("action") as described by Hannah Arendt in which free individuals fulfil their aspirations and form a community body. Schools are no longer places of criticism and debate. We can ask ourselves if universities could go back to having this


function. Or would it be better to look for new spaces elsewhere? Should design and architecture schools aim only to guide students toward the working world or instill them with sensibility toward the landscape? Is there still room for utopias?

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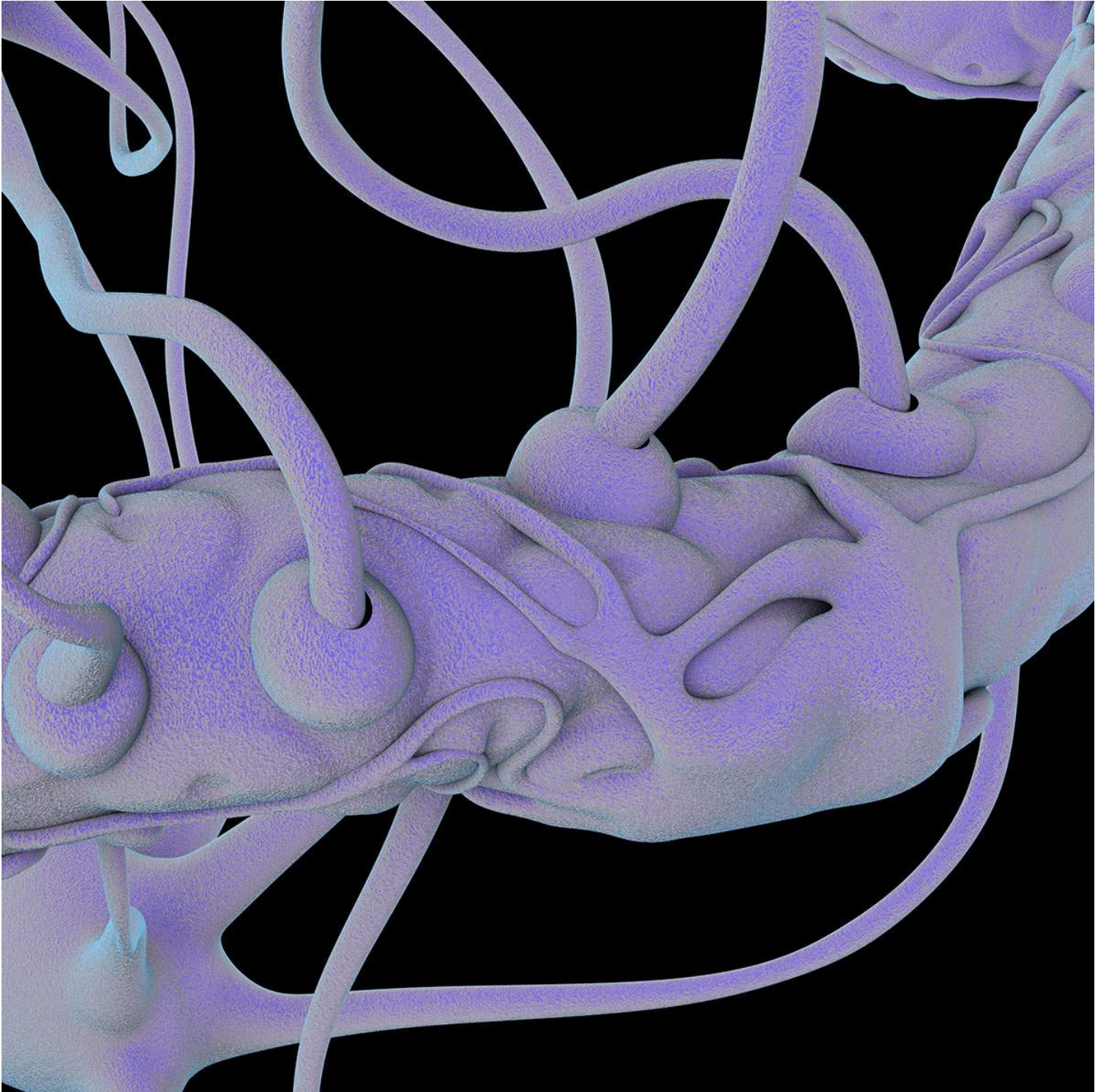
## First Images And Details Released For Istanbul Design Biennial 2018

Turkey - Sep 5, 2018 - 01:31  790 Views



First exhibition images and details have been released for the 4th edition of Istanbul Design Biennial, curated by Jan Boelen with Vera Sacchetti and Nadine Botha, Associate Curators, under the theme of "A School of Schools."

Organised by the Istanbul Foundation for Culture and Arts (IKSV), this year's Biennial will explore different norms of design education as a transdisciplinary and experimental base, testing and revising a variety of educational strategies to reflect on the role of design, knowledge, and global connectedness in contemporary Istanbul and beyond.



Currents schools created by Zurich-based **Offshore Studio**. The studio created visual materials and brand identity of the 4th edition of Istanbul Design Biennial.

Set to be opened on September 22, 2018, World Architecture Community gives a sneak preview of the installations and details, showing how the Biennial is being shaped, while the Biennial preparations are still underway.

In this sneak preview, a food study group Bakudapan shows its sketchy models with kitchen tools on three panels, while artist and designer Carlos Monleón's installation gives a clue on multitude of sensations via innards. On the one hand,

artist Peter Zin hangs a series of written strips over the ceiling at an exhibition hall, while citizen initiative in art, science and technology Lifepatch uses a digital screen for its displays.

**World Architecture Community** is Magazine Sponsor of the Biennial and will bring to you the hottest installations, discussions and updated news from the event.

### **Bakudapan**



Bakudapan at the Istanbul Design Biennial 2018. Image © Kayhan Kaygusuz, courtesy of Istanbul Design Biennial.

Themed as "A School of Schools", the Biennial will discuss the challenges faced by design education in today's changing world and it will explore alternative models of design education in general, conceiving design education as a new experimental space.

The Biennial will start from from 22 September to 4 November 2018 at six venues of the city's most iconic cultural institutions, which will play host to the biennial's many schools, exploring the multiple dimensions of design as learning. Each venue will focus on different theme regarding the theme of the Biennial.

These venues will be Akbank Sanat, Arter, Yapı Kredi Culture Centre, Pera Museum, SALT Galata and Studio-X Istanbul.

### **Carlos Monleón**



Carlos Monleón's installation at the Istanbul Design Biennial 2018. Image © Kayhan Kaygusuz, courtesy of Istanbul Design Biennial.

"The amount of information in the world is more than doubling every two years. People know more than ever before. Lifelong learning is touted as the only way to keep a job and keep your head," said curator Jan Boelen.

"Chalk and talk, and reciting multiplication tables has no chance against the animated distractions in our pockets. Meanwhile, the machines themselves have started learning too. What will be left for humans to do and which mental faculties remain irreplaceable are hot topics. Is it time to go back to school – and redesign it?."

**Peter Zin**



Peter Zin's installation at the Istanbul Design Biennial 2018. Image © Kayhan Kaygusuz, courtesy of Istanbul Design Biennial.

Visitors will be able to explore different topics of the theme of the Biennial with sub-topics. For example, **Akbank Sanat**, the **Unmaking School** will search the irrepressible human instinct to be creative as a pedagogical dynamo that drives innovation in production, redefines the future of work, and reframes our engagement with our cities.

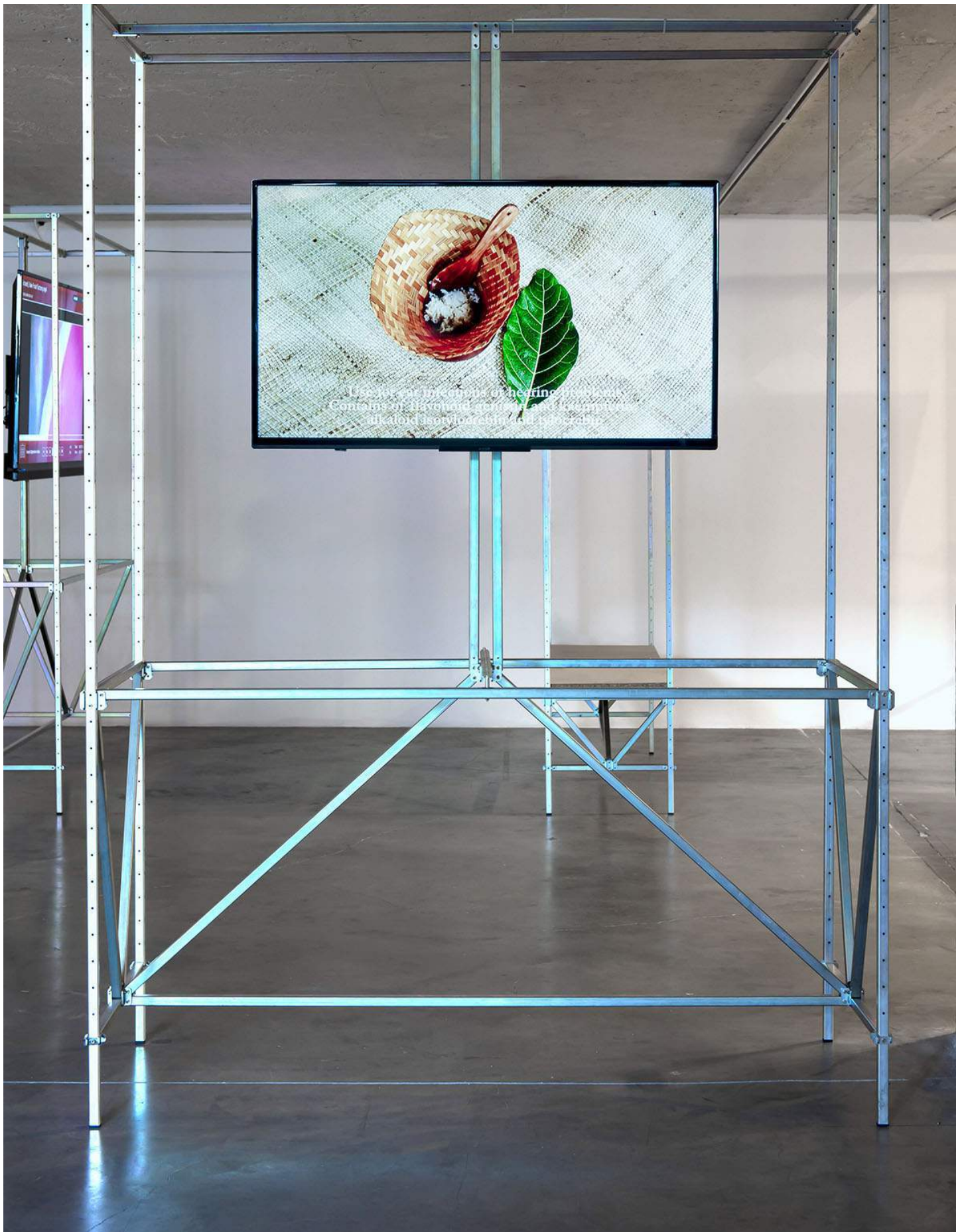
The **Yapı Kredi Culture Centre** will delve into **Currents School** that will explore flows, networks, distribution, and hierarchies of information and subjects, both digital and analogue, abstract and embodied, to critically examine new technology and systems.

Another venue **Pera Museum** will investigate **Scales School**, focusing on the fluidity of taxonomies, quantifications, and institutionalised norms, standards and values to highlight biases and assumptions in our social, economic and intellectual agreements.

#### Lifepatch







Lifepatch's installation at the Istanbul Design Biennial 2018. Image © Kayhan Kaygusuz, courtesy of Istanbul Design Biennial.

At **Arter**, the **Earth School** will ask what is natural, what is disaster, and what is evolution when the planet and human are forced to renegotiate their pedagogical

relationship.

The **Time School**, presented at **SALT Galata**, will travel from hyper-speed and acceleration into the expansiveness of deep time, learning about contested pasts and speculative futures from paradoxical durational perspectives and the objects that dictate them, while the **Studio-X Istanbul** will present the **Digestion School** that will learn from metabolic systems, patterns of consumption, cultural rituals, and food infrastructure to consider how circular education and lifelong learning manifest.

**Pedro Neves Marques**



Pedro Neves Marques' film screening at the Istanbul Design Biennial 2018. Image © Kayhan Kaygusuz, courtesy of Istanbul Design Biennial.

"Today, design has become a form of enquiry, power and agency. It has become vaster than the world and life itself, permeating all layers of everyday life. As design becomes pervasive, the discipline can no longer claim to offer solutions to everything," added Jan Boelen.

"In fact, the one-size-fits-all approach of many universal global systems is showing its cracks and exclusions. Similarly, design education – where the field and its practitioners have traditionally been reviewed and refined – now finds itself navigating new constraints and challenges regarding relevance, adaptability, accessibility, and finances."

"As a space for critical reflection on design established in a historically rich context, the Istanbul Design Biennial offers the opportunity to question the very production and replication of design and its education. In 2018, the 4th Istanbul Design Biennial builds on the legacy of previous editions, in order to reinvent itself and

become a productive process-orientated platform for education and design to research, experiment and learn in and from the city and beyond," continued the curator.

**Chick Strand**



Chick Strand's film screening at the at the Istanbul Design Biennial 2018. Image © Kayhan Kaygusuz, courtesy of Istanbul Design Biennial.

The Biennial also documents alternative approaches and interviews on its **Journal** section at the Biennial's website. Visitors can find details, articles and recent images about the theme and the preparations of the event.

### **Ottonie von Roeder/Post-Labouratory**



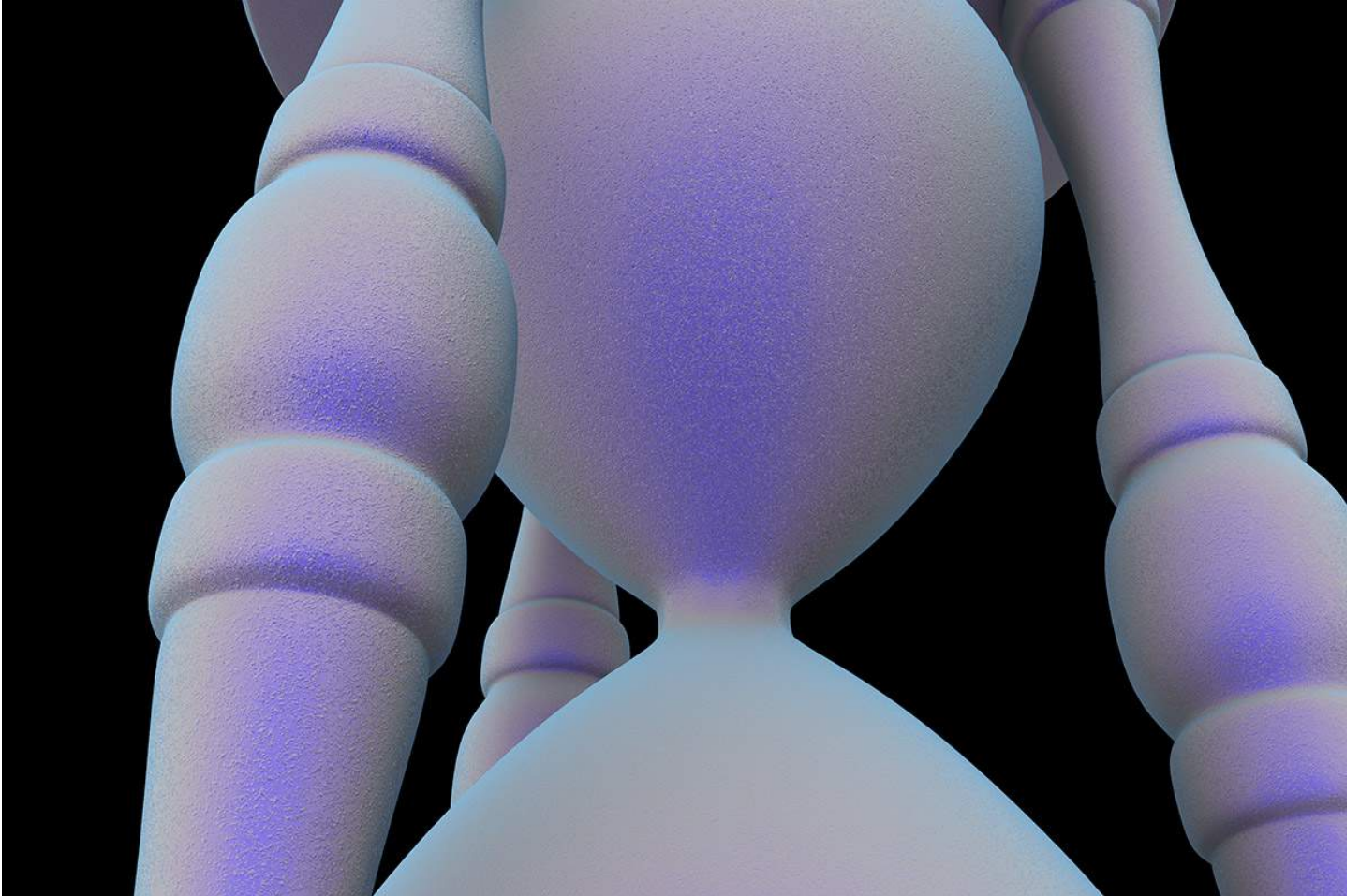
Ottonie von Roeder's project to be presented at Istanbul Design Biennial 2018. Image courtesy of Ottonie von Roeder.

The most interesting part of the Biennial is the Robotic part that focuses on the recent robotic and 3D-print productions in design education. German designer

Ottonie von Roeder, one of the participants of the Biennial, will search the impacts of some automation systems that affect our lives.

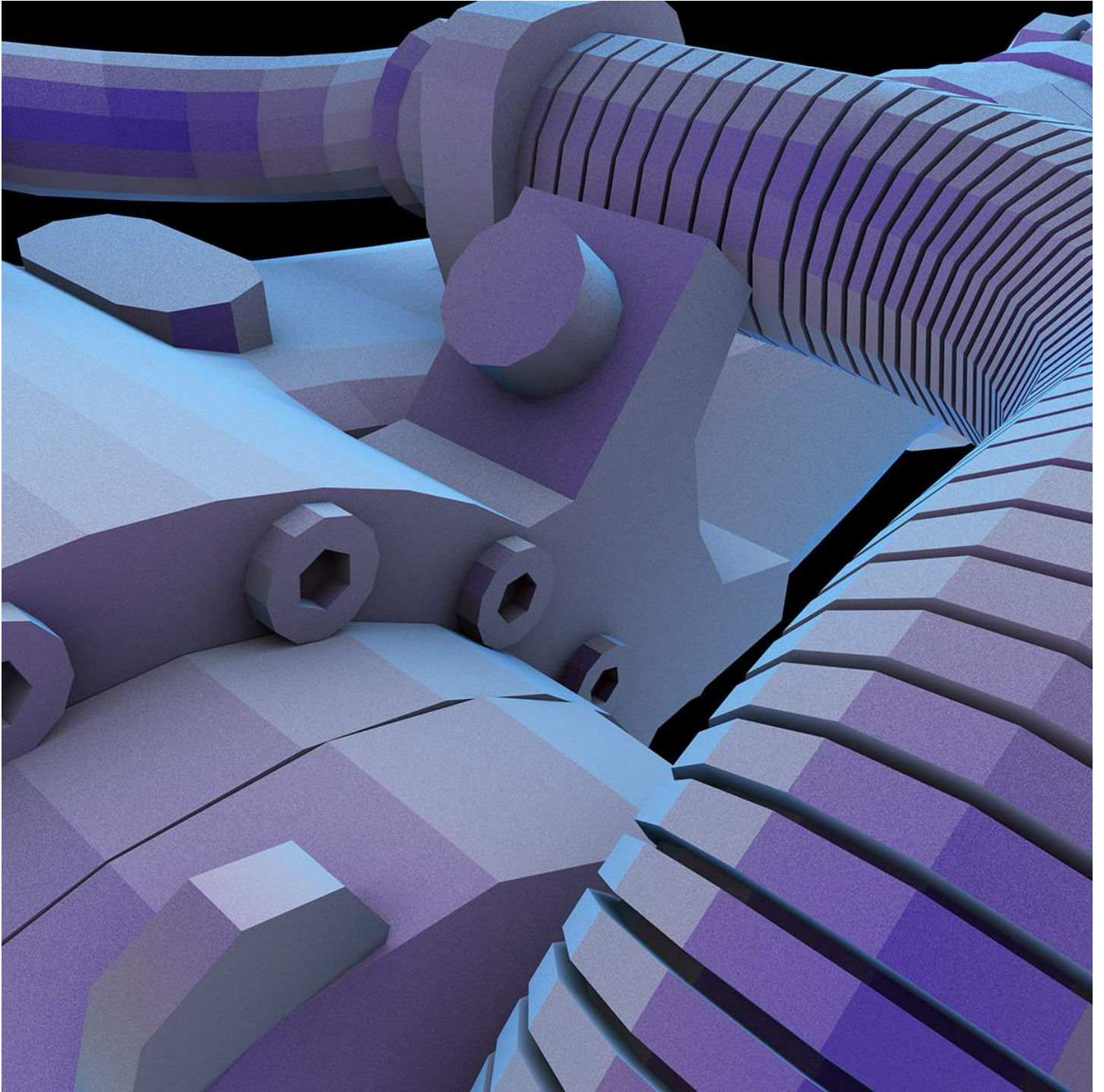
Roeder's "Post-Laboratory" project, which will be presented at the Biennial, will search an answer to the rapid automation of labour and the resulting cultural crisis.

"It liberates us from the idea of the necessity of labour and supports us in discovering our true desires. It offers participants the possibility to abolish their job by developing a robot that does their labour with the engineering help of post-labour companions," said Ottonie von Roeder in her project description.

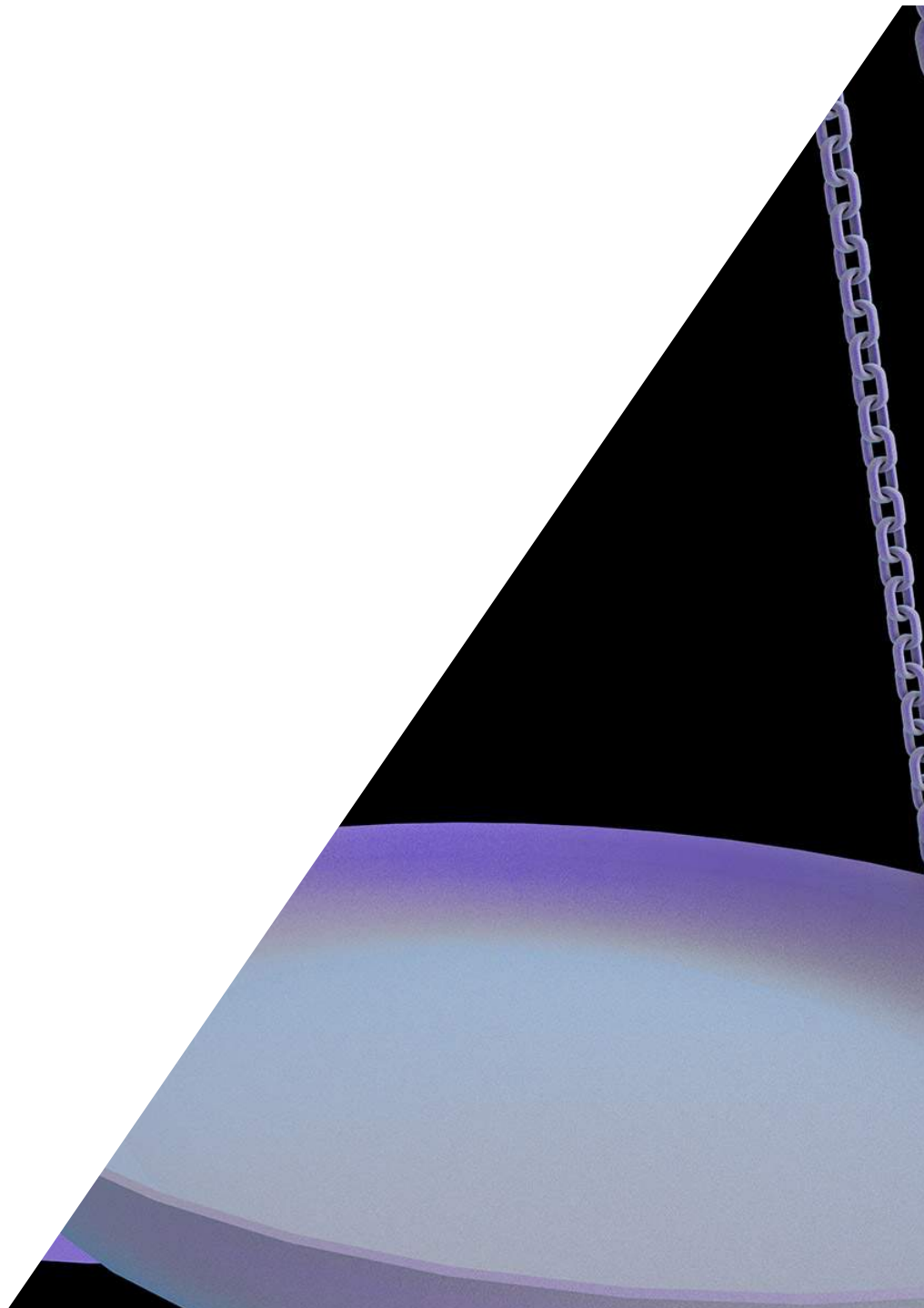


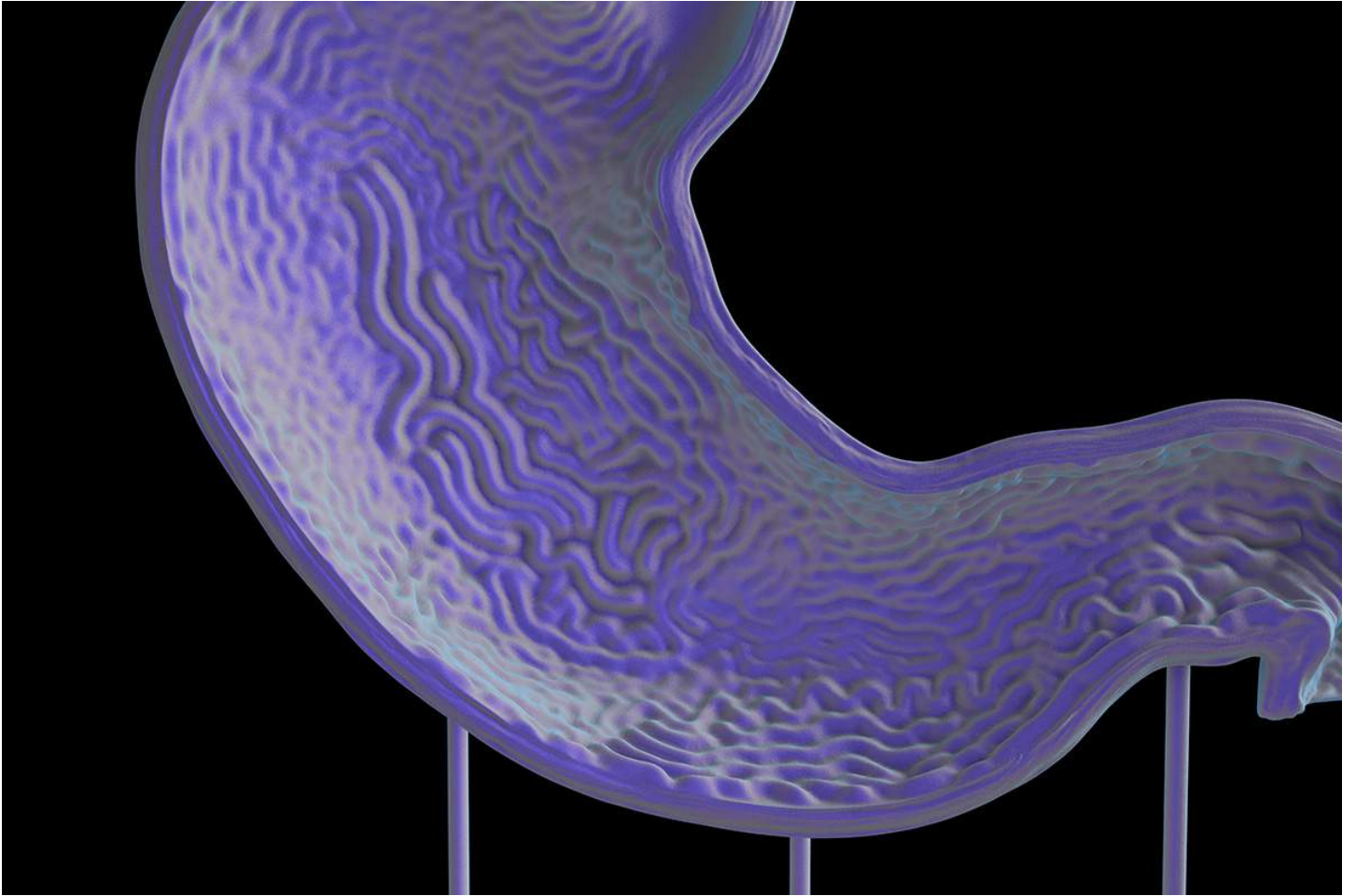
Time School created by Offshore Studio.

Offshore Studio, founded by Isabel Seiffert and Christoph Miler, created visual materials and brand identity of the Istanbul Design Biennial for different sub-topics. Offshore Studio spoke to Tuğçe Karataş in a special interview, explaining their inspirations for visualizing the theme of the Biennial.



Unmaking School created by Offshore Studio.





Digestion School created by Offshore Studio.

You can see [all the participants of the Biennial here](#). The Biennial will start from 22 September and will continue till 4 November 2018 at six venues in Istanbul.

Top image: Bakudapan at the Istanbul Design Biennial 2018. Image © Kayhan Kaygusuz, courtesy of Istanbul Design Biennial.

> via [4th Istanbul Design Biennial](#)





Aarhus Ø is slowly becoming Denmark's coolest area ( )

Say hello to the most up-and-coming areas in the continent's hippest cities

TAMARA HINSON

Take a back seat Montmartre, Kreuzberg and Dalston, because it's time for a new generation of **hip 'hoods** to take centre stage. Here are 10 of the continent's coolest neighbourhoods to put on your holiday hit-list.

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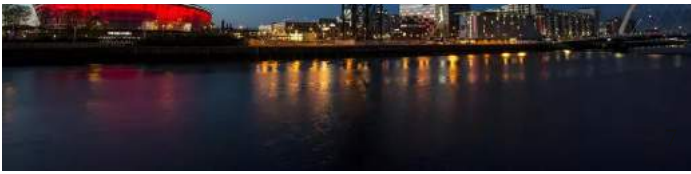
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Aarhus Ø is a striking district located right by the water

## Amsterdam-Noord, Amsterdam, Holland

Getting to Amsterdam-Noord, just across the water from Centraal Station, involves a free, five-minute ferry ride or, since July, a short trip on the new Noord/Zuidlijn metro line. Once an industrial tangle of warehouses, the area is now known for its hip waterfront hangouts, cutting edge architecture (including the spaceship-like [EYE](#) film museum) and some of the city's coolest hotels, including the [Sir Adam](#), with its cool music-themed rooms.



Amsterdam-Noord has gone from industrial to innovative

## Beyoğlu, Istanbul, Turkey

This colourful area has transformed into the capital's arts district, thanks partly to the Istanbul Foundation for Culture and Arts' decision to hold the Istanbul Design Biennial here. The next one kicks off in late September, where events take place in six Beyoğlu cultural institutions, including the art-filled Pera Museum. One of the best hangouts is the Stay Late Antiquity, a recently-opened design hotel inside a 19th-century townhouse. "I'd recommend checking out [Galeri Nev](#) on Istiklal Street," says Deniz Ova, director of Istanbul Design Biennial. "You'll find work by the masters of modern Turkish art and by younger, emerging artists too."

## Grünerløkka, Oslo, Norway

Perched on the forested banks of the Akerselva River, Grünerløkka is hipster heaven. The Mathallen Oslo food hall has 30 fantastic vendors (Gutta på Haugen is great for delicious cured meats) and also a plethora of cocktail bars. The top pick is **Nedre Løkka**, a cosy venue with vintage decor and the city's most innovative cocktails. This riverside neighbourhood is especially popular with artists, perhaps attracted by Grunerløkka's status as the childhood home of Edvard Munch – visit the Vår Frelsers Gravlund (Cemetery of Our Saviour) to see where he was buried.

## Metelkova, Ljubljana, Slovenia

Metelkova started life as a sprawling, illegal urban squat, inhabited by free spirits who used its abandoned military buildings as venues for everything from illegal raves to art exhibitions. Today, it's more integrated and regarded as one of Europe's trendiest cultural hubs. The presence of numerous art institutions, including the Museum of Contemporary Art Metelkova and the Slovene Ethnographic Museum, attracts visitors from all walks of life – on any given night entertainment options include LGBTQ events, political debates, death metal club nights and art exhibitions.



Västra Hamnen is a certified carbon-neutral district

## Västra Hamnen, Malmö, Sweden

Europe's most innovative neighbourhood will eventually house 12,000 residents. A certified carbon-neutral district, Västra Hamnen (meaning Western Harbour) is completely self-sustainable, powered by biogas and wind and solar energy. Its impressive green credentials have helped transform this former dockyard into Malmö's coolest neighbourhood, with residents drawn to its riverside bars, parks and green buildings. Late 2017 also saw the opening of the cyclist-friendly, geothermally-heated **Ohboy Hotell**, where every room comes with a foldable bike.



Enrico Fratesi e Stine Gam, alias GamFratesi - Credits: Ph. Barrie Hullegie

## Icon Design di settembre è in edicola

REDAZIONE ([HTTPS://ICONDESIGN.IT/AUTORE/](https://icondesign.it/autore/))

La storia di copertina del numero di **Icon Design** (<https://icondesign.it/tag/icon-design-rivista/>) di settembre è dedicata a **Stine Gam**, danese, ed **Enrico Fratesi**, italiano, alias **GamFratesi**: coppia nella vita e nel lavoro. Li abbiamo incontrati a **Copenhagen** (<https://icondesign.it/tag/copenhagen/>), nel vivace quartiere di Nørrebro. Ci raccontano: «Prima i progetti dovevano avere un forte impatto visivo. Adesso si cerca la solidità: il prodotto viene apprezzato per il suo modo di essere garbato, di creare affezione».

A **Londra** (<https://icondesign.it/tag/londra/>) abbiamo incontrato **Stephanie Macdonald** e **Tom Emerson**, gli architetti fondatori dello studio **Ga architect**, fondato nel 2001. Durante la loro attività hanno dato vita a diversi spazi per l'arte, tra gli altri Raven Row a Spitalfields, 2009; South London Gallery, 2010; Fashion Galleries al V&A Museum, 2012. Nella capitale inglese ci ha aperto le porte del suo studio anche il norvegese **Kim Thomé**: «Più che un artista o un artigiano, mi considero un designer, e con il mio lavoro cerco di generare sensazioni ed esperienze memorabili nelle persone e, allo stesso tempo, di creare degli artefatti di alta qualità che possano durare nel tempo».

In Belgio abbiamo incontrato **Amaryllis Jacobs** e il compagno **Kwinten Lavigne**, assidui ricercatori di nuovi e singolari linguaggi nonché fondatori della **galleria Maniera** (<https://icondesign.it/places/maniera-gallery-le-sablon-bruxelles-arte-architettura/>), situata a pochi passi dal centro di **Bruxelles** (<https://icondesign.it/tag/bruxelles/>). Mentre in Italia la designer **Gabriella Crespi** e l'artista di Vittorio Veneto **Nico Vascellari**: «La fase creativa per me coincide spesso con quella di transito e di spostamento, perché mi trovo sospeso tra due mondi, in una zona di dormiveglia che fa resistenza alla logica e che è ideale al pensiero»

Tante le novità e gli appuntamenti da segnare in agenda, che come consuetudine abbiamo raccolto nel **Culture Club**: dal **London Design Festival** alle anticipazioni di **Milano Design Film Festival**, passando per la **Biennale del Design a Istanbul**. E ancora: un dossier interamente dedicato all'universo del **bagno** (<https://icondesign.it/tag/bagno/>), tra decorazione e massima performance.

Vi aspettiamo in edicola, da martedì 4 settembre. Buona lettura.



G A M

F R A T E S

Foto di Barrie Hullegie  
Testo di Marina Jonna

Il loro design è un gioco di equilibri, tra rispetto del passato e innovazione, artigianato e tecnologia, rigore e poesia. Dove al centro del progetto c'è sempre l'uomo: con i suoi comportamenti, abitudini e narrazioni.

**domus**

## Berlin. The Floating University investigates alternative ways of experiencing the city

Interview with Raumlabor (German for “spatial laboratory”), which has recently set up a school in a basin to collect rainwater.



Benjamin Foerster-Baldenius and Markus Bader are two of the minds behind Raumlabor (German for “spatial laboratory”), an architectural office specialising in anti-utopian projects that are small scale and deeply rooted in the local condition. Their way has always been to embrace a more cultural position for architecture in an attempt to give their research and manifestations both more longevity and relevance to the local surroundings. Their latest initiative, Floating University, will run between May and September 2018 in a rainwater basin next to the former Tempelhof airfield in Berlin.



**Raumlabor, The Floating University, Berlin, 2018**

The existing and new structures will be used as a gathering place for visiting students and scientists from more than twenty international universities as well as artists, architects, musicians and dancers from around world. On the campus participants will be exposed to experimental learning, knowledge transfer and transdisciplinary workshops where they will research and investigate urban living with a view to formulating visions and ideas for the future. How can cities cope with risks? What are the strains and chances of global warming? How do we survive a shortage of resources? What will be the impact of super-diversity and hyper-accelerated development? Which tools do we need to live and work in a resource-efficient manner in the future?

**“How do we survive a shortage of resources? What will be the impact of super-diversity and hyper-accelerated development? Which tools do we need to live and work in a resource-efficient manner in the future?”**

“In a certain way we do see ourselves more as a university than an architectural office,” says Markus Bader. “We do a lot of questioning, challenging, testing and experimenting. In traditional terms maybe you would call us a research department within a university.” The whole Raumlabor team teaches, and there has always been the ambition to make education a more integrated and relevant aspect of their office. “Setting up the Floating University is a learning moment,” says Bader. “Normally the architect retreats after the structure is completed, but we like to stay on and consider our next contribution.”

So rather than isolate education from reality, discipline from discipline, or creatives from government, Raumlabor wants to remove borders and thus limitations. So many more possibilities result from a cooperation between urbanism, anthropology, and city planning. “We have discovered that local experts, the people who know the city, who



know a particular environment, are quite important for our work... especially if we want to be really serious," says Benjamin Foerster-Baldenius. "And if we want any of our temporary installations and performances to be longer lasting in the heads and imaginations of people, this sort of cooperation is necessary."



**Raumlabor, The Floating University, Berlin, 2018**

Not that education is ever going to solve all urban problems. "It is not a university's job to find solutions," says Foerster-Baldenius. "It's their job to find ways to bring future decision makers together, to put them in contact with these problems and to then try things, or at least develop an imagination about how to address things." Which is exactly what many of the projects Raumlabor has been working on from festivals to fact-finding missions, public installations, exhibitions and publishing do. All their projects investigate topics as an addition to traditional teaching mechanisms. "We do things in a way that

neither a traditional company nor an accredited school could do”, says Foerster-Baldenius. “It also works as an exchange between teachers because so many of us have not learned to teach. We are all sort of improvising out there”. And they have been doing this for almost two decades.

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“I guess this approach started back in 2000 when we won a competition to work on an urban transformation plan for Halle-Neudstadt,” says Bader. “From that we were able to launch Hotel Neudstadt as a big cultural theater festival in an empty high-rise building. It was during that time that we discovered how fantastic it can be to have a sort of temporary moment where you can mobilize a lot of energy to find the cultural and social potential of a place, and then to discuss it not through planning, but through activities.”

This broader and more flexible embrace of education results in it becoming a tool for change. Every dweller, and every activity they engage in makes up a city. Protocols are established by users, but if this dynamic can be harnessed and turned into a narrative, people become motivated. But these narratives need to be about real people who want to be able to relate and react to urban issues in a more immediate way. By adding an educational arm to urban projects, ideas become more embedded in community, meaning more people can participate in the process of change. “Personally, I’m fascinated by the power of conversations,” concludes Bader.

*This text is included in the [Journal \(http://aschoolofschools.iksv.org/en/#section-journallink\)](http://aschoolofschools.iksv.org/en/#section-journallink) of “A school of schools”, the 4. Istanbul Design Biennial that from 22 September to 4 November 2018 explores the possible futures of design education. Read [HERE \(/en/events/salone-del-mobile/Salone-Interviews/2018/a-school-of-schools-is-a-safe-space-to-create-new-knowledge.html\)](/en/events/salone-del-mobile/Salone-Interviews/2018/a-school-of-schools-is-a-safe-space-to-create-new-knowledge.html), our interview with the curators.*



**1. The university of architecture is on air**  
(<https://www.domusweb.it/en/architecture/2018/01/12/the-university-of-architecture-is-on-air.html>)

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**2. Beijing. The Global School is a newborn institute for exercise in critical thinking**  
(<https://www.domusweb.it/en/design/2018/08/07/beijing-the-global-school-is-a-newborn-institute-for-exercise-in-critical-thinking.html>)

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**3. Manifesta 12. A mobile school to learn from Palermo**  
(<https://www.domusweb.it/en/speciali/manifesta/2018/manifesta-12-a-mobile-school-to-learn-from-palermo.html>)

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**4. A design school should be a platform open to the city**  
(<https://www.domusweb.it/en/opinion/2017/11/23/a-school-should-be-a-platform-that-is-open-to-the-city.html>)

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**5. If you want to be a good designer, learn from nature**  
(<https://www.domusweb.it/en/opinion/2018/08/09/if-you-want-to-be-a-good-designer-learn-from-nature.html>)

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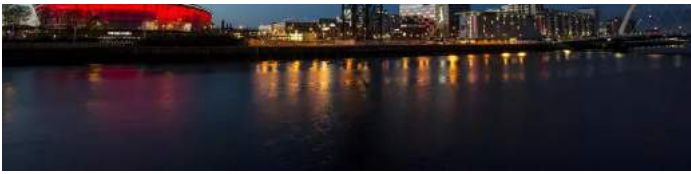
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Aarhus Ø is a striking district located right by the water

## Amsterdam-Noord, Amsterdam, Holland

Getting to Amsterdam-Noord, just across the water from Centraal Station, involves a free, five-minute ferry ride or, since July, a short trip on the new Noord/Zuidlijn metro line. Once an industrial tangle of warehouses, the area is now known for its hip waterfront hangouts, cutting edge architecture (including the spaceship-like [EYE](#) film museum) and some of the city's coolest hotels, including the [Sir Adam](#), with its cool music-themed rooms.



Amsterdam-Noord has gone from industrial to innovative

## Beyoğlu, Istanbul, Turkey

This colourful area has transformed into the capital's arts district, thanks partly to the Istanbul Foundation for Culture and Arts' decision to hold the Istanbul Design Biennial here. The next one kicks off in late September, where events take place in six Beyoğlu cultural institutions, including the art-filled Pera Museum. One of the best hangouts is the Stay Late Antiquity, a recently-opened design hotel inside a 19th-century townhouse. "I'd recommend checking out [Galeri Nev](#) on Istiklal Street," says Deniz Ova, director of Istanbul Design Biennial. "You'll find work by the masters of modern Turkish art and by younger, emerging artists too."

## Grünerløkka, Oslo, Norway

Perched on the forested banks of the Akerselva River, Grünerløkka is hipster heaven. The Mathallen Oslo food hall has 30 fantastic vendors (Gutta på Haugen is great for delicious cured meats) and also a plethora of cocktail bars. The top pick is **Nedre Løkka**, a cosy venue with vintage decor and the city's most innovative cocktails. This riverside neighbourhood is especially popular with artists, perhaps attracted by Grunerløkka's status as the childhood home of Edvard Munch – visit the Vår Frelsers Gravlund (Cemetery of Our Saviour) to see where he was buried.

## Metelkova, Ljubljana, Slovenia

Metelkova started life as a sprawling, illegal urban squat, inhabited by free spirits who used its abandoned military buildings as venues for everything from illegal raves to art exhibitions. Today, it's more integrated and regarded as one of Europe's trendiest cultural hubs. The presence of numerous art institutions, including the Museum of Contemporary Art Metelkova and the Slovene Ethnographic Museum, attracts visitors from all walks of life – on any given night entertainment options include LGBTQ events, political debates, death metal club nights and art exhibitions.



Västra Hamnen is a certified carbon-neutral district

## Västra Hamnen, Malmö, Sweden

Europe's most innovative neighbourhood will eventually house 12,000 residents. A certified carbon-neutral district, Västra Hamnen (meaning Western Harbour) is completely self-sustainable, powered by biogas and wind and solar energy. Its impressive green credentials have helped transform this former dockyard into Malmö's coolest neighbourhood, with residents drawn to its riverside bars, parks and green buildings. Late 2017 also saw the opening of the cyclist-friendly, geothermally-heated **Ohboy Hotell**, where every room comes with a foldable bike.



*Illustration is by Jack Bedford*

**Dezeen events guide: autumn highlights include design weeks in Dubai, Beijing and Vienna**

[Amy Frearson](#) | 3 September 2018

**Fall has arrived, which means many design events are starting soon, particularly across Europe and Asia. Highlights listed in our definitive guide include [Dubai Design Week](#), [Istanbul Design Biennial](#), [Vienna Design Week](#) and [Beijing Design Week](#). [More >](#)**





## 4TH ISTANBUL DESIGN BIENNIAL

# 'A SCHOOL OF SCHOOLS'

## *A design for life*

ORGANIZED BY THE ISTANBUL FOUNDATION FOR CULTURE AND ARTS (İKSÜ) AND CURATED BY THE ARTISTIC DIRECTOR JAN BOELEN, THE 4TH ISTANBUL DESIGN BIENNIAL AIMS TO PRESENT AN UNCONVENTIONAL APPROACH TO DESIGN AND KNOWLEDGE.

BY YAO HSIAO

The 4th Istanbul Design Biennial, *A School of Schools*, will take place from September 22 to November 4 at six arts venues around the city—Akbank Sanat, Arter, Pera Museum, SALT Galata, Studio-X İstanbul, and Yapı Kredi Kültür Sanat—each focusing on a specific theme within the wider aim of transforming design education.

The biennial's slogan "design as learning, and learning as design," reflects a desire to question the current orthodoxies of design education, seek alternatives, and create new knowledge.

### CALL FOR A CHANGE

The idea of *A School of Schools* starts from an observation of the design field's status quo. Born out of the industrial revolution, design has now "become pervasive in almost all aspects

of everyday life," the biennial's curator Boelen told *The Guide Istanbul*. Some design schools in the early twentieth century, such as Jan Bauhaus in Germany and Black Mountain College in the US, had a powerful influence not only on the design field and pedagogic system, but also on our ways of living. However, "99 years after the Bauhaus, the world is a very different place—and yet design education has mostly remained the same," Boelen said. This is how the idea of *A School of Schools* was born, aiming to transform the education system and seek more ambitious possibilities.

Speaking of the relationship between learning and design, Boelen believes in learning as a lifelong pursuit which is essential for the design field to thrive. Boelen further explained that today, education no longer happens only in academic

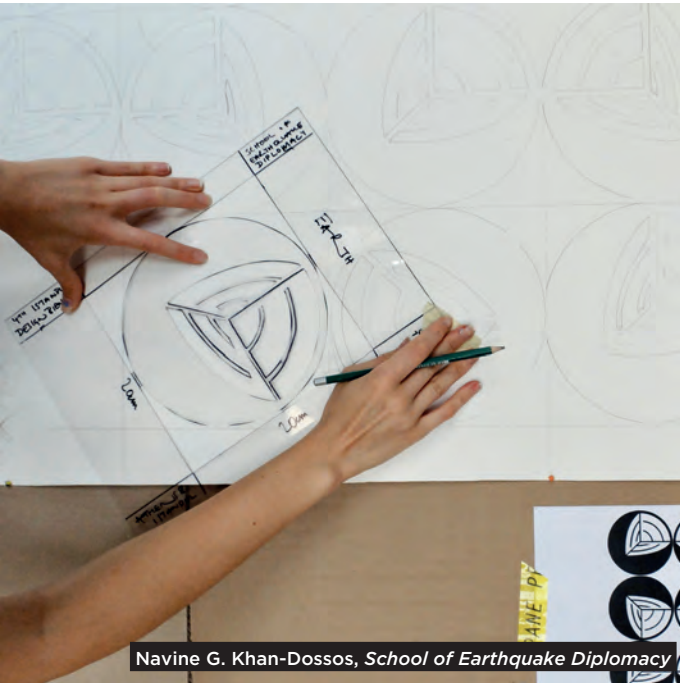
spaces; learning can take place anytime, anywhere: from libraries to large scale conferences to personal research through the internet. "Learning is now distributed across spaces and dimensions," said Boelen. While the methods of learning have changed, design schools and education also need to adapt.

### THE SIX SCHOOLS

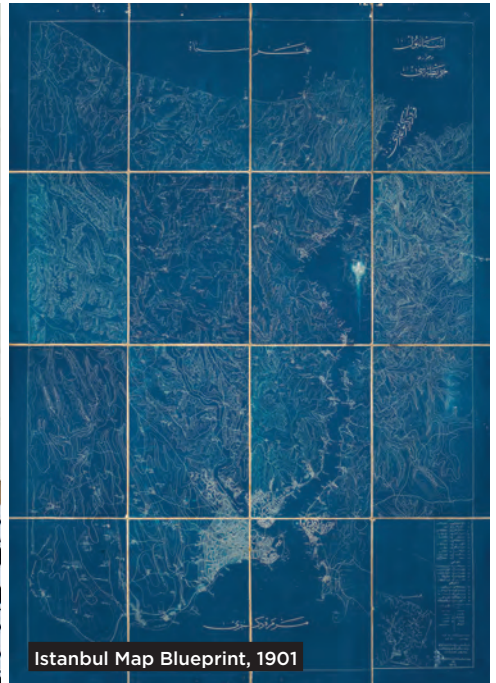
The six biennial venues are located in Beyoğlu and Karaköy neighborhoods, and each venue represents a school—Akbank Sanat: Unmaking School, Arter: Earth School, Pera Museum: Scale School, SALT Galata: Time School, Studio-X İstanbul: Digestion School, and Yapı Kredi Kültür Sanat: Currents School. The themes of the six schools were born out of more than 700 submissions from an open call, which made the biennial itself a learning process, reflecting the idea of "design as learning, and learning as design." The six themes "are the representatives of many fields that design has an impact on today," Boelen explained, showing that the notion of design covers a wide scope and affects many aspects of our lives.



Nur Horsanali, *Halletmek*



Navine G. Khan-Dossos, *School of Earthquake Diplomacy*



Istanbul Map Blueprint, 1901

Photo courtesy of Kerim Bayer Archive



## DESIGN

“A biennial cannot be merely a stage for projection and spotlight,” said Boelen. For him, instead of only presenting projects, “biennials should become events that create stronger networks and connections; not only between participants, but also with the place where they occur.” In order to create a non exhibition-centered biennial, the open call was not only for presented projects (“schools”), but also for “learners” who want to participate in the exchanges of knowledge.

Through the participation of schools and learners, the biennial functions as an ongoing learning field and experimental environment where general visitors can also engage in many exhibitions, projects, and public events over six weeks. Boelen pointed out that the process of shaping the program intended to “push participants out of their comfort zone and to explore their learning processes as part of the biennial.”

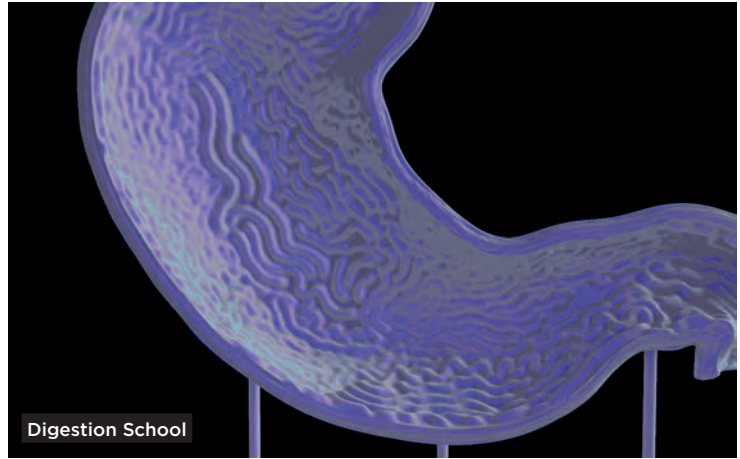


Photo courtesy of Offshore Studio

### ONGOING LEARNING PROGRESS

With the idea of building connections between people and place, *A School of Schools* is a site-specific production. “Istanbul informs and defines it,” said Boelen. “It is born out of local research; made for and with Istanbul.” Besides how the event is designed and presented, the six event venues and how the biennial crew and participants interact with the local cultural context is also important. Boelen went on research trips within Turkey to İzmit, Bozüyük, Eskişehir, and Izmir in the summer of 2017, where he met with members of Turkey’s design

community and aimed to bring what he had learned to the biennial.

With its burning ambition, *A School of Schools* is a biennial that is not only about presenting, but also producing new works and knowledge for design and education. Being a multi-platform for design and learning, the 4th Istanbul Biennial is an opportunity to research, experiment, learn, and create; aiming to trigger discussions and practices that will continue to develop in the coming years. *All events of the 4th Istanbul Design Biennial are free of charge. For more information visit [www.aschoolofschools.iksu.org](http://www.aschoolofschools.iksu.org)*



# Design education disrupted

At the close of the first 20 years of the 21st century, every convention around the design landscape has been disrupted, precipitating a radical rethink in the way we approach design education. Report by Becky Lyon.

We've seen tech manufacturers become design icons (Apple), seen the streets take the catwalk (Virgil Abloh for Louis Vuitton), seen gymnasiums, the last bastion of anti-glamour become design spaces in their own right and seen corporate businesses apply 'design thinking' to re-shape their companies. The list goes on. Yet these seismic changes have not been reflected in the way that design is taught, until now. Recognising these changes, education is at last both re-formatting to keep up, and redesigning its own design to get

ahead of a rapidly evolving world. From government-level initiatives to built-from-scratch institutions, new courses collide disciplines to become experimental 'anti-universities'.

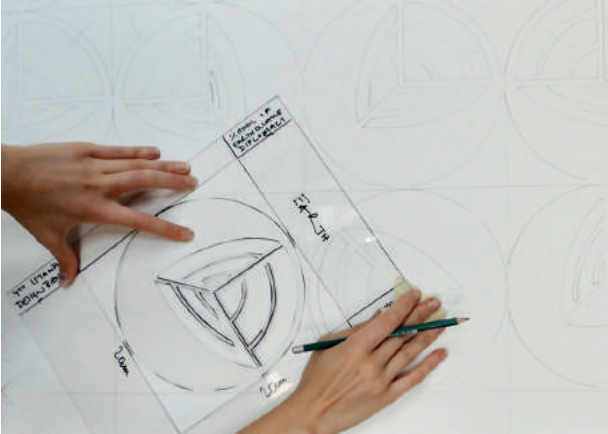
New ways of rethinking about design education have of course happened before; take Bauhaus and the Black Mountain College, not to mention the early decade emergence of online-access courses such as Khan Academy, Coursera and Harvard X. Now though, there are a number of prescient factors driving the current critical shift. Factor number one

considers education as arguably one of the last frontiers of personalisation. We all learn differently so why is our education cookie-cut to a rigid curriculum? Similarly, pedagogy is moving away from grade chasing towards instilling evolving, life-long learning practices.

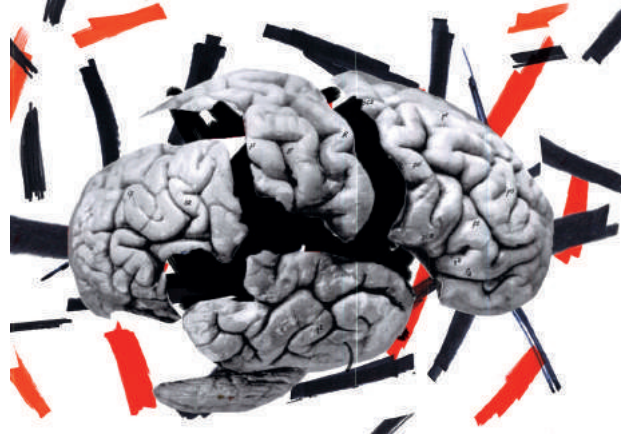
Factor number two is the rising tuition fees and competitive job prospects within the sector which is detracting diverse audiences from under-represented or disadvantaged groups from opting to take arts subjects at high school level, let



Strelka Institute | Photo by Egor Slizyak



School of Earthquake Diplomacy, Navinne G. Khan-Dossos, Istanbul Biennale



University of the Underground | Nelly Ben Hayoun Studios



Spaghetti, University of the Underground | Nelly Ben Hayoun Studios



Hyper Island

alone degree level. Finally, factor number three is the need for design institutions to become incubators for urgent problem solving, be it on a local or global level. An interdisciplinary world needs interdisciplinary incubators with multiple viewpoints and different skill sets representing different audiences and communities to spark fresh thinking.

In response to these drivers, brand new institutions are re-thinking the very idea of what design education should look like. Take the Strelka Institute for Media, Architecture and Design in Moscow, a new institution with a direct focus on changing the cultural and physical landscapes of Russian cities. The five month long postgraduate programmes blend disciplines for real world, actionable, localised application.

The Institute runs novel courses such as Designing the New Normal: A.I. at Urban Scale, drawing in students from architecture, design,

literature and sociology to collectively respond to theme. Taught modules include Speculative Sensing and Cinema and Pattern Recognition. With access high up on the manifesto, tuition is free, each student is given a monthly stipend and all the knowledge produced at the Institute is open-access.

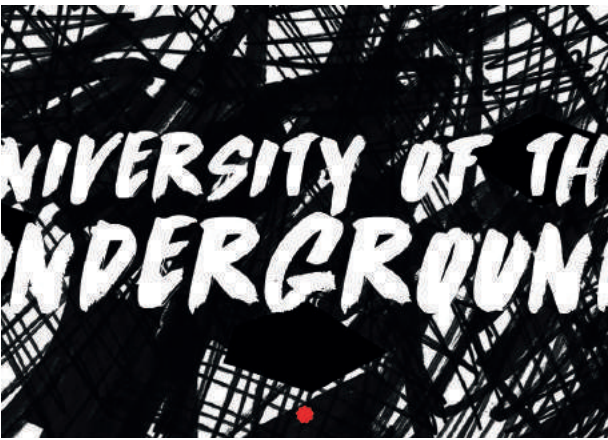
We couldn't discuss alternative education models without mentioning Hyper Island; one of the trailblazers in re-thinking the curriculum model. Launched in Sweden back in 1994, founders David Erixon and Jonathan Briggs could sense the digital revolution afoot and the school is now famed for its immersive programmes, ranging from intensive courses in Digital Acceleration and Understanding Fintech to full-time courses in Interactive Art Direction and Digital Media. Fast forward 20 years later and a lack of coding talent in the city prompted French billionaire Xavier Niel and partners to fund 42 in Paris, a fee-free 'coding school that thinks like an art school.'



Octave 9, LMN Architects



University of the Underground | Nelly Ben Hayoun Studios



University of the Underground | Nelly Ben Hayoun Studios



Strelka Institute | Photo by Dmitry Smirnov

In place of formal teachers, diplomas and degrees, the pedagogy is gamified peer-to-peer learning where students learn by doing active, project-based briefs in 48 hours.

The agenda of a design school is altering too. Alt School in Manhattan was founded by Californian startup Alt Labs. This private middle school centres around personalised learning, advocating a system where students define their own path, customised to their needs. Over in Seattle, LMN Architects has revealed its techno-immersive design for Octave 9, both the new home of the Seattle Symphony's performances and education programmes designed to blend physical and virtual reality experiences for emerging practitioners to perform in and access new technologies.

But it's not just about starting new universities from scratch. The University of the Underground was launched last year with a free Masters programme in Design of Experiences led by Nelly Ben Hayoun, who

herself defies categorisation as a creative practitioner. Accredited by Amsterdam's Sandberg Instituut, the unique curriculum focuses on experiences, situations and events to support social change as its design output. Each student or 'creative soldier' can expect to be taught by the likes of science-fiction author Bruce Sterling, speculative design pioneer Fiona Raby and curator Beatrice Galilee, among many other top billed design personalities delivered in a 'Hidden network of urban spaces.'

Launching and accrediting a course is no mean feat but current design institutions can leverage their existing resources, faculties, courses and lecturers in new ways to reinvigorate output and refresh thinking. Take Arcade East in Shoreditch, London. The space is an off shoot of the London College of Fashion, serving as a digital learning laboratory. Here, traditional fashion practitioners will come into contact with physical computing and sensors, choreographers, mixed virtual reality, 3D print and digital anthropology.

Such sub spaces within existing colleges and universities could be an effective way to experiment with future learning models and hybrid courses.

On a grass roots level, some organisations are punking the very idea of an institution with pop-up projects delivering learning programmes. The recent AntiUniversity project in Dalston, London, sought to challenge academic and class hierarchy through a self-organised microcosm of learning about any subject, taught by anyone, delivered in any form. While these anarchic spaces offer new ideas, the next evolution would be to challenge how we can incorporate anti-university thinking within a university framework.

However, while such projects are inspired, how can the challenge of design education be tackled on a mass level? In response to the alarmingly low rates of students taking arts subjects, the UK Government has taken a bold step to roll out the new T-Level qualification from 2021, offering a creative and design-led vocational alternative to traditional, academic A-Levels, with a focus on practical

skills and industry placements.

Clearly, design education is a hot topic that warrants investigation and development; the entire curatorial theme for this year's 4th Istanbul Design Biennial is A School of Schools. Curator Jan Boelen explains: "We want to learn from learning, we want to redesign design, and we want to set up new connections, relations between talents, generations, and disciplines to create a new ecosystem." The new education disrupters are doing just that. ●

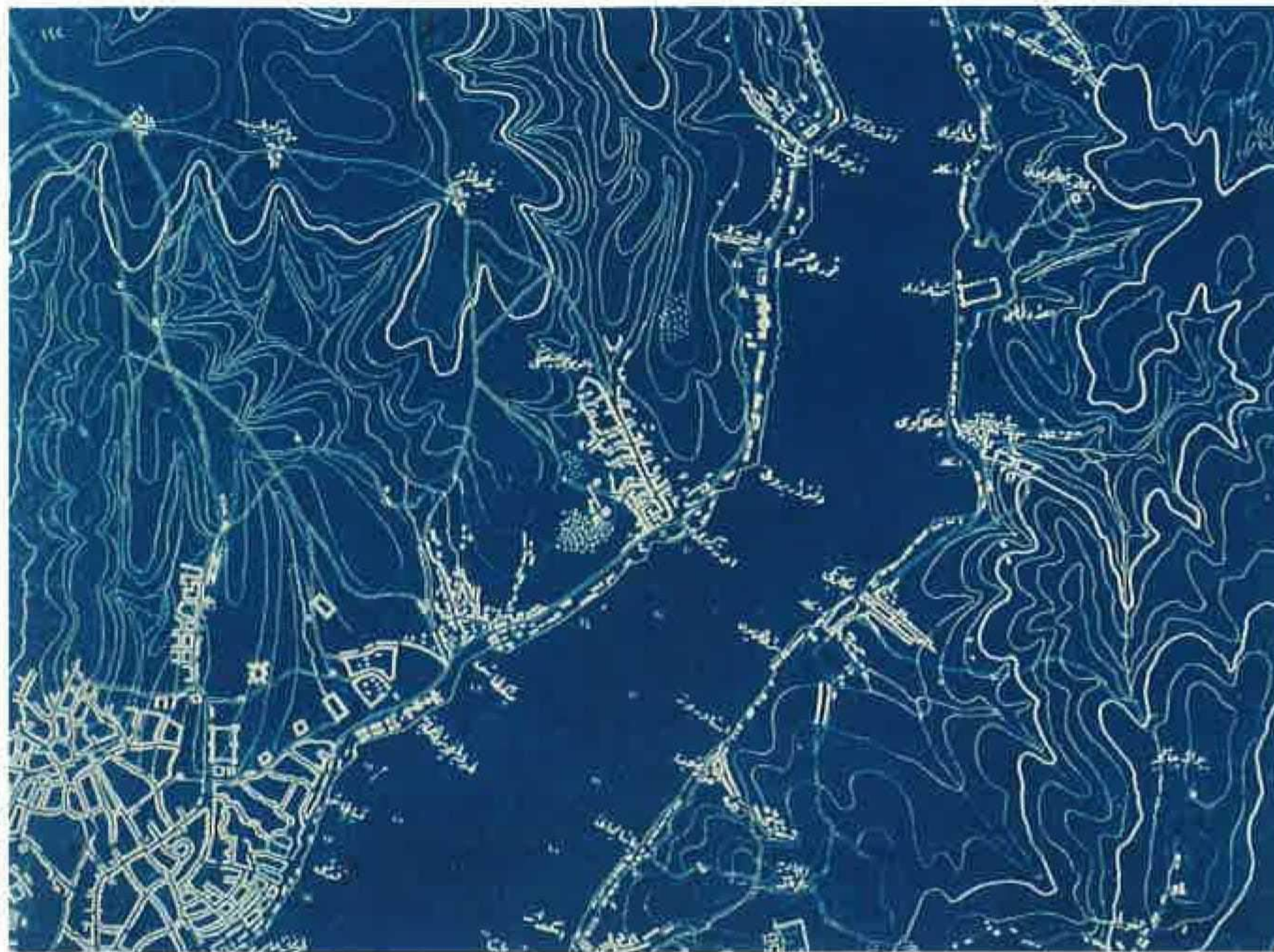
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*aschoolofschools.iksv.org*  
*hyperisland.com*  
*seattlesymphony.org*  
*strelka.com*  
*universityoftheunderground.org*



42 | Photo by William Beaucardet

## Diary



22 September – 4 November 2018  
Various locations, Istanbul

### Q&A: Istanbul Design Biennial

Now in its fourth iteration, the Istanbul Design Biennial has already built up a reputation as being among the most conceptually driven of design exhibitions. This year is set to be no exception: themed A School of Schools and curated by Jan Boelen, it revolves around the necessity of education amid accelerating technological development. Icon talked to Boelen about his aims.

#### What inspired you to choose education as a theme?

The expanded agency of design shows how the discipline has started to permeate all layers of everyday life. Design can no longer claim to offer solutions to everything: it is showing its cracks and exclusions. Similarly, design education now finds itself navigating new challenges regarding relevance, adaptability, accessibility and finances. Ninety-nine years after the Bauhaus, design and the world are very different places, while design education has mostly remained the same. And yet, education traditionally allowed for spaces where new ideas could be tested. Can a Biennial emulate these spaces? A

School of Schools manifests as a set of dynamic learning formats encouraging creative production, sustainable collaboration and social connection.

#### What led you to arrange this year's event as an open call?

Traditionally, the Istanbul Design Biennial is always arranged around the open call format – it's been one of the characteristics of the event. A lot of surprising and unexpected projects came to us through the open call.

#### Do you believe that traditional education needs to be replaced, or else refined to match contemporary realities?

We seek to create the kinds of spaces of exception that have been a consistent aspect of alternative design education. These initiatives – from the Bauhaus to Black Mountain College, Global Tools to the Sigma Group – have not only helped design to evolve, question itself and push its own boundaries, but also education in general. Through this process-based experiential research, new manifestations can emerge. [aschoolofschools.iksv.org](http://aschoolofschools.iksv.org)

## 1 Sept

– 24 March 2019  
Andy Warhol: Pop Goes Art  
MAKK, Cologne

Although Andy Warhol exhibitions are not a rare occurrence, this one promises to be different: drawn from a previously unpublished collection, it gathers together the pop maestro's album covers and graphic work from his time working as a commercial artist in the 1950s. It should offer a fascinating interplay of music, art and design. [museenkoeln.de](http://museenkoeln.de)



## 15 Sept

– 23 September 2018  
London Design Festival  
Various locations, London

London's annual celebration of design returns with nine design districts, five fairs (including 100% Design) and landmark projects around the city. Kellenberger-White will display experimental chairs based on the alphabet, while the V&A will premiere a collaborative installation between Arup and the composer Arvo Pärt. [londondesignfestival.com](http://londondesignfestival.com)



## 4 Sept

– 23 September 2018  
London Design Biennale  
Somerset House, London

Following 2016's inaugural edition, London Design Biennale will return to Somerset House, with installations from 35 countries and cities. This year's theme, Emotional States, seeks to track the way that design is able to affect and react to emotion, and is inspired by Charles Darwin's idea of an emotional spectrum. [londondesignbiennale.com](http://londondesignbiennale.com)

## 8 Sept

– 24 February 2019  
Videogames: Design/Play/Disrupt  
V&A, London

Few mediums have advanced as rapidly as videogames in the past few decades, but they have seldom found a place in the museum. This V&A exhibition looks to be a necessary corrective, using design documentation and interactive installations to provide a window on some outstanding contemporary games, from Journey to Kentucky Route Zero. [vam.ac.uk](http://vam.ac.uk)

## 16 Sept

– 23 September 2018  
Modesto Architecture Festival  
Modesto, California

A mid-sized city in California's Central Valley, Modesto boasts a profusion of turn of the 20th century and modernist architecture. This annual festival includes tours and talks around and about the town's most important buildings. At a time when America's international role is under question, it will provide a window into an optimistic era. [modestoarchfest.com](http://modestoarchfest.com)

## 12 Sept

– 6 January 2019  
Beazley Designs of the Year  
Design Museum, London

Now over a decade old, this annual showcase offers an invaluable snapshot of the year's most innovative, unprecedented and off-the-wall designs. Over 70 exhibits will be displayed across six categories. Recently the prizes have often gone to socially motivated design: it will be interesting to see if this streak continues. [designmuseum.org](http://designmuseum.org)



## 6 Sept

– 16 September 2018  
Helsinki Design Week  
Various locations, Helsinki

The Finnish capital is one of Europe's most bustling design centres and Helsinki Design Week is one of its busiest design celebrations, boasting around 250 events. Centred around the harbourside City Hall, this year there will be a Fire Garden for communal bonfire experiences, a giant adult cradle and an altar by the sculptor Man Yau. [helsinkidesignweek.com](http://helsinkidesignweek.com)

## 15 Sept

– 20 January 2019  
Renzo Piano  
Royal Academy, London

Subtitled 'The Art of Making Buildings', this exhibition will offer a tour through the career of the Genoese starchitect. Organised in close dialogue with Piano himself, the show will focus on 16 of his key projects, from the Centre Pompidou to the Shard. A large-scale sculptural installation will place around 100 of his works onto an imaginary island. [royalacademy.org.uk](http://royalacademy.org.uk)

## 29 Sept

– 10 March 2019  
Victor Papanek: The Politics of Design  
Vitra Design Museum, Weil am Rhein

This retrospective will gather Papanek's objects, films and graphics to offer a portrait of him as an activist and pioneer of social design. As well as situating its subject in the context of contemporaries such as Buckminster Fuller, George Nelson and Marshall McLuhan, it will look forward to trace Papanek's influence on the present. [design-museum.de](http://design-museum.de)



# FX 294

## SADIE MORGAN LIGHTING FOCUS VENICE LESSONS HOT NIGHTCLUBS FX TALKS 2018

The Business of Design / designcurial.com / September 2018 / £8



### WEAVING WONDERFUL

Loom weaving by Christabel Balfour. See One to Watch



#### O2O REPORTER



WORDS BY  
ELLEN PEIRSON

#### DIARY

**1**  
**Open House**  
22 - 23 September  
London

This event has opened the doors to countless buildings across London for 25 years, putting design and inspirational spaces into the public realm. It provides free public access to iconic structures including 10 Downing Street and the BT Tower, as well as lesser-known buildings such as Studio 304's Sunken Bath Project and Peckham Rye Station's Old Waiting Room. [openhouselondon.org.uk](http://openhouselondon.org.uk)

**2**  
**London Design Festival**  
15 - 23 September  
London

Celebrating 10 years at the V&A as its official festival hub, the London Design Festival returns to celebrate the city's status as the design capital of the world. With an extensive programme of installations and events across the city, the festival will also support three landmark projects by Kellenberger White, Waugh Thistleton Architects and Scholten & Baijings. [londondesignfestival.com](http://londondesignfestival.com)

**3**  
**Istanbul Design Biennial**  
Until 4 November  
Istanbul

Artistic director, Jan Boelen, curates this year's biennial under the theme A School of Schools. The event aims to facilitate a constantly evolving dialogue around design, with contributions from both creative and academic fields. From this sprang this year's curatorial theme that delves into the present and future state of design education, both in Istanbul and abroad. [aschoolofschools.ikso.org](http://aschoolofschools.ikso.org)

**4**  
**Beazley Designs of the Year**  
12 September - 6 January  
Design Museum

Since 2008 a panel of industry experts have nominated and the museum has exhibited more than 70 winning global projects across architecture, digital, fashion, graphics, product and transport. The show aims to recognise the best in contemporary design, with the panel in November selecting a category winner and an overall winner. [designmuseum.org](http://designmuseum.org)

**5**  
**Aftermath: Art in the Wake of World War One**  
Until 23 September  
Tate Britain

After enduring the physical and psychological pain of the 1914-18 conflict Europe not only had to rebuild its cities but also its societies. Aftermath explores artists' responses to the period and the new ways of making that came about as a product of such trauma, documenting the use of art as a memorial and the birth of dadaism and surrealism. [tate.org.uk](http://tate.org.uk)

## 68. Pop und Protest

Museum für Kunst und  
Gewerbe Hamburg (DE)  
18 Oct 2018 – 17 Mar 2019  
mkg-hamburg.de



Die 68er-Bewegung steht für eine Zeit, in der Menschen überall auf der Welt aufbegehren und begannen, sich lautstark und mit verschiedenen kulturellen Mitteln, von Musik über Mode bis hin zum gesellschaftskritischen Kino und einem neuen Interesse an (öffentlichen) Diskussionen, gegen bestehende Strukturen zu wehren. Sie kämpften für Freiheit, Frieden, Gleichberechtigung und Akzeptanz – Werte, die heute wieder aufs Neue diskutiert werden. Das Museum für Kunst und Gewerbe Hamburg (MKG) hat nun 200 Objekte aus der eigenen Sammlung sowie Leihgaben zusammengetragen, die das Lebensgefühl dieser Jahre verdeutlichen, darunter Kunstwerke, Fotografien, Mode, Plakate und Produkte. Die Spiegel-Kantine, die 1969 von Verner Panton für den Verlag fertiggestellt und 2012 ans MKG übergeben wurde, bildet den Mittelpunkt der Ausstellung.

- The 1968 movement was a time in which people all around the world rebelled and began to fight back vociferously against existing structures using various cultural means, from music to fashion to cinema critical of society and a new interest in (public) discussions. They fought for freedom, peace, equal rights, and acceptance – values that are being discussed again today. The Museum für Kunst und Gewerbe Hamburg (MKG) has brought together 200 objects from its own collection and loans, including artworks, photographs, fashion, posters, and products to illustrate the mood of this period. The Spiegel canteen, finalised by Verner Panton for Spiegel publishing house in 1969 and transferred to the MKG in 2012, forms the centrepiece of the exhibition.

## Tutto Ponti, Gio Ponti Archi-Designer

Musée des Arts Décoratifs, Paris (FR)  
19 Oct 2018 – 10 Feb 2019  
madparis.fr



Vor allem in Italien, aber auch mit internationalen Projekten hat Gio Ponti (1891–1979) in der modernen Architektur seine Spuren hinterlassen. Seine Auseinandersetzungen mit Farben, Oberflächen und feinen Strukturen erstreckten sich über die Gestaltung von Gebäuden bis hin zu Innenarchitektur sowie Produkt- und Möbeldesign, worauf auch der Untertitel „Archi-Designer“ hinweist. Das von ihm mitgegründete Domus-Magazin und seine Lehrtätigkeit am Politecnico di Milano trugen dazu bei, dass sich seine Ideen weit verbreiteten. Die Ausstellung geht den sechs Jahrzehnten seines Wirkens chronologisch sowie nach Disziplinen geordnet nach. Zu sehen sind unter anderem Zeichnungen, Modelle, Fotografien und Filme. Mit „Tutto Ponti“ soll auch in Frankreich das Bewusstsein für die Bedeutung Gio Pontis für die Architektur- und Designgeschichte gestärkt werden.

- Primarily, Gio Ponti (1891–1979) left his mark on modern architecture in Italy, but he was also involved in international projects. His work with colours, surfaces, and fine structures ranged from the design of buildings to interior design and product and furniture design, earning him the moniker of “archi-designer” in the exhibition’s title. By co-founding the magazine Domus and teaching at the Politecnico di Milano, he ensured that his ideas reached a wide audience. This exhibition chronologically follows the six decades of his work, and is also organised according to discipline. Amongst the exhibits on show are drawings, models, photographs, and films. “Tutto Ponti” is also intended to raise awareness in France for the importance of Gio Ponti’s standing in architectural and design history.

## Messen, Festivals und Veranstaltungen / Fairs, Festivals, and Events

### Berlin Design Week

Berlin (DE)  
20 – 27 Sep 2018  
berlindesignweek.com

Das gesamte Stadtgebiet ist Schauplatz der Berlin Design Week, die sich sowohl an professionelle Designer und Architekten, Start-ups und die Technologieszene sowie Institutionen und Unternehmen richtet, als auch an Konsumenten und die breite, designinteressierte Öffentlichkeit. Vor allem Neuheiten, innovative Ansätze und experimentelle Auseinandersetzungen

stehen im Zentrum von Ausstellungen, Vorträgen, Workshops und vielen weiteren Veranstaltungen. Unter anderem mit der Open Studio Night am 27. September 2018, bei der lokale Designbüros einen Einblick in ihre Arbeit gewähren, soll das Profil der Hauptstadt als kreativer Hub geschärft werden. Das Festival State of Design Berlin bietet sowohl etablierten als auch aufstrebenden Gestaltern eine Plattform, um sich und ihre Produkte zu präsentieren, während ein umfangreiches Rahmenprogramm nach der Zukunft des Designs fragt.

- The entire city is the setting for Berlin Design Week, which is aimed at everyone from professional designers and architects, start-ups and the technology scene to institutions and companies, as well as consumers and the general public interested in design. Exhibitions, lectures, workshops, and many other events focus primarily on innovations, new approaches, and experimental discussions. Among other things, the intention of the Open Studio Night on 27 September 2018, at which local design studios will provide an insight into their work, is to sharpen the profile of this capital city as a creative hub. The festival State of Design Berlin offers both established and up-and-coming designers a platform to present themselves and their products, while an extensive supporting programme discusses the future of design.

### 4th Istanbul Design Biennial

Istanbul (TR)  
22 Sep – 4 Nov 2018  
aschoolofschools.iksv.org



Seit ihrer Gründung im Jahr 2012 verfolgt die Istanbul Design Biennial das Ziel, die Kreativindustrie und die akademische Welt zusammenzubringen, um Dialoge, neue Ideen, Lösungsansätze und Kooperationen zu initiieren. 2018 lautet das Motto der von Jan Boelen, Nadine Botha und Vera Sacchetti kuratierten vierten Ausgabe „A School of Schools“. Über den Zeitraum von sechs Wochen wird an sechs Standorten im Stadtgebiet jeweils eine „Schule“ verortet, die Design auf eine spezifische Weise betrachtet und vermittelt. Dazu zählt zum Beispiel die Currents School, die sich mit der Verbreitung, Hierarchisierung und Vernetzung von Informationen und Themen befasst, die Earth School, bei der Aspekte wie Natur, das Verhältnis des Menschen zu seinem Heimatplaneten und die Evolution im Mittelpunkt

stehen, oder die Unmaking School, die Kreativität, Innovation und Zukunftsszenarien betrachtet.

- Since its foundation in 2012, the Istanbul Design Biennial has pursued the aim of bringing the creative industries and the academic world together to initiate dialogues, new ideas, solutions, and collaborations. For 2018, the theme of the fourth edition curated by Jan Boelen, Nadine Botha, and Vera Sacchetti is “A School of Schools”. Over a period of six weeks, one “school” each will be located at six locations in the city, and these will view and communicate design in different ways. These include, for example, the Currents School, dealing with the dissemination, hierarchy, and networking of information and topics; the Earth School, focusing on aspects such as nature, the relationship of mankind with its home planet and evolution; and the Unmaking School, looking at creativity, innovation, and future scenarios.

### Vienna Design Week

Vienna (AT)  
28 Sep – 7 Oct 2018  
viennadesignweek.at



Die Vienna Design Week verfolgt das Ziel, ein breites Publikum für die Gestaltungsszene in Wien zu begeistern und dabei inhaltlichen Anspruch und Tiefgang beizubehalten. Design wird dabei nicht als rein ästhetisches Mittel, sondern als wichtiger Teil des alltäglichen Lebens begriffen. Aus den vergangenen Jahren bekannte Formate werden auch 2018 wieder zum Programm gehören: die Passionswege, bei denen österreichische Gestalter und Wiener Produktionsbetriebe frei von kommerziellen Vorgaben zusammenarbeiten und experimentieren können, ein als Fokusbezirk besonders hervorgehobenes Viertel (in diesem Jahr Neubau) oder Debüt, eine Plattform für jeweils zwei ausgewählte Universitäten und ihre Designstudierenden. Wie bereits 2011 wurde als Gastland Polen ausgewählt. Unter anderem widmet sich die Ausstellung „The ABCs of Polish Design“ den vergangenen 100 Jahren Designgeschichte dieses Landes.

- The Vienna Design Week aims to inspire the broad public with the design scene in this city, while maintaining a high standard of content and depth.

# THE MUSHROOM OF HOPE

Mae-ling Lokko: the roots of justice



CASE Upcycling Pavilion made from coconut  
Photo: Sarah Reynolds

New schools of thought are redefining ecology beyond isolated biological systems to include everything from labour conditions and monocultures to research methodologies. The implications go further than the environment to impact what we eat, how we work, how we build and what constitutes justice. Architectural scientist Mae-ling Lokko researches and teaches upcycling agrowaste and biopolymer materials into building material technologies at Rensselaer Polytechnic Institute in New York. Science is only half the story however, as DAMN° discovers while discussing the work of the Prototype Collective in Ghana and using mushrooms to redress the entire lifespan of her Liverpool Biennial installation.

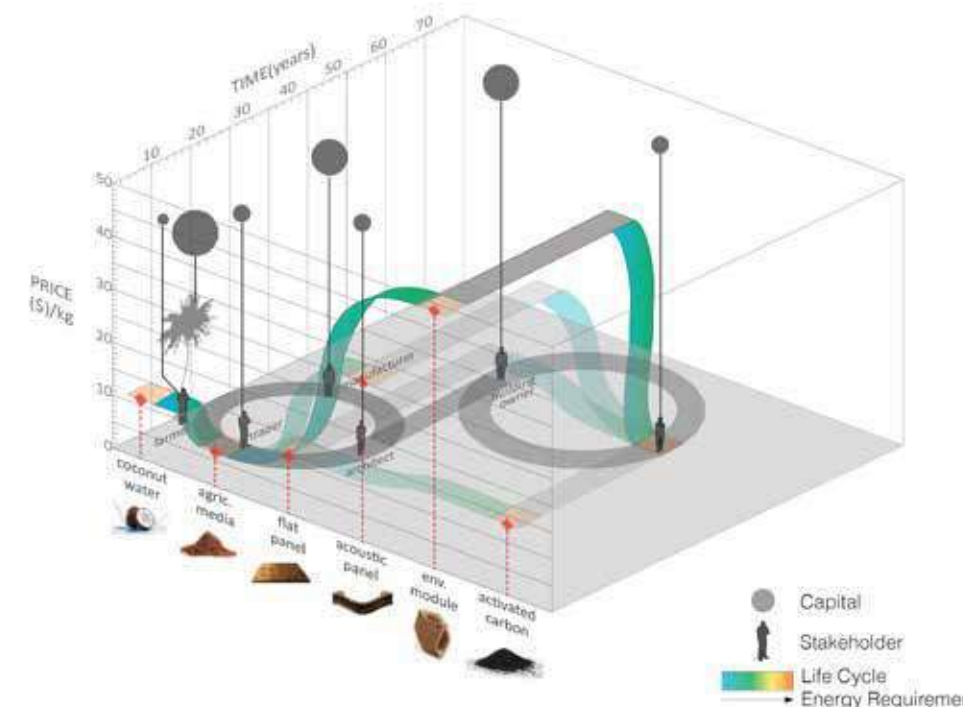
TEXT NADINE BOTHA

**DAMN°:** You seem to have lived all over the world, and describe yourself as part-Filipino part-Ghanaian. Do you feel that this makes you see more than people who have only been in one culture?

**Mae-ling Lokko:** I think to a large extent being from two cultures that never really accepted me as authentically part of theirs, has always meant that I've been an outsider. I think from a young age, my parents helped me appreciate that perspective and that there are good sides to it... More often than not, whether it's in a new country, context, or discipline, my first instinct is always to find common ground. It's a thread that runs through my work with agricultural by-products - you know, you take a corn and a coconut husk and you think they're so different, but actually when you break them down they're all made of the same things!

**DAMN°:** That approach is really demonstrated in the first Prototype Collective project, which brought together numerous Ghanaian start-ups for a 24-hour public build by almost 250 artisans, craftsmen, metalworkers and woodworkers using only materials found in the Accra city park where it took place. How did this exploration and demonstration of alternative building technologies and large-scale collaboration evolve into Prototype 1.0, which specifically zooms in on the Ghanaian kitchen?

**ML:** Our collaboration is very fluid, so the kitchen wasn't necessarily by the same set of characters and research methods. For Prototype 1.0 we used the ANO Institute for Contemporary Arts' mobile museum kiosk



Generative Framework for Upcycling, 2016  
© Mae-ling Lokko

as a research vehicle to study different types of kitchen and food practices throughout the different regions of Ghana. We looked at the rise of the single-family household in Ghana, collective living in the traditional courtyard houses, and how cooking or kitchen practices change as Ghanaians migrate to another context, among other things. One of the striking observations is the height of the furniture. In the courtyard setting, you're very much sitting at a stool level. It's really low, and it lends itself to a very different social dynamic and more physical labour-intensive food preparation. The single-family household has very different furniture and table height, with the food preparation becoming more mechanical.



AMBIS Coconut Module, 2016  
Photo: Tanner Whitney



Prototype 0, Accra, 2017

**DAMN°:** Do you see your work relating to the book that everyone seems to be reading at the moment, Anna Tsing's *The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins*?

**ML:** Oh my god, yes! [laughs] I have to say, that book is a book of our time. The ideas behind it are so powerful, because she doesn't necessarily talk about a return to the past, or a sort of angry reaction to how we're living today. It's about asking us to start reconceiving how we see other elements within our ecology, and looking for examples of how our ecology has managed to survive despite capitalist destruction. Tsing brings a completely different perspective on all the elements in this world that seem quite hopeless.

The ultimate goal is to build an actual kitchen at ANO in Accra. First though, we are doing a mock-up at the Istanbul Design Biennial, which acts as both a platform for people to react and discuss, and an opportunity for us to prototype different elements. Agricultural waste is very context-specific, and in Istanbul we use coffee waste to feed mycelium that will grow the prototype kitchen form. In Ghana, rather than coffee, there's a whole range of materials we could work with, but it is also specific to the mycelium strain we use and different climatic conditions.

**DAMN°:** Are her themes like large-scale collaboration, new funding models for precarious times, context-specific ecologies, and cultural authenticity and exchange, also what you mean when you describe your work as being about generative justice?

**ML:** Actually, more and more I'm moving to the phrase generative citizenship! It is really taking a wider perspective on the world's ecology to understand what has been alienated in terms of value, and how value can be restored through circulation.



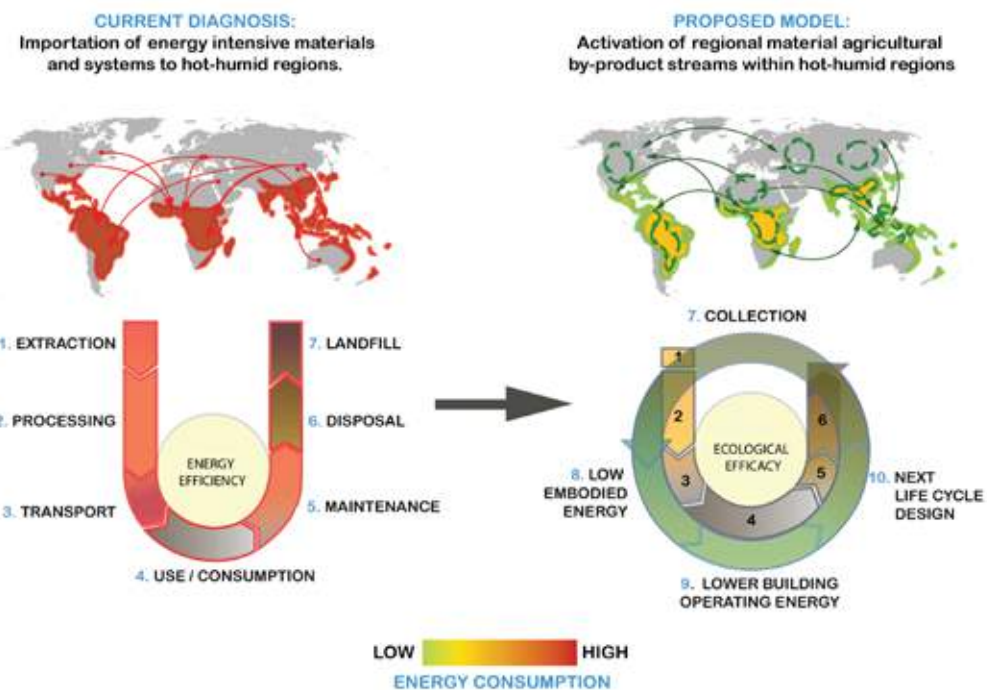
Hack the Root, Liverpool Biennial, 2018  
Photo: Mae-ling Lokko

**ML:** That was always my hope, that the entire lifecycle of the project be in and of itself about generative justice. The actual growing was important – who gets to see what and who gets to claim participation. It also extends looking at the entire lifecycle of the exhibition the same way we claim to be talking about the lifecycle of the material, so that those both embody these principles of generative justice or citizenship. All the panels that were grown are going to be used in the same community food hub in Liverpool that partnered with us on growing them. Some of it will be milled into compost and fertilisers for their plants. The rest will form an exterior art installation.

Alienated may take the form of poor labour conditions, soil that has been overworked without returning nutrients and so on. The way I see what I'm doing with upcycling is creating value. Consider any type of agricultural product, of which we only eat one part. I don't think we sufficiently characterise the value of the other parts and use it for its maximum potential. For instance, using the coconut husk for mats or brooms is good, but it doesn't fully recognise how sophisticated these materials are. They can hold heat and water and filter out the very harmful things in our air. Knowing that, and knowing the scale at which we're producing this resource, which is renewable every year, why wouldn't we put it to a more advanced use? In doing so, we get value. This may result in a form of financial incentive, the value of which can then be distributed to people who've been participating in that system. It's important that the people who participate with this upcycling initiative are integral, so that they actually reap some of the value. It's quite a different proposition to centralised factory production where capital is accumulated by a corporation. That, for me, is what is generative about this: it's bottom-up, it's distributed to a large extent, and involves a much larger circulation of value or capital within that framework.



Crembil Lokko Rotch Studio, 2016  
Photo: Gustavo Crembil



**DAMN°:** Grown, nurtured and installed by students, school children and community groups from Liverpool, is your Hack The Root mycelium pavilion at the Liverpool Biennial a demonstration of this generative justice?

Liverpool Biennial, Beautiful world where are you?, various locations, Liverpool, until 28 October, biennial.com

4th Istanbul Design Biennial, A School of Schools, various locations, Istanbul, 22 September – 4 November, aschoolofschoools.iksv.org

# THE PLANET AS AN EXTENDED STOMACH

Margarida Mendes on digestion



'I see the planet as an extended stomach,' Portuguese curator Margarida Mendes (b.1985) says, referring to the current worrying state of the Earth due to human abuse. Mendes co-curates the Digestion School at urban think tank Studio-X in Istanbul: a temporary school on the metabolism of digestion at the 4th Istanbul Design Biennial, which runs until the beginning of November.

TEXT

VEERLE DEVOS



Margarida Mendes among Ana Manso's paintings

This autumn's edition of the Istanbul Design Biennial offers a variety of learning scenarios in six of the city's significant cultural institutions. For the occasion they've been transformed into experimental teaching spaces, testing different educational strategies and exploring how they can impact the future of design. Led by the overall theme A School of Schools, the biennial's ambition is to generate new ways of thinking about education in the age of artificial intelligence and omnipresent technology.

Margarida Mendes is co-curating the Digestion School, which focuses on food and customs, and much more. 'Just as the stomach and viscera are extensions of our brain and nervous system, so too is the planet filled with organisms that metabolise its

ecosystems,' Mendes says. In the Digestion School, Mendes and her colleagues bring together 'patterns of consumption, metabolic systems and cultural rituals to consider education and lifelong learning.' Basically it's all about cooking and debating, organised in a series of workshops that cover a broad-band of subjects, from immunity, food distribution and edible clay, to space bacteria, the oral history of food and slime moulds.

In daily life, Mendes is also a researcher exploring the overlap between cybernetics, philosophy, science and experimental film. She investigates, among others areas, the dynamic transformations of the environment and its impact on societal structures and cultural production. As a curator she joined the team of the 11th Gwangju Biennale

Physarum polycephalum, or the 'many-headed slime moulds' ingested as a form of artificial intelligence in Jenna Sutela's performance Many-Headed Reading, 2016  
Photo: Mikko Gaestel

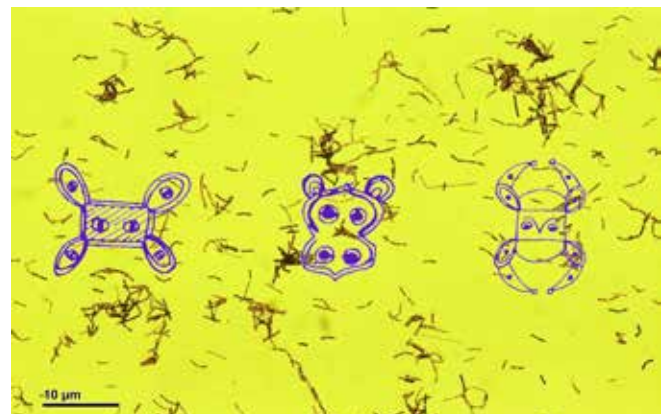


Video still from Lifepatch, Indonesia

in 2016, and developed the pilot programme of *escuelita*, an informal school at Centro de Arte Dos de Mayo (CA2M) in Madrid. For the Digestion School in Istanbul Mendes selected 13 artists to participate in the associated exhibition, chosen from her discipline-hopping professional network that is the result of her diverse activities in curatorship, activism and research. With these wide-reaching tentacles, the Digestion School sharpens our appetite with projects by the likes of Jenna Sutela from Finland, who works with *Physarum polycephalum*, a single-celled slime mould (that is nevertheless called ‘many-headed’ in Latin). *Bakudapan* (which can be translated as ‘eating snacks while meeting’), a food study group from Indonesia is another remarkable contribution. It believes ‘food can be an instrument to speak about broader issues, such as politics, society, gender, economy, philosophy, art, and culture’, and one example is its focus on how the molecular constitution of food has changed as we update our cooking utensils –for instance, stone mortars that are increasingly being replaced by electrical ones. The Digestion School also shows a collection of 200 ‘ecological provocative’ banners by Dutch activist Peter Zin. Meanwhile participants can enjoy meals made by chefs from Ghana, prepared in a pavilion of mushrooms. It may be clear: the Digestion School is going quite wild when it comes to learning around the table.



Banners from Peter Zin, Portugal



Feeds' workshop on fermentation and A.I. by Carlos Monleón, Spain

4th Istanbul Design Biennial: A School of Schools, various locations, Istanbul, 22 September – 4 November, [aschoolofschools.iksv.org](http://aschoolofschools.iksv.org)

# FIBREPUNKING THE PAST

116

Stitching Worlds' tactual tales

TEXT NADINE BOTHA

This summer saw the launch of *Stitching Worlds: Exploring Textiles and Electronics*, a book that is the culmination of a four-year research project led by Ebru Kurbak. One of its central themes is to ask us to imagine electronic objects emerging from techniques such as knitting, weaving, crochet and embroidery. Ahead of a survey of her work at the Istanbul Design Biennial, she talks to DAMN° about how making these imaginaries quite real redesigns history to reveal that gender divisions and industrial advances weave only partial patterns.





How to Fillet a Swordfish, 2015-2016  
Infrequently Asked Questions  
Photo: kollektiv fischka/kramar

When Ebru Kurbak moved to Austria from Turkey in 2006, she was struck by a peculiar sense of 'falling behind'. She had taken a position as a lecturer at the University of Art and Industrial Design Linz, after teaching at Istanbul Bilgi University for over five years, and it was not a matter of intellectual or professional proficiency. 'I didn't know how to cope with snow, for example,' she says. 'You're socially excluded when you don't know how to ski. These kinds of very basic things were my daily problems.' The process of acclimatizing to a new country initiated a process of reflection: 'I realised how much the Turkish culture influences the way I behave, do things, and I really appreciated this otherness that I faced as something to realise, something like a mirror that reflects on

things that you don't question.' Almost 10 years later these reflections on otherness, along with sharing experiences and anecdotes with other migrants, became the impetus for her Infrequently Asked Questions (iFAQs) work. Instead of leaving the learning and catching up to the cultural newcomer, the work highlights some of the skills and knowledge that might be overlooked by a complacent dominant culture.

'The biggest threat to the limits of what we can imagine is our assumptions. Those opinions, biases, and expectations of which we are unaware or do not question. These could have been shaped by our experiences, beliefs, culture, family, and ultimately, society at large,' writes Kurbak in the book of *Stitching Worlds*, a four year-long critical research project that she ran at the University of Applied Arts Vienna, funded by the Austrian Science Fund. Looking into the historical role of textiles in the emergence of electronic technology, it considers how our devices and accelerationist culture might be different if it weren't for the artificial gender division between the domains of what has been deemed 'women's work' and 'industrial advances'. As befitting such a revisionist project, the results have not been presented in an academic format, but rather in a collaborative exhibition, workshops, and a series of events that challenge our contemporary appreciation of textiles and textile techniques as simply decorative.

We tend to perceive the history of technological developments 'as a series of causes(s) and effect(s), often as a linear progression...' Kurbak explains in the book. What *Stitching Worlds* proposes is to not only apply speculative design thinking on the future, but also on rereading our history books. To illustrate the point, over Skype Kurbak highlights that string 'is actually the first ever technology in a way, before pottery...' And this also reflects the way the project is deeply influenced by the research and writings of archaeologist and linguist Elizabeth Wayland Barber, who argues that the String Revolution is just as important as the Bronze, Stone or Metal Ages, but has been overlooked because textiles are perishable and have not survived thousands of



Yarn Recorder, 2018  
So Kanno, Ebru Kurbak  
Photo: Elodie Grethen  
© Stitching Worlds

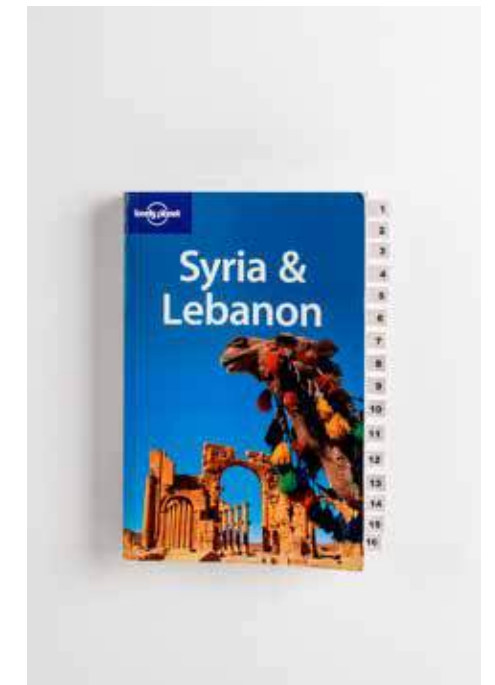
years. 'Out of one dimension, you develop three-dimensional objects, which is a very sophisticated way of making,' Kurbak goes on. Moreover, 'the spindle is the first rotating thing', giving rise to wheels, gears and all other rotating things that eventually facilitated the Industrial Revolution.

The works in the research project include *Crafted Logic*, in collaboration with *Stitching Worlds*' key researcher Irene Posch, which presents crocheted electromechanical switches that are the result of experiential research done with traditional Turkish craftswomen in rural Anatolia. The *Yarn Recorder*, a collaboration with Japanese media artist So Kanno, is an interactive spindle of bobbins and stainless steel thread that can record and playback sound. And the *piece de resistance*, also in collaboration with Posch and many consultants and assistants, *The Embroidered Computer* comprises 369 gold-embroidered electromechanical switches that together function as an 8-bit computer comparable to the massive mainframe computers of the 1950s.

None of these, or the other works in *Stitching Worlds*, are presented as creating solutions to technological accelerationism or propose advances in electronic textiles. Instead they ask us to imagine a different reality and question the present as an unchallengeable given. The genius, as with all Kurbak's work, is that it uses something so familiar and everyday that we might have started not to see it, and injects a subtle intervention that opens up a world of questions. This impetus dates back at least to her range of 'spatial couture', which was made just after the advent of the



The Embroidered Computer, 2018  
Ebru Kurbak, Irene Posch  
Photo: Elodie Grethen  
© Stitching Worlds



Lonely Planet, 2016-2018  
Photo: kollektiv fischka/kramar





The Knitcoin Edition, 2018  
Photo: Elodie Grethen  
© Stitching Worlds



Talknam Hat, 2008  
Ebru Kurbak, Ricardo O'Nascimento



Tuneable Touch, 2011

iPhone and sought to highlight how our personal space was becoming real estate for commercial and government interests. An earmuff became a Wi-Fi locator, a feathered hat a personal screen that automatically responds to electromagnetic waves in the surroundings, and a pair of magnet-fitted gloves gave wearers the possibility of detecting the electronic aura of devices.

Kurbak looks 'at things in their complexity, as gradients and not as boxes or categories.' And for her, these subtle interventions always work two ways: iFAQs is as much about migrant as dominant cultures; *Stitching Worlds* as much about domestic craft and gender as electronic technology and neutrality; and the spatial couture as much about personal space and fashion items, as digital networks and control. Implicit in all of these works is Kurbak's urge to surface the political dimensions of design, an impulse she has

acted on since her student days. Even in her revisions of the Lonely Planet guides to Syria and Lebanon, her light touch avoids creating spectacle of this sensitive situation.

'I try to make the smallest change possible in a system to show how disproportionately effective that change could be and how simply it could all be different,' she concurs. After all, it was not a grand design that led us to the present, but multiple small and simple decisions that we all could have made differently.

STITCHINGWORLDS.NET  
EBRUKURBAK.NET

Stitching Worlds is available to order from Revolver Publishing, revolver-publishing.com The book features contributions by Onur Akmehtmet, Ekmel Ertan, Lars Hallnaes, Tincuta Heinzl, Mili John Tharakan, So Kanno, Ebru Kurbak, Mark Miodownik, Matthias Mold, Jussi Parikka, Hannah Perner-Wilson, Irene Posch, Fiona Raby, Mika Satomi, Martin Schneider and Rebecca Stewart.

**1 Victor Papanek: The Politics of Design**

**From 29 September to 3 March**

The designer, author and design activist Victor J Papanek (1923–1998) will have his first retrospective at the Vitra Design Museum this autumn. Papanek has anticipated an understanding of design as a tool for political change and social good that is more relevant today than ever. His seminal 1971 book, *Design for the Real World*, became a manifesto of design activism and remains one of the most widely read books on design published. The exhibition examines Papanek's preoccupation with the socially excluded and those living outside of the Western world, as well as his attention to ecology, bionics, sustainability and anti-consumerism. *Vitra Design Museum, Weil am Rhein, Germany*

**2 The Politics of Design: Act 1**

**Until 2 December**

Meanwhile, at Z33 this exhibition is about participation and political engagement in current design practices. As one of the curators, I'm interested in asking how participation in the political sphere today takes shape at different levels such as body, community and city. In collaboration with local institutions, the 20 works in the exhibition will be presented to enter debate on public space and the politics of design. This 'first act' is the first step in a longer trajectory that aims to start new collaborations in a local, regional and international context, and will result in a 'final act' in 2020: The Politics of Design Festival.

*Z33 House for Contemporary Art, Hasselt, Belgium*

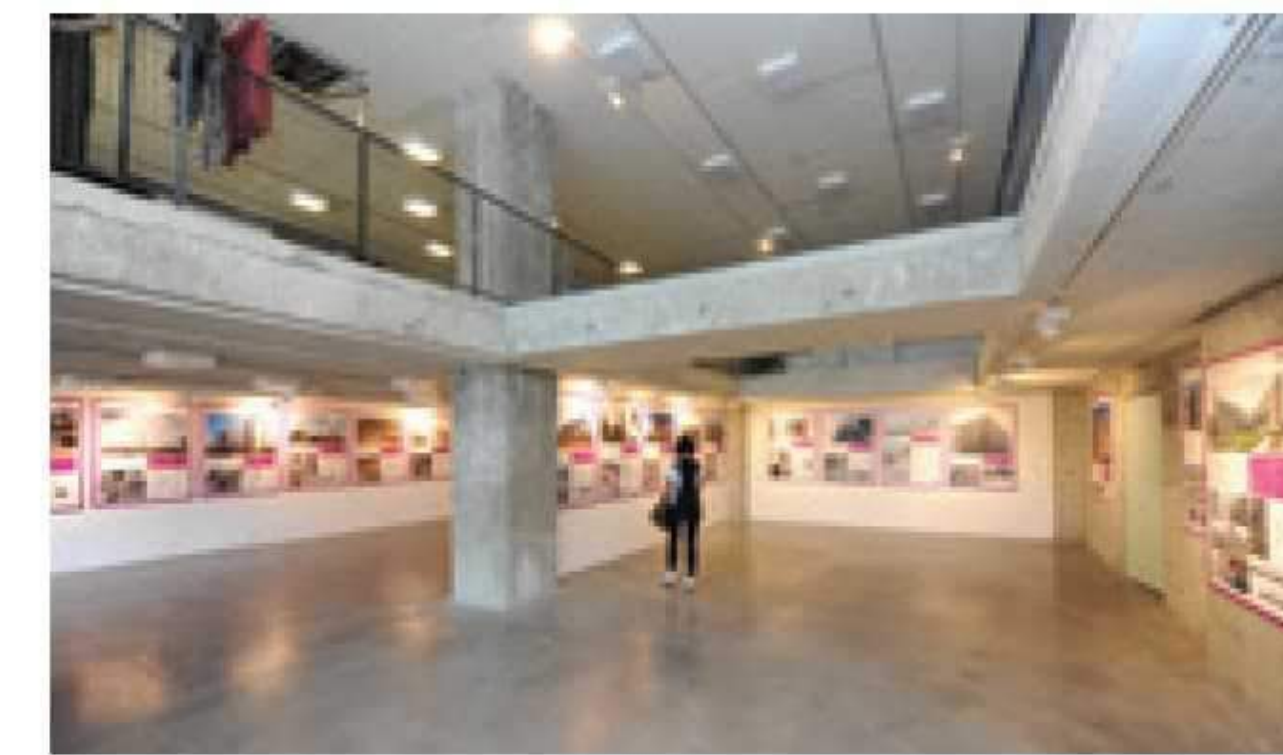


**3 The Future Starts Here**

**Until 4 November**

This exciting exhibition looks ahead to the near future, investigating the role of design in shaping the future of the world. Will companion robots soon mean that our homes will be run by artificial intelligence? Can design slow, or stop altogether, climate change? Will our roads soon be populated by driverless cars? The exhibition focuses on 100 projects that are at the forefront of innovative design practice and explores how they are shaping our everyday lived experience by changing forever the way we interact with each other, political systems and our natural and built environment. *V&A Museum, London, UK*

PORTRAIT - VEERLE FRISSEN 2 - KRISTOF VRANCKEN 3 - ALE CO. LTD 5 - KOSMOS ARCHITECTS



**4 4th Istanbul Design Biennial – A School of Schools**

**From 22 September to 4 November**

Ninety-nine years after the Bauhaus, the world is a very different place — yet design education has mostly remained the same. And today the design field and its practitioners find themselves navigating new constraints and challenges regarding relevance, adaptability, accessibility and finances. Organised by the Istanbul Foundation for Culture and Arts (IKSV), the 4th Istanbul Design Biennial — a biennial about design as learning, and learning as design — seeks to create new spaces of exception where design can learn from itself through the exchange of knowledge. I am looking forward to witnessing how the biennial, with more than 100 participants, will create new knowledge, search for alternatives to implemented systems and shed light on how we want to live and relate to one another. *Various venues, Beyoğlu, Istanbul, Turkey*

**5 Housing the Human**

**Ongoing**

Developed as a one-year programme with several highlights in five countries, *Housing the Human* is a collaborative, interdisciplinary project involving leading European institutions and organisations — including Z33 and IKSV — that revolves around the question of what it might mean to house the human — today and in the future.

*Housing the Human* focuses on developing methods for practical futurology — a semantic paradox that the project seeks to address by producing prototypes that can be experienced and tested, and presented to the public throughout the year-long process of their development. Conceived as a catalyst for experimentation, the project brings together art, science and technological innovation. *Various locations, Italy, Germany, Denmark, Belgium, Turkey housingthehuman.com*



**6 Machines à Penser**

**Until 25 November**

Curated by Dieter Roelstraete, this exhibition explores correlations between conditions of

exile, escape and retreat, and physical or mental places that favour reflection, thought and intellectual production. It focuses on three major philosophers of the 20th century: Adorno, Heidegger and Wittgenstein. While the latter two shared a life-long need for isolation, spending long stretches of time immersed in nature in secluded locations, Adorno was forced into exile from Germany, and he ultimately settled in Los Angeles.

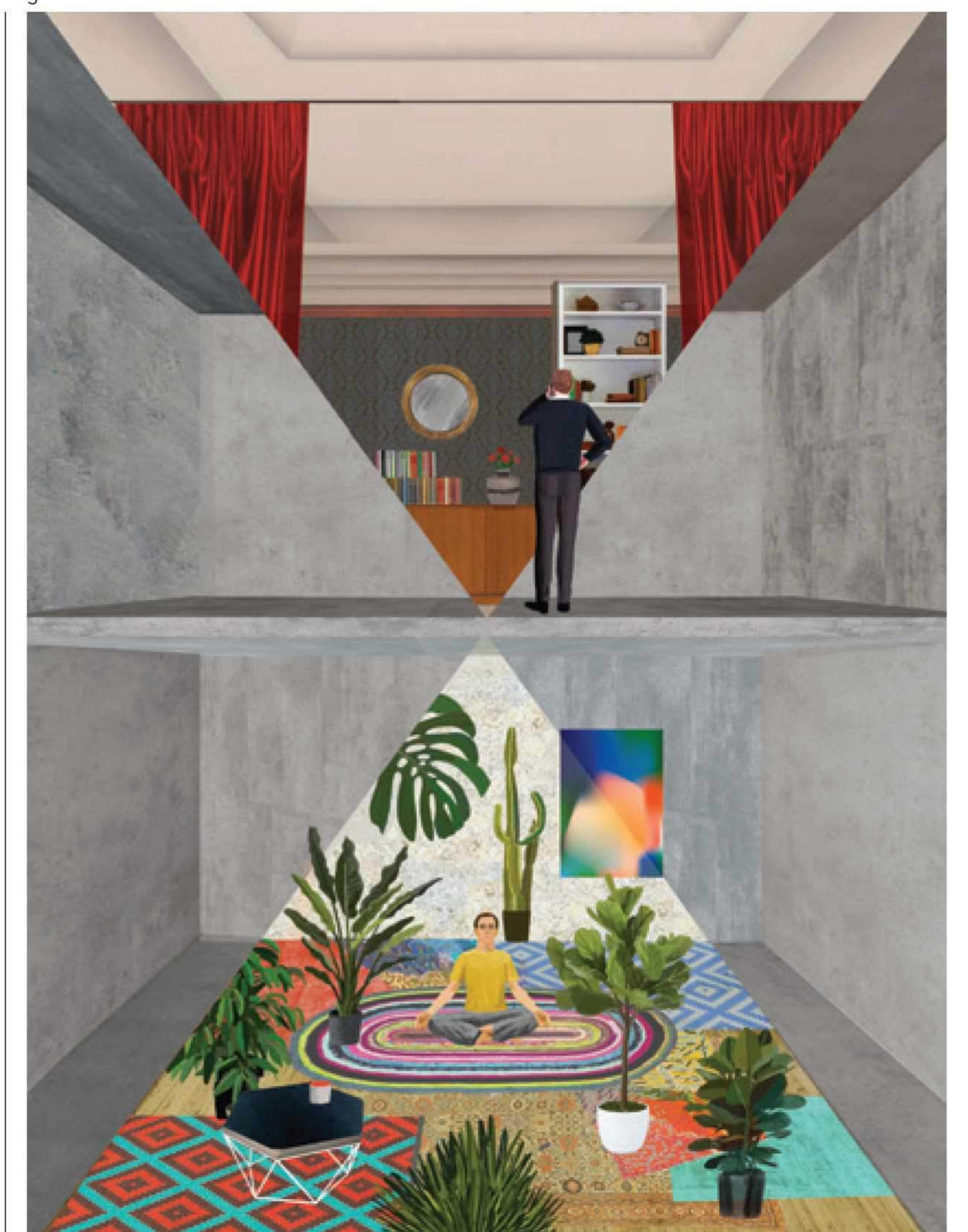
The exhibition is a fascinating immersion into the spaces of retreat where these men wrote some of their most influential work. Interspersing reproductions of the huts with lush photography and contemporary art pieces by the likes of Goshka Macuga and Leonor Antunes, the show interweaves art, architecture and philosophy, and is — much like the idea of the huts themselves — a fertile source of inspiration. *Fondazione Prada, Venice, Italy*

**DIARY**

Curated by **Jan Boelen**



Jan Boelen is artistic director of Z33 House for Contemporary Art in Hasselt, Belgium, and artistic director of Atelier Luma, an experimental laboratory for design in Arles, France. He also holds the position of head of the social design department at Design Academy Eindhoven in the Netherlands. Boelen also serves on various boards and committees including the advisory board of the new V&A Dundee museum in the UK and the Creative Industries Fund in the Netherlands. This year, he is the curator of the 4th Istanbul Design Biennial, titled *A School of Schools*



## “An Archive of Schools” at the fourth Istanbul Design Biennial

This year’s event curated by Jan Boelen will include a Domusweb presentation of case studies, theories, buildings and experimentations, all connected to design education.



AUTHOR: [Salvatore Peluso \(/en/authors/p/peluso-salvatore.html\)](/en/authors/p/peluso-salvatore.html) PUBLISHED: **28 August 2018**

LOCATION: **Istanbul**

“An Archive of Schools” is an editorial project by Domusweb for the fourth Istanbul Design Biennial. Conceived as a digital archive in perpetual motion, the project features historical articles from *Domus* magazine flanked by contemporary analyses to create a synergistically accumulating flux of knowledge (the archive) and its dissemination (schools). During the Biennial, an opportunity for debate will allow the Domusweb research to be discussed with international guests and the event's curators.



What is a school? A physical or virtual place where knowledge is produced or transmitted, where exchange and transition occur. It also consists of individuals who sometimes involuntarily participate in these processes by establishing a particular line of thought or a method of working. What is an archive? A set of documents, texts, pictures or objects that is periodically or constantly updated and organised according to precise criteria. An archive can be a physical or virtual place, a personal collection, a website or a magazine.

The 2018 Istanbul Design Biennial is titled “A School of Schools”. Under the curatorship of Jan Boelen, it is an attempt to redefine design learning. As an open platform, it explores and revisits a number of educational strategies connected to the role of design, knowledge and today's global connectivity. “An Archive of Schools” is Domusweb’s contribution to deepening the themes of this year's Biennial by creating a digital space that will continue to be active after the end of the event.

The Biennial itself is a considerable archive of practices. The curatorial decision to issue an open request for applications offered a way to accumulate ideas, projects and experiences instead of assertively and directly selecting the participants. The Biennial is a listening device to intercept the urgent issues of contemporary times, which it then structures into an articulate discourse. To speak with the German architect and theoretician Markus Miessen, “It would make sense to think of an archive not as something static, a container of knowledge so to speak, but a set of materials that would talk to one another and could constantly be reanimated and put into parallel conversations in order to produce new meaning and relationships. The material can be not only restaged, but put into a new form of social assembly that creates a new post-mortem dialogue of sorts.” (The Archive As a Productive Space Of Conflict, 2015)



**The Global School, workshop in Beijing, 2018. Photo Foukography**

A relevant chapter of “An Archive of Schools” is developed with students of the Stigmergy Family Studio led by the designer and researcher Martina Muzi at Design Academy Eindhoven as part of the master's degree course in Social Design. The studio analyses production-driven ecosystems around the world and the social systems behind them. This includes the visible and invisible infrastructure of products, materials,

ideas, information and technology. Muzi conceived this teaching experiment as a perennially changing archive. An initial set of references, texts and case studies was remodelled by students to imagine prototypes. Archived in a digital form that will be presented at the fourth Istanbul Design Biennial, these will form the material used for future instalments of the Stigmergy Family Studio.

“An Archive of Schools” is a way to continue learning about design, from the great masters of the past published in *Domus* magazine to the projects of contemporary designers displaying their experiments in Istanbul and the students who are enthusiastically imagining prototypes and processes for the future.

## 第4回イスタンブール・デザインビエンナーレ 「学校の学校」とは？



9月22日からトルコ、イスタンブールで第4回デザインビエンナーレが開催される。タイトルは「学校の学校」。デザイン誌「AXIS」195号9月1日発売号で世界のデザイン大学が特集されるなど、今注目を集めるデザイン教育というテーマにビエンナーレはどんな解を見出すのか？本展のキュレーター、ヤン・ボーレンが寄稿してくれた。

**デザインとデザイン教育の現状**

今日デザインは、お問い合わせのための記入用フォームか、権威か、はたまた代理店となってしまった。

地球や生命よりも巨大化し、人々の日常生活のあらゆる層に浸透している。デザインがこれだけ広く蔓延したのに、この分野はもはや胸をはって物事の解決策を提供できそうにない。事実よくある何にでも合うというようなグローバルなシステムのやり方は破綻をきたし始めている。

デザイン教育も同じだ。この分野とその実践者たちは、伝統的に、批判され磨きをかけられることに慣れているが、今ではデザイン教育そのものが、新しい制約の中で、自らが舵取りの方法を見つけ出し、適合性、順応性、アクセシビリティやファイナンスといった課題に挑戦している。



バウハウス、ブラックマウンテンカレッジ、グローバルツールズからシグマグループと、デザイン教育の先駆性は、常に、実験と新しい情報のための注目を集める場を供給してきた。

これらの先見性は、デザインの境界性を推し進め進化させただけでなく、一般的な教育や学習にも役に立ってきた。



つまりデザインに対する関心だけでなく、さまざまな新しい計画は、働き方、暮らし方の選択の可能性を試行し、私たちをお互いに結びつけてきたのである。

こうした一連の経験的リサーチを通して、現在、新しいデザインの兆候、意味、憶測が浮かびあがりつつある。

## テーマは「学校の学校」

バウハウスから99年、世界はまったく別の場所になった。しかしデザイン教育についてはほとんど何も変わっていない。そこで2018年イスタンブール・デザインビエンナーレは、「デザイン教育」をテーマとした。

タイトルは「学校の学校」。学習としてのデザインを考え、デザインを学ぶビエンナーレである。



イスタンブール文化芸術財団 (iKSV) による第4回イスタンブール・デザインビエンナーレ「学校の学校」は、歴史的な題材からヒントを得て、新しい異議申し立ての場を目指す。

そこでは知識の交換を通じて、デザインというものを学ぶことができる。従来からある教育をやり直すというよりは、このビエンナーレでは、歴史を通した一貫性のあるデザイン教育と整合性のある、特例の場をつくりだすことを目指している。

またビエンナーレのねらいとして実践的なデザイン界の領域を広げること、また、新しい社会のインタラクションや、私たちはどう生きたいのか、お互いにどう関係して生きたいのか、そしてイノベーションを推進するものとしてデザインをどう使っていきたいのかという疑問を投げかけている。



## 第4回イスタンブール・デザインビエンナーレ…

デザインに対する熟考の場として、ビエンナーレでは、デザインとデザイン教育の生産物と複製品を疑問視する機会を提供する。第4回イスタンブール・デザインビエンナーレでは、前時代からの遺産を構築し、自己改革のため、また教育やデザインのための過程を重視した稔りある生産的なプラットフォームとなるために、都市から、また都市を超えて研究、実験、学習を行う。

100以上もの参加者が一緒になって、ラディカルな多様性を持ちながら、実装されたシステムに変わる案を探し出

し、デザインの境界線を広げ、新しい知見をつくりあげて  
いこう。🌱

第4回イスタンブール・デザインビエンナーレは2018年  
9月22日（土）から開催される。詳細は[こちら](#)から。



**ヤン・ボーレン (Jan Boelen) / キ  
ュレーター**

1968年ベルギー、ヘンク生まれ。2001年  
からオランダ、デザインアカデミー・アイ  
ントホーフェンで教鞭をとる。2010年よ  
り同校ソーシャルデザイン修士過程学部  
長。英国V&Aミュージアムのアドバイザ  
リーボードのメンバー。ヨーロッパ各国の  
主要現代アート及びデザインイベントのキ  
ュレーターを務める。

## A School of schools, 4th Istanbul Desi...

Today, design has become a form of enquiry,  
power and agency. It has become vaster than the  
world and life itself, permeating all layers of  
everyday life. As design becomes pervasive, the  
discipline can no longer claim to offer solutions to  
everything. In fact, the one-size-fits-all approach of  
many universal global systems is showing its  
cracks. Similarly, design education – where the  
field and its practitioners have traditionally been  
reviewed and refined – now finds itself navigating  
new constraints and challenges regarding  
relevance, adaptability, accessibility and finances.

Alternative design education initiatives have consistently provided a brave space for experimentation and new knowledge, from the Bauhaus to Black Mountain College, and from Global Tools to the Sigma Group. These initiatives have not only helped to evolve, challenge and push the boundaries of design, but also of education and learning in general. Not only concerned with design, many of these experiments have also tested alternative ways of living, working, and connecting with each other and ourselves. Through this process-based experiential research, new manifestations, meanings, and implications of design have surfaced.

Ninety-nine years after the Bauhaus, the world is a very different place – and yet design education has mostly remained the same. Thus, in 2018, the Istanbul Design Biennial takes design education as its theme. Titled A School of Schools, this is a biennial about design as learning, and learning as design.

Organised by the Istanbul Foundation for Culture and Arts (İKSVA), the 4th Istanbul Design Biennial, A School of Schools, takes inspiration from these historical examples, and seeks to create new spaces of exception where design can learn from itself through the exchange of knowledge. Rather than replacing or refining education, the biennial seeks to create the kinds of spaces of exception that have been a consistent aspect of these

alternative design education initiatives throughout history. The biennial also aims to open up the scope of the pragmatic design world, questioning new social interactions, how we want to live and relate to one another, and how to use design to drive innovation.

As a space for critical reflection on design, the biennial offers an opportunity to question the very production and replication of design and its education. In 2018, the 4th Istanbul Design Biennial builds on the legacy of previous editions, in order to reinvent itself and become a productive process-orientated platform for education and design to research, experiment and learn in and from the city and beyond. Together, more than 100 participants will create new knowledge, search for alternatives to implemented systems, and with radical diversity, push the boundaries of the design discipline.

## Disegno x Istanbul Design Biennial 2018



9 August 2018

Disegno is happy to announce that it is a media partner for the fourth installation of the Istanbul Design Biennial: A School of Schools.

The biennial is taking place from 22 September to 4 November 2018, and is curated by Jan Boelen, with associate curator Vera Sacchetti and assistant curator Nadine Botha.

For six weeks, six of Istanbul's cultural institutions will be hosting six displays, or "schools," each critically examining different topics relating to contemporary design and experimenting with different educational strategies to reflect on the role of design.

Amongst the confirmed works on display as part of the biennale is Atelier Luma's Algae Lab project. Housed in the non-profit art centre Arter, dubbed the Earth School for the duration of the biennial, Algae Lab explores the possibilities of using algae as a substitute for plastic.

At the Scales School, housed in the Pera Museum, Judith Seng will research the "relational social interaction involved in finding a common value".

The Currents School, hosted in the Yapı Kredi Culture Centre, will include *Control Syntax: A History*, an exhibition and audio-visual education installation focused on concepts of control.

The Istanbul Design Biennial is organised by the Istanbul Foundation for Culture and Arts.

**Source**

[aschoolofschools.iksv.org](http://aschoolofschools.iksv.org) (<http://aschoolofschools.iksv.org>)

# ANDREW JONES AUCTIONS

AUCTIONEERS & APPRAISERS

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Established in 1996

United Kingdom

Monday, September 10, 2018

## Participants announced for the 4th Istanbul Design Biennial



Over the course of six weeks, the 4th Istanbul Design Biennial will inhabit six of the city's most iconic cultural institutions.

November 2018.

Organised by the Istanbul Foundation for Culture and Arts (İKSVA) and sponsored by Vitra, the biennial will bring together old and new knowledge, academic and amateur, professional and personal, engaging multigenerational, transdisciplinary practitioners from Turkey and abroad.

### Six weeks, six venues, six schools

Over the course of six weeks, the 4th Istanbul Design Biennial will inhabit six of the city's most iconic cultural institutions, which will play host to the biennial's many schools, exploring the multiple dimensions of design as learning.

At Akbank Sanat, the Unmaking School emphasizes the irrepressible human instinct to be creative as a pedagogical dynamo that drives innovation in production, redefines the future of work, and reframes our engagement with our cities.

At Yapı Kredi Culture Centre, the Currents School explores flows, networks, distribution, and hierarchies of information and subjects, both digital and analogue, abstract and embodied, to critically examine new technology and systems.

At Pera Museum, the Scales School investigates the fluidity of taxonomies, quantifications, and institutionalised norms, standards and values to highlight biases and assumptions in our social, economic and intellectual agreements.

At Arter, the Earth School asks what is natural, what is disaster, and what is evolution when the planet and human are forced to renegotiate their pedagogical relationship.

At SALT Galata, the Time School travels from hyper-speed and acceleration into the expansiveness

of deep time, learning about contested pasts and speculative futures from paradoxical durational perspectives and the objects that dictate them.

At Studio-X Istanbul, the Digestion School learns from metabolic systems, patterns of consumption, cultural rituals, and food infrastructure to consider how circular education and lifelong learning manifest.

#### Participants

Biennial participants include [A]Istanbul (Ersin Altın, Amy Hoover, Burçak Özlüdü, Augustus Wendell) (Turkey/United States); AATB (Switzerland/France); Âbâke (France/United Kingdom); Bakudapan (Indonesia); Kerim Bayer (Turkey); Cihad Caner (Turkey/Netherlands); Ali Murat Cengiz (Turkey/Netherlands); Taeyoon Choi (United States/Korea); Commonplace Studio (Netherlands); Jesse Howard (United States/Netherlands) and Tim Knapen (Belgium); Danilo Correale (Italy/United States); Amandine David (France); Teis De Greve (Belgium); Derya İrkdaş Doğu (Turkey); Eat Art Collective (Netherlands); Ecole Mondiale (Belgium); FABB (Turkey); Studio Folder (Italy); Avşar Gürpınar and Cansu Cürgen (Turkey); Mark Henning (Netherlands/South Africa); Nur Horsanlı (Turkey/Finland); IIs Huygens (Belgium); Navine G. Khan-Dossos (United Kingdom/Greece); Roosje Klap (Netherlands); Land+Civilization Compositions (Turkey/Netherlands); Pedro Neves Marques (Portugal/United States); Margarida Nunes da Silva Mendes (Portugal); Alexandra Midal (France); Carlos Monleón (Spain/United Kingdom); Gökhan Mura (Turkey); Martina Muzi (Italy); Nelly Ben Hayoun Studios (France); New South (France); Camilo Oliveira (Brazil/Italy); ONAGÖRE (Okay Karadayılar & Ali Taptık) (Turkey); Thomas Pausz (France/Iceland); Ana Peñalba (Spain); Juliette Pepin (France); Charlotte Maeva Perret (United Kingdom); Radioee.net (Argentina/United Kingdom/Netherlands); Emelie Røndahl (Sweden); Helga Schmid (Germany); Judith Seng (Germany/Sweden); SO? (Turkey); Studio Legrand Jäger (United Kingdom/Germany); Studio Makkink & Bey (Netherlands); SulSolSai (Netherlands/South Africa/Brazil); Jenna Sutela (Finland/Germany); Jennifer Teets and Lorenzo Cirrincione (United States/France); Unfold (Belgium); Ottonie Von Roeder (Germany); Henriëtte Waal and Studio Klarenbeek & Dros (Netherlands); Mark Wasjuta (United States); Lukas Wegwerth (Germany); Pınar Yoldaş (Turkey/United States); and Peter Zin (Netherlands/Portugal).



## Istanbul Design Biennial: A School of Schools



7 August 2018

**The fourth edition of the Istanbul Design Biennial, titled *A School of Schools*, will take place between 22 September and 4 November 2018 in six prestigious cultural venues located around a vibrant part of town, Beyoğlu. The British Council, as one of the contributing institutions, is once again enabling the realisation of the biennial.**

Each venue of *A School of Schools* will present a separate theme, questioning conventional methods in design education while manifesting as a school itself; *Earth School* at Arter, *Time School* at SALT Galata, *Currents School* at Yapı Kredi Culture Centre, *Unmaking School* at Akbank Sanat, *Scales School* at Pera Museum, and *Digestion School* at Studio-X Istanbul.

### Participants from the UK

Participants from the UK will delve into various topics, exploring multiple methods, spaces, and identities. Äbäke, a design studio based in London, will be present with *Fugu Okulu* (Fugu School), focusing on the eponymic infamous fish. Navine G. Khan-Dossos will question how disasters may help us communicate through drawn murals in her *The School of Earthquake Diplomacy*. Award-winning director and experience designer Dr. Nelly Ben Hayoun will manifest *I am (not) a Monster*, while the works of multi-media creative studio Studio Legrand Jäger titled *Le Confident* and *Facial Yoga Class* will also be a part of the biennial.

### About the 4th Istanbul Design Biennial

Organised by the Istanbul Foundation for Culture and Arts (İKSÜ), the biennial will bring together old and new knowledge, academic and amateur, professional and personal, engaging multigenerational, transdisciplinary practitioners from Turkey and abroad.

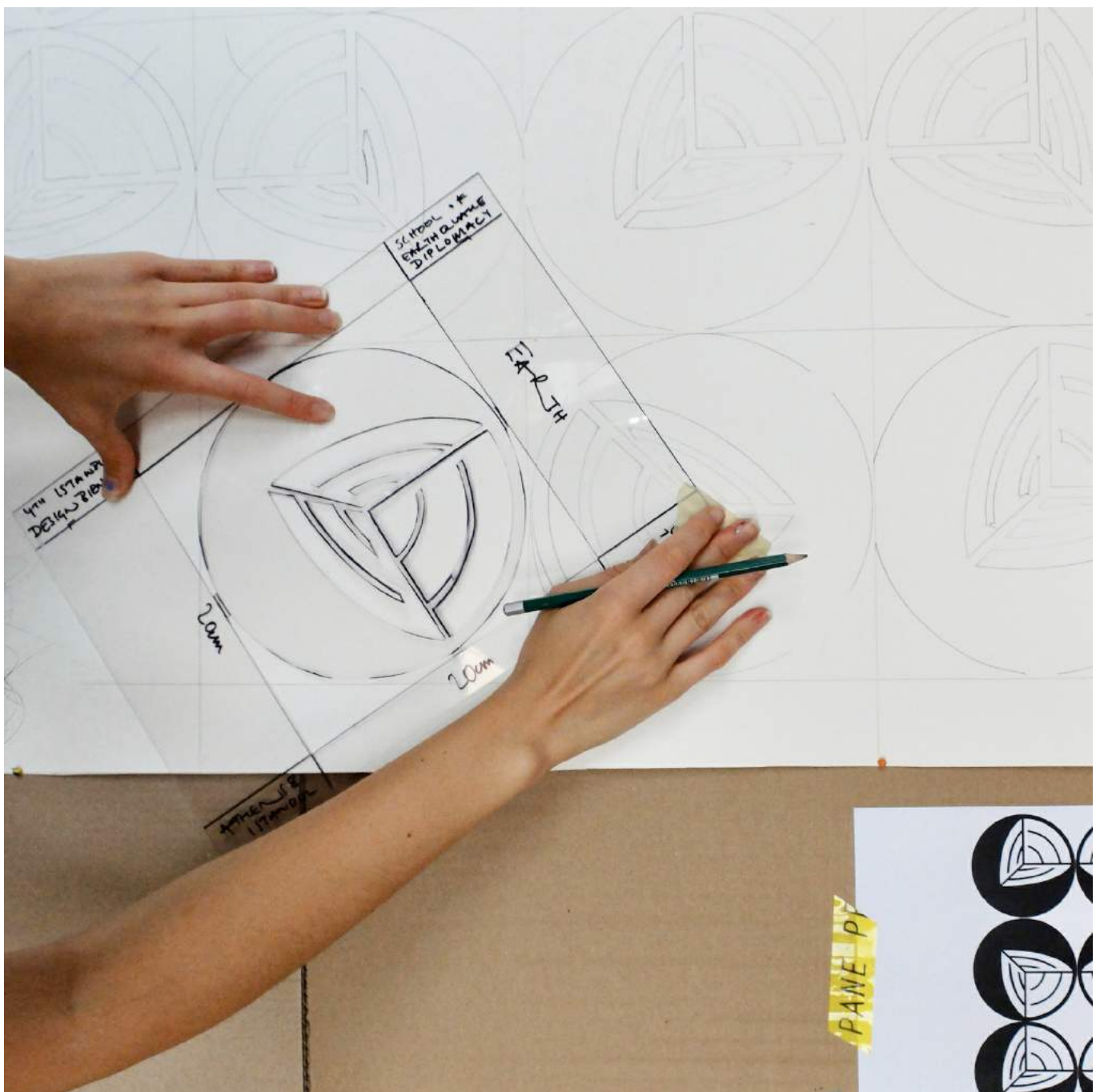
The opening programme, *A School of Schools: Orientation*, will be held from 20 to 21 September 2018, seeing

practitioners, educators and thinkers from Turkey and abroad converge in a biennial conceived as a public space for dialogue, provocation and production. Together, they will test and revise a variety of educational strategies to reflect on the role of design, knowledge, and global connectedness in contemporary Istanbul and beyond. All are invited to take part, and join in the creation of spaces of exception.

**For further information, please visit the [website of the biennial](#).**

# DAMN° 69

## 4TH ISTANBUL DESIGN BIENNIAL



School of Earthquake Diplomacy / Deprem Diplomasisi Okulu, Navine G. Khan-Dosses

From September 22, 2018 until November 4, 2018

Organised by the Istanbul Foundation for Culture and Arts (İKSV), the 4th Istanbul Design Biennial will be held from 22 September - 4 November 2018. Titled **A School of Schools**, and curated by Jan Boelen with Nadine Botha and Vera Sacchetti, the Biennial will take place over six weeks in six iconic locations across Istanbul. Each location will host a school exploring a different dimension of design as learning: the **Unmaking School**, the **Currents School**, the **Scales School**, the **Earth School**, the **Time School** and the **Digestion School**.

The biennial will interrogate design as learning and learning as design, providing a platform for the criticism of contemporary design education and reflecting on the role of design, knowledge and global connectedness in contemporary Istanbul and beyond.

The core exhibition of the 4th Istanbul Design Biennial will be activated at six different venues, all influential cultural institutions: Akbank Sanat, Yapı Kredi Kültür Sanat, Arter, Pera Museum, SALT Galata and Studio-X Istanbul. These are located across one of the most vibrant and diverse neighbourhoods in Istanbul, Beyoğlu. The venues form a 3.5 km walking route through the city, connected by one of the main pedestrian shopping arteries in the area – İstiklal Caddesi – and embracing the multigenerational and interdisciplinary learning environments that exist within the historical, social and cultural context of the district's urban fabric.

[aschoolofschools.iksv.org](http://aschoolofschools.iksv.org)



Image courtesy of Design Shanghai.

## AGENDA

# All the Design Events Happening This September

September's arrival brings with it a packed calendar of exciting happenings in the design world

TEXT BY [LAURA ITZKOWITZ](#)

Posted August 3, 2018

After summer's relatively slow pace, the design world kicks back up into high gear in September with a wealth of exciting events around the globe. In particular, London and Paris will each host a number of major events, including the London Design Biennial and the famed *Maison&Objet*. It doesn't stop there—cities from Detroit to Shanghai are also getting in on the action.



A scene from Feria Hábitat in 2017.

Image courtesy of Feria Hábitat.

### Detroit's Month of Design

**When:** Sept. 1–30

**Where:** Detroit

**Website:** [www.designcore.org](http://www.designcore.org)

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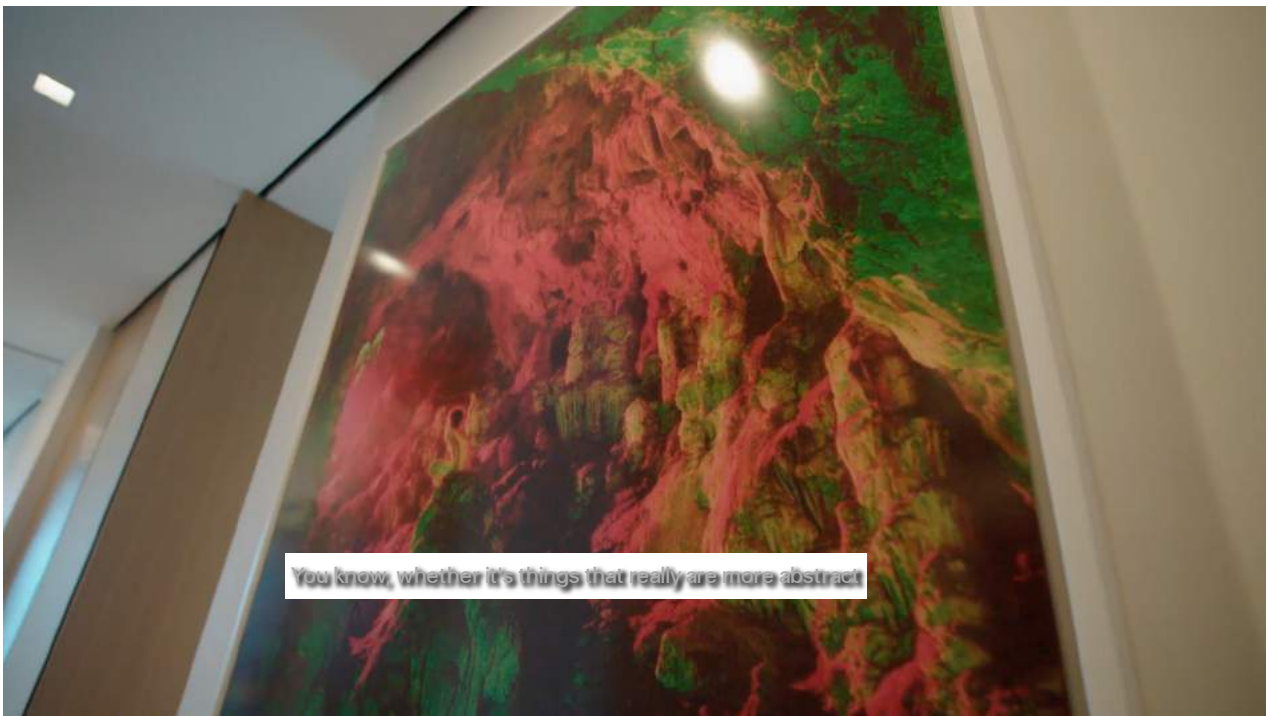
Formerly known as the Detroit Design Festival, this month-long celebration of all things design brings together the city's educational institutions, emerging studios, and established companies to show off their latest work. The project is organized by Design Core Detroit, which was behind the city's bid to become the first UNESCO City of Design in the U.S.

### London Design Biennial

**When:** Sept. 4–23

**Where:** Somerset House, London

**Website:** [www.londondesignbiennale.com](http://www.londondesignbiennale.com)



The London Design Biennial returns this year with the theme Emotional States, which aims to explore the ways design influences our emotions. The biennial will take over Somerset House with interactive installations, art, and design solutions by participants from 40 countries, cities, and territories.

**Art Basel Cities: Buenos Aires**

**When:** Sept. 6–12

**Where:** Buenos Aires, Argentina **Website:** [www.artbasel.com](http://www.artbasel.com)

Art Basel is launching its Cities initiative with Buenos Aires as its first partner. The Argentine capital will host a citywide week of programming curated by Artistic Director Cecilia Alemani, who curated the High Line in New York City and the Italian Pavilion at the 2017 Venice Biennale. Highlights include a "cemetery for the living" installation by Italian provocateur Maurizio Cattelan, a sculptural installation along Río de la Plata by Argentine artist Eduardo Basualdo, and a series of talks.



Knoll's setup in Saint-Germain during Paris Design Week.

Photo by Julien Crégut. Image courtesy of Paris Design Week.

## Paris Design Week

**When:** Sept. 6–15

**Where:** Paris

**Website:** [www.maison-objet.com](http://www.maison-objet.com)

Concurrent with the renowned Maison&Objet fair, Paris Design Week brings together 250 participants showcasing new releases, hosting late-night openings, and engaging in debates. Participants range from showrooms and boutiques such as Deyrolle and Fortuny, to institutions like the Picasso Museum. As part of the festivities, the Rado Star Prize will be awarded to an emerging designer.

## Helsinki Design Week

**When:** Sept. 6–16

**Where:** Helsinki

**Website:** [www.helsinkidesignweek.com](http://www.helsinkidesignweek.com)

The self-proclaimed “largest design event in the Nordics” will host more than 200 events relating to this year’s theme, Trust. Popular events from past editions will return, including open studios, an Architecture Day seminar, and Design Diplomacy discussions at ambassadors’ residences. There will also be a Design Market, product launches, exhibitions, and parties all over the city.



The design market at Helsinki Design Week.

Image courtesy of Helsinki Design Week.



### Brooklyn Clay Tour

**When:** Sept. 7–9

**Where:** Brooklyn **Website:** [www.brooklynclaytour.com](http://www.brooklynclaytour.com)

New York's [\*celebration of ceramics\*](#) is back for its second year this fall, with exhibitions, events, and talks spotlighting various clay artists throughout Brooklyn. Expect to see the work of Virginia Sin, Monty J, and more at such varied locales as Pioneer Works, Cooler Gallery, and The Primary Essentials.

### Bienal de São Paulo

**When:** Sept. 7–Dec. 9

**Where:** Ciccillo Matarazzo Pavilion, Ibirapuera Park, São Paulo

**Website:** [www.bienal.org](http://www.bienal.org)

As the world's second-oldest art biennial (second only to Venice), the 33rd São Paulo Bienal is one of Latin America's most important art fairs. This year's edition will feature seven group shows and twelve individual projects by Latin American artists. The fair will take place in an iconic building designed by Oscar Niemeyer.

### Maison&Objet

**When:** Sept. 7–11

**Where:** Paris

**Website:** [www.maison-objet.com](http://www.maison-objet.com)

The French capital's semiannual trade show returns with 3,000 brands, including 600 new exhibitors. This year the fair honors Belgian designer Ramy Fischler, founder of RF Studio, with its prestigious Designer of the Year Award.

### Furniture China

**When:** Sept. 11–14

**Where:** Shanghai

**Website:** [www.furniture-china.cn](http://www.furniture-china.cn)

One of Asia's leading trade fairs, Furniture China draws 120,000 attendees and 2,175 suppliers from 155 countries and regions. It's a behemoth of a fair, spread out over 300,000 square meters of exhibition space at the Shanghai New International Expo Center.

### London Design Festival

**When:** Sept. 15–23

**Where:** London

**Website:** [www.londondesignfestival.com](http://www.londondesignfestival.com)

The V&A is the main partner for the London Design Festival, which unrolls over 11 districts stretching from Shoreditch to Mayfair. Now in its 16th edition, the festival will bring a range of installations and exhibits to the museum as well as daily tours, workshops from Global Design Forum, and other events. Sadiq Kahn, Mayor of London, has called it "a fantastic event which brings together designers from across the globe and demonstrates the capital's position as a powerhouse for creative industries."

### Renzo Piano: The Art of Making Buildings

**When:** Sept. 15, 2018–Jan. 20, 2019

**Where:** The Royal Academy of Arts, London

**Website:** [www.royalacademy.org.uk](http://www.royalacademy.org.uk)

London's Royal Academy of Arts pays homage to Pritzker Prize-winning architect Renzo Piano with the city's first major exhibition of his work in 30 years. Curated in collaboration with Piano himself, the exhibit will feature rarely seen drawings, photography, models, full-scale maquettes, and a new film.

### Feria Hábitat Valencia

**When:** Sept. 18–21

**Where:** Valencia, Spain

**Website:** [www.feriahabitatvalencia.com](http://www.feriahabitatvalencia.com)

Promoting the *Made in Spain* ethos, Feria Hábitat Valencia gathers many of Spain's most established and emerging furniture designers. As part of the fair, Salón Nude will act as a platform for work by emerging designers focused on new materials and functionalities for everyday living.

### Design China Beijing

**When:** Sept. 20–23

**Where:** Beijing

**Website:** [www.designshanghai.com](http://www.designshanghai.com)

An offshoot of Design Shanghai, the inaugural edition of *Design China Beijing* will be the anchor event for Beijing Design Week. Ranging from local design firms to international brands like Kartell and Interface, the 80 participants will present at the National Agricultural Exhibition Center, drawing visitors to this architecturally rich metropolis.

### Istanbul Design Biennial

**When:** Sept. 22–Nov. 4

**Where:** Istanbul

**Website:** [www.aschoolofschools.iksv.org](http://www.aschoolofschools.iksv.org)

Organized by the nonprofit Istanbul Foundation for Culture and Arts (IKSV), the Istanbul Design Biennial aims to explore a wide range of fields within design. Titled "A School of Schools," this year's theme is design as learning and learning as design. Belgian curator Jan Boelen is responsible for the programming, which aims to reframe educational models like the academy, the laboratory, the studio, and the museum to create something new.

### Design Matters

**When:** Sept. 26–27

**Where:** Copenhagen

**Website:** [www.designmatters.io](http://www.designmatters.io)

This two-day festival in Copenhagen focuses on digital design, with speakers from major brands like Amazon, Netflix, and Shopify slated to give talks. There are three themes this year: Design for Change, Immersive Worlds & Mixed Realities, and Be a Design Rebel!

## **Expo Chicago**

**When:** Sept. 27–30

**Where:** Navy Pier, Chicago

**Website:** [www.expochicago.com](http://www.expochicago.com)

Chicago's historic Navy Pier will host the most global edition of this annual art fair to date, with participants hailing from 27 countries and 63 cities. Presented in partnership with the Terra Foundation for American Art and Art Design Chicago, a symposium titled "Present Histories: Art & Design in Chicago" will engage artists, curators, and professionals in a series of talks.

## **Vienna Design Week**

**When:** Sept. 29–Oct. 7

**Where:** Vienna

**Website:** [www.viennadesignweek.at](http://www.viennadesignweek.at)

Austria's largest design festival comprises a wide range of exhibitions, talks, and parties spread out in various venues in the city. Participants will explore both practical and experimental approaches to design as it manifests itself in a variety of genres, including graphics, products, furniture, industry, and social design.

# TRENDING

POWER GRID

Design nodes that have raised the bar to redefine the bonds of form and function

TEXT: TINA THAKRAR

## Global design biennales worth visiting Urban design and art forums that propagate exchange of news and views



Installation view of Case Design

### VENICE ARCHITECTURE BIENNALE

Dates: 26 May – 25 November 2018

Unarguably the largest and most-visited design biennale in the world, the Venice Architecture Biennale is the coming together of the best of the architecture, design and art worlds. A visit to the exhibition is more like an adventure; an experiential playground that can transform your understanding of design and its impact. The highlights of the show every year are the national pavilions, which are more like interesting nuggets of every country's architecture. The ongoing edition is based on the theme of Freespace, which looks at the complex spatial nature of architecture.



ANDREA AVEZZU

Installation view of Diller Scofidio + Renfro



Installation view of BIG - Bjarke Ingels



Installation view of Matharoo Associates

FRANCESCO GALLI



The Anthropophagic Body and the City



Guinea Pigs: A Minor History of Engineered Man

### ISTANBUL DESIGN BIENNALE

Dates: 22 September – 4 November 2018

Now in its fourth year, the Istanbul Design Biennale is a celebration of the art and history of Turkey, and of neighbouring countries. The biennale has taken place every two years since its inception in 2012. The 2018 edition will be held over a six-week period at six different schools in the city. Practitioners, educators and thinkers from Turkey and abroad will meet at the exhibition for dialogue, provocation and production of educational strategies and their role in design, knowledge and global connectedness.



SAHIR UGUR EREN X3

City of 7 Billion

## LONDON DESIGN BIENNALE

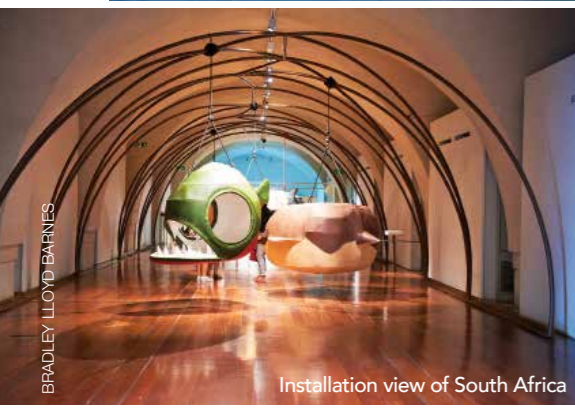
Dates: 4 September – 23 September 2018

The London Design Biennale is one of the youngest in the world today, with its first edition being held in 2016. Sculptures, installations, pop-ups, and performances are a dominant feature at this event, which looks to the future while paying homage to the past. The theme of the 2018 biennale is Emotional States, and will see an interrogation of how design affects every aspect of people's lives, especially their emotions and experiences.



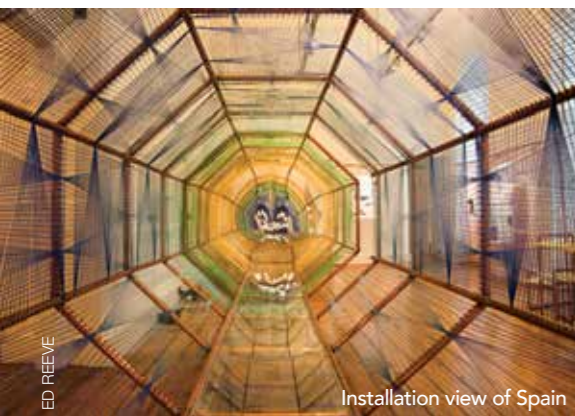
ED REEVE

Installation view of Netherlands



BRADLEY LLOYD BARNES

Installation view of South Africa



ED REEVE

Installation view of Spain



VIPUL SANGO

Installation view of India Design Forum



TOM HARRIS X3

Installation view of Ania Jaworska:  
Entrance Installation

## CHICAGO ARCHITECTURE BIENNALE

Dates: 19 September 2019 – 5 January 2020

The largest architecture and design exhibition in North America, the Chicago Architecture Biennale is relatively new; it was inceptioned in 2015. Through architectural projects, spatial experiments, full-scale installations, programming and open discussions, the exhibition aims to point out how our living experiences can be transformed with creativity and innovation in design. Now in its third edition, the theme of the 2019 Biennale will be announced in a few weeks' time.



Installation view of  
6a architects: Returning



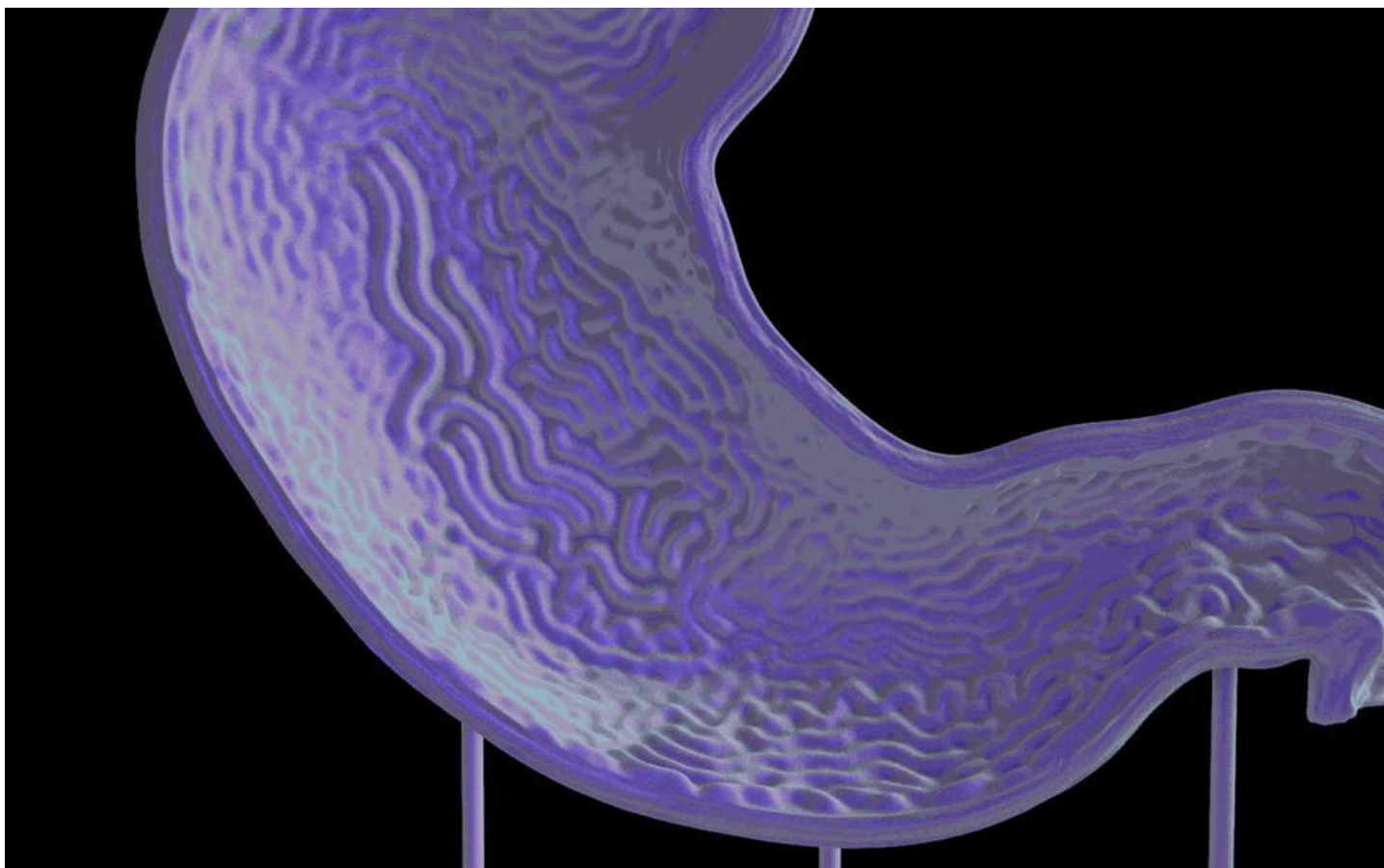
Installation view of Paul Andersen  
and Paul Preissner: Five Rooms

## SCHOOL OF SCHOOLS

## What to expect at the 2018 Istanbul Design Biennial

By MATT SHAW • July 30, 2018

Design International



Digestion School by Offshore Studio. (Offshore Studio)

The [4<sup>th</sup> Istanbul Design Biennial](#) will open on September 22 and will seek to generate new ways of thinking about education in the age of artificial intelligence and ubiquitous technology. The six part Biennial will be themed “A School of Schools” and will be curated by [Jan Boelen](#) with Nadine Botha and Vera Sacchetti. The speculation on the possibilities of learning in the 21<sup>st</sup> century comes at a time of profound and rapid change in the ways we disseminate and receive information. The show is organized by the [Istanbul](#) Foundation for Culture and Arts (İKSV) and sponsored by [Vitra](#) and will run from September 22 to November 4. *AN* sat down with Boelen to discuss the upcoming opening and what we can expect.



Jan Boelen, Curator of the 2018 Istanbul Design Biennial

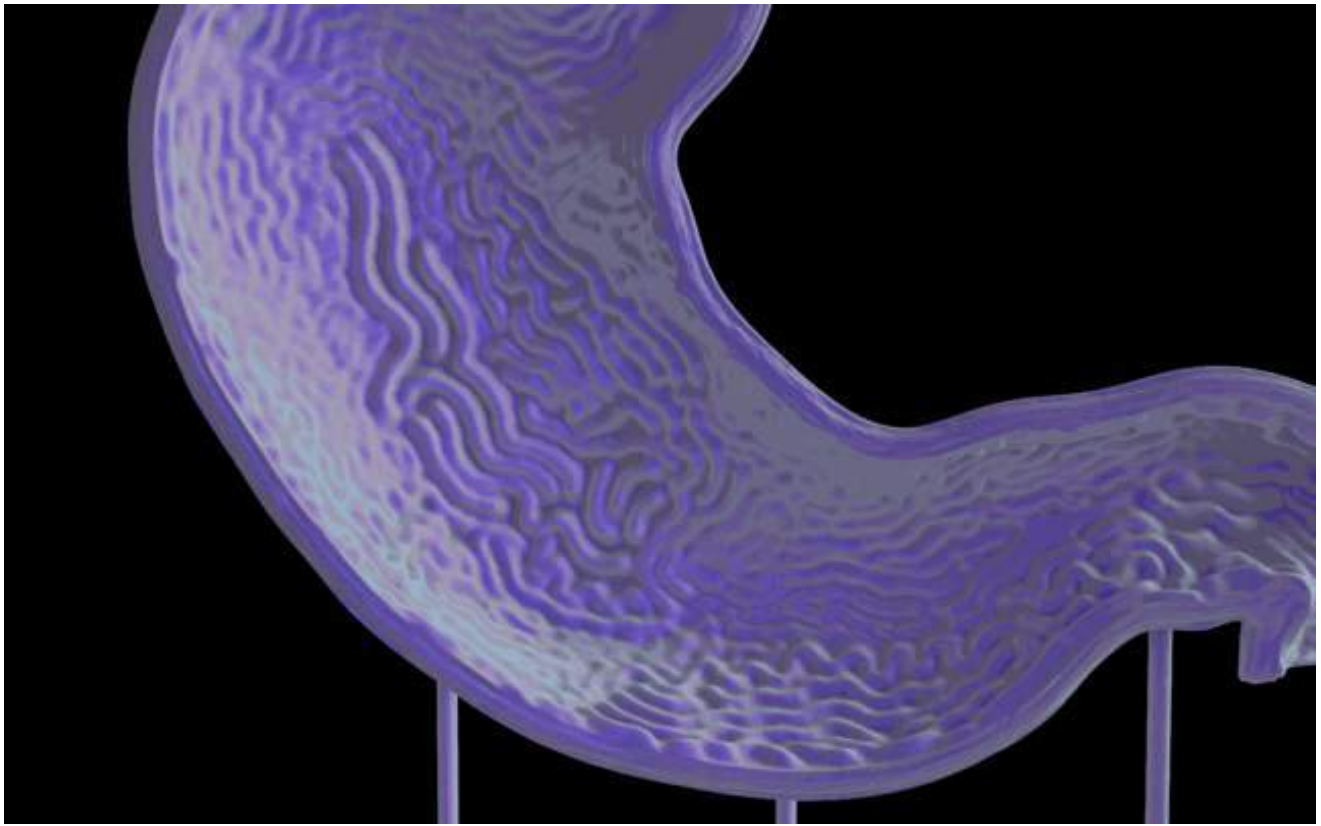
***The Architect's Newspaper.*** How is the Biennial shaping up? What are the latest developments?

**Jan Boelen:** The 50 participants will be grouped into six categories. Each venue will have a zone for each theme. In addition, there will also be a public program, which is very important because the exhibition is not just the exhibition, but also the production and pedagogy.

**What are some of the physical outcomes of the open call?**

The open call has produced a diverse selection of ideas, proposals, and concepts from many disciplines that want to rethink design education. We are all framed by traditional systems of education, so we are trying to uneducate ourselves and start over. This is difficult, but we are using the Biennial as a space of exception, a place to experiment and try new things.

The studio or practice is a place of learning, and the traditional architecture and design education is also a place where learning happens. However, these places have fixed outcomes, so we are investigating an idea that maybe a Biennial can come up with new models. It is a freespace for experimentation and coming up with alternatives. Furthermore, the Istanbul Design Biennial is a cultural event, rather than a hybrid format like some other events. For us—as well as the Istanbul Art Biennial—producing culture is part of the mission. Innovation can happen here and new ideas can be tested here.



Digestion School by Offshore Studio (Courtesy Offshore Studio)

### **Who do you see as the audience for this?**

This has been one of the challenges of the last few months. We had a huge amount of applications, and we were overwhelmed by over 700 applications. It shows that there is an interest in the brief, and it came from people close and far, and from people in and out of academia.

We had to ask, “Why do we need a change?”

Obviously, the world is changing and therefore design is changing. There is an expanded field of design: It can be speculative, critical, or relational. There are also pragmatic solutions such as objects and outcomes. But too often, it is more of the same solutions that created the problems that we have today. I am not only critiquing it, but I think we really need it. By critiquing, by speculating, by building new relationships, we can rethink the design field itself.

Hopefully, we can have this discussion with the professional field.

### **What details can you give about the exhibition?**

We are building the exhibition that way now. It has several layers and ways to enter. We want to have two, three, four immersive installations that are related to the body. You don't need to use your brain, but the experience is a conveyor of knowledge. This is why we want to make an exhibition and not just a book or a class. This way we can access a larger audience.



The second part is that in each place, there will be a Wunderkammer, a “cabinet of curiosities” or a place of learning. It is a place to show off the knowledge that you have and share it with your visitors. It will be a kaleidoscopic place where design projects, etc. will show the theme.

There will be places of learning, like classrooms that we will adapt depending on the content. We will use the exhibition as a place for learning.

### **What is specific to Turkey here? Anything?**

We want to make this international, not just about Turkey. Design can make alternatives. We want to make sure we say that there can be multiple voices, not just one.

I did a research trip to Turkey before I made the proposal for the School of Schools. It became clear to me that thinking about education was important for Turkey, especially new platforms and alternatives that the Biennial offers. I want to create a shared space for people to connect and share information and knowledge.

### **What is the advantage of the Biennial as a site of dissemination?**

The content may not be so different, but the content will be presented staged differently. The biennial will become a school. The arts institutions are becoming research centers. The reformation of these things is a challenge.

My comment and critique of the design biennial is that it is too often a cut and paste of the art biennial model. In a way, this is good, because it approaches design from a cultural lens, but it also disregards that design and contemporary art are fundamentally different things with different codes and processes.

—

The list of participants was announced recently:

[AI]stanbul (TR/US)

AATB (CH/FR)

Åbäke (FR/UK)

Bakudapan (ID)

Kerim Bayer (TR)

Cihad Caner (TR/NL)

Ali Murat Cengiz (TR/NL)

Taeyoon Choi (US/KR)

Commonplace Studio (NL)

Jesse Howard (US/NL)

Tim Knapen (BE)

Danilo Correale (IT, US)

Amandine David (FR)  
Teis De Greve (BE)  
Derya Irkdaş Doğu (TR)  
Eat Art Collective (NL)  
Ecole Mondiale (BE)  
FABB (TR)  
Studio Folder (IT)  
Avşar Gürpınar and Cansu Cürgen (TR)  
Mark Henning (NL/ZA)  
Nur Horsanalı (TR/FI)  
Ils Huygens (BE)  
Navine G. Khan-Dossos (UK/GR)  
Roosje Klap (NL)  
Land+Civilization Compositions (TR/NL)  
Pedro Neves Marques (PT/US)  
Margarida Nunes da Silva Mendes (PT)  
Alexandra Midal (FR)  
Carlos Monleón (ES/UK)  
Gökhan Mura (TR)  
Martina Muzi (IT)  
Nelly Ben Hayoun Studios (FR)  
New South (FR)  
Camilo Oliveira (BR/IT)  
Thomas Pausz (FR/IS)  
Ana Peñalba (ES)  
Juliette Pepin (FR)  
Charlotte Maeva Perret (UK)  
Radioee.net (AR/USA/NL)  
Emelie Rödahl (SE)  
Helga Schmid (DE)  
Judith Seng (DE/SE)  
SO? (TR)  
Studio Legrand Jäger (UK/DE)  
Studio Makkink & Bey (NL)  
SulSolSal (NL/ZA/BR)  
Jenna Sutela (FI/DE)  
Ali Taptık and Okay Karadayılar (TR)  
Jennifer Teets and Lorenzo Cirrincione (US/FR)  
Unfold (BE)  
Ottonie Von Roeder (DE)  
Henriëtte Waal and Studio Klarenbeek & Dros (NL)  
Mark Wasiuta (US)  
Lukas Wegwerth (DE)

Pınar Yoldaş (TR/US)

Peter Zin (NL/PT)

ABOUT THE AUTHOR

Matt Shaw

Senior Editor, Architect's Newspaper

design academy eindhoven   Istanbul   Jan Boelen

# What's in Store at the Upcoming Istanbul Design Biennial?

BY BLOUIN ARTINFO | JULY 26, 2018

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Jan Boelen, Curator, Istanbul Design Biennial 2018

(© Veerle Frissen, Courtesy: Istanbul Foundation for Culture and Arts (İKSVA))

Istanbul Design Biennial is all set to return with its fourth edition from September 22 to November 4, 2018. Organized by the Istanbul Foundation for Culture and Arts (İKSVA), and curated by Jan Boelen, this edition's core exhibition "A School of Schools" will be taking place across six venues — Akbank Sanat, Yapı Kredi Kultur Sanat, Arter, Pera Museum, SALT Galata, and Studio-X Istanbul.

"A School of Schools" will manifest as a multi-platform biennial that uses, tests, and revises a variety of educational strategies to reflect on the role of design, knowledge, and global connectedness in contemporary Istanbul and beyond. The biennial will stretch both the space and time of the traditional

design event, manifesting as a flexible year-long program within which to respond to global acceleration, generating alternative methodologies, outputs and forms of design and education,” stated the event’s press release.

The eight themes that “A School of Schools” will focus on have been announced. “Measures and Maps” will look at the role of the seen and unseen spatial information in learning, and how design can connect and disconnect us from our surroundings. “Time and Attention” will investigate time’s significance in knowledge making and information absorption, and how these impact the value of time and learning. “Mediterranean and Migration” will take into account criticism of diversity and multiculturalism: How can we reconnect and relearn from each other? “Disasters and Earthquakes” will study initiatives to review and archive knowledge for posterity, birthing new identities, communities, and ways of living under the auspices of disaster. “Food and Customs” will question our ability to make social connections, transfer cultural knowledge, and foster a sense of belonging be affected in the face of rising global food insecurity. “Patterns and Rhythm” will investigate when is doing things over and over ingenious, and when it indicates that we are stuck. “Currency and Capital” will spark a dialogue around cryptocurrencies and late-capitalism, when cash and its exchange are growing ever more decentralized and nuanced, diffusing traditional hierarchies of power. “Parts and Pockets” looks at how design can facilitate the needed cross-pollination and connection for the old and new, technological and urban, parts and pockets to learn and unlearn.

The event will take place from September 22 to November 4, 2018, at multiple venues in the city of Istanbul.

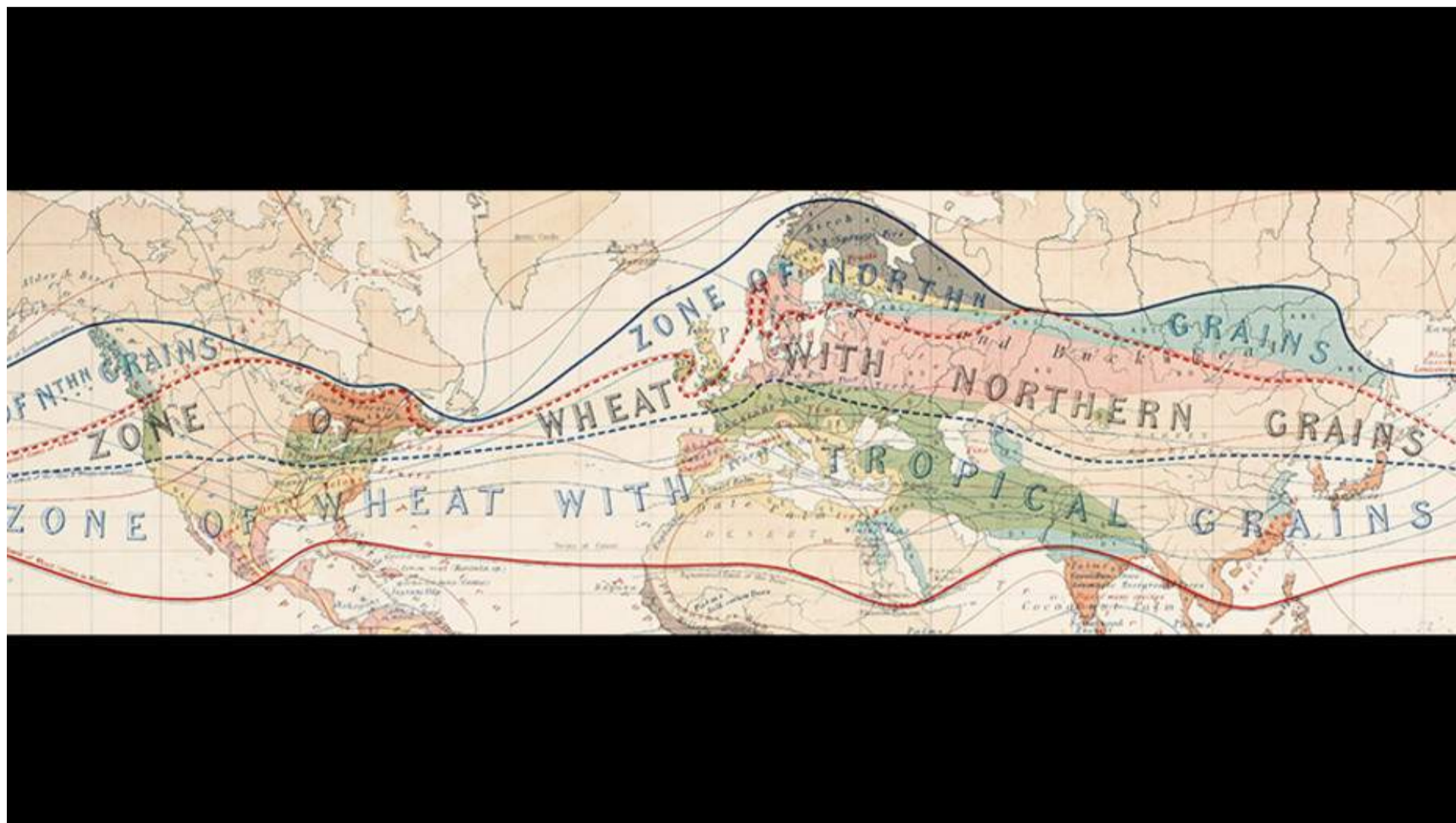
<http://www.blouinartinfo.com/> (<http://www.blouinartinfo.com/>)

Founder: [Louise Blouin](http://www.blouinartinfo.com/artists/louise-blouin--2953510) (<http://www.blouinartinfo.com/artists/louise-blouin--2953510>)

# 4th Istanbul Design Biennial

22 Sep — 4 Nov 2018 at the Pera Museum in Istanbul, Turkey

24 JULY 2018



4th Istanbul Design Biennial. Courtesy of Pera Museum

Pera Museum, in collaboration with Istanbul Foundation for Culture and Arts (İKSÜ), is one of the main venues for this year's 4th Istanbul Design Biennial from 22 September to 4 November 2018. For the 4th Istanbul Design Biennial, organised by the Istanbul Foundation for Culture and Arts (İKSÜ) and sponsored by Vitra, curator Jan Boelen is teaming up with Vera Sacchetti as Associate Curator and Nadine Botha as Assistant Curator.

As a space for critical reflection on design established in a historically rich context, the Istanbul Design Biennial offers the opportunity to question the very production and replication of design and its education. In 2018, the 4th Istanbul Design Biennial builds on the legacy of previous editions, in order to reinvent itself and become a productive process-orientated platform for education and design to research, experiment and learn in and from the city and beyond.

Titled A School of Schools, the 4th Istanbul Design Biennial will stretch both the space and time of the traditional design event, manifesting as a flexible year-long programme within which to respond to global acceleration, generating alternative methodologies, outputs and forms of design and education. A School of Schools manifests as a set of dynamic learning formats encouraging creative production, sustainable collaboration, and social connection. Exploring six themes, the learning environment is a context of empowerment, reflection, sharing and engagement, providing reflexive responses to specific situations.

At Pera Museum, the Scales School investigates the fluidity of taxonomies, quantifications, and institutionalised norms, standards and values to highlight biases and assumptions in our social, economic and intellectual agreements.

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## Pera Museum

Pera Museum is a private museum founded by the Suna and İnan Kiraç Foundation. The aim of offering

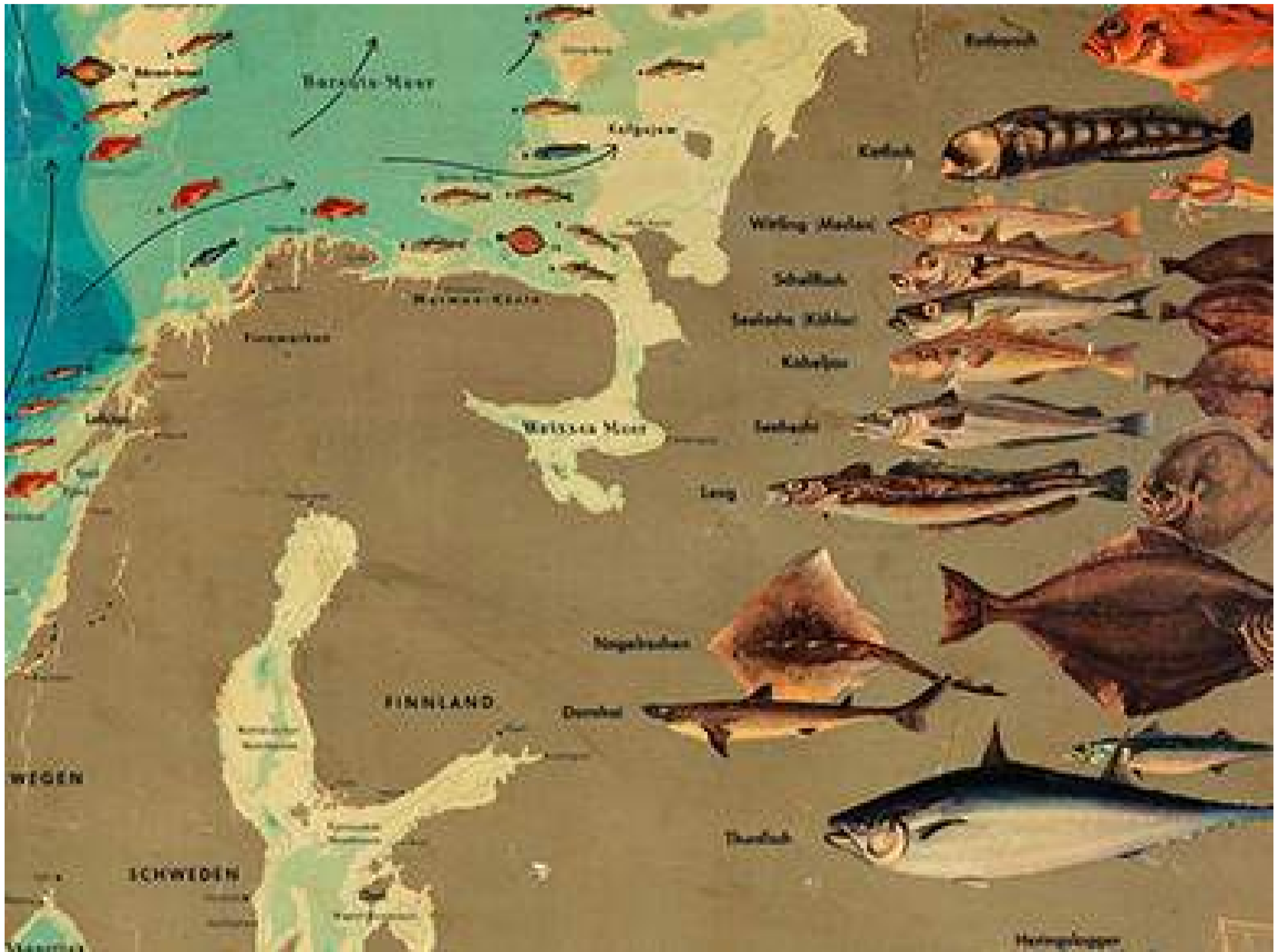


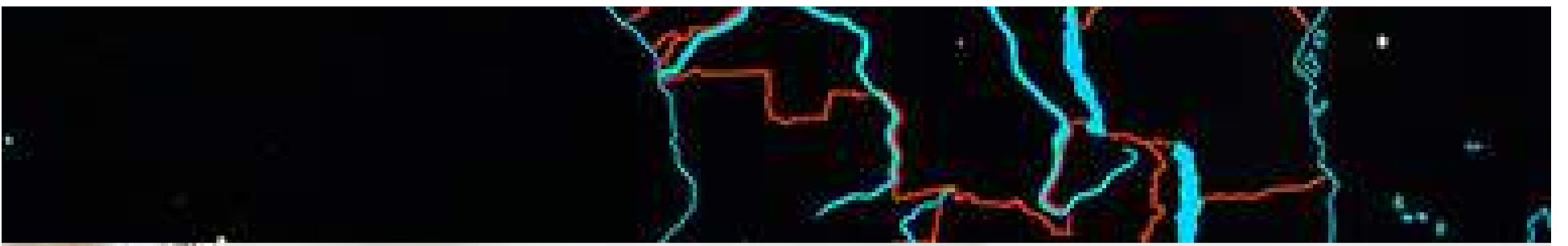
an outstanding range of diverse high quality culture and art services is as important today as when the Museum first opened its doors to the public.

Museum profile

Location  
Istanbul, Turkey

Founded in  
2005





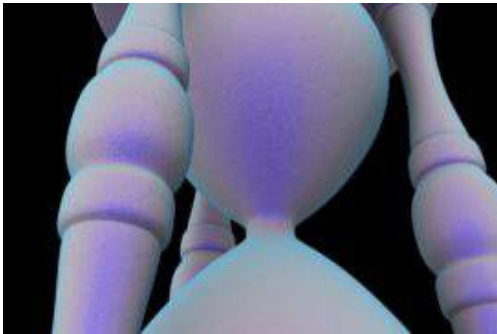
1. 4th Istanbul Design Biennial. Courtesy of Pera Museum
2. 4th Istanbul Design Biennial. Courtesy of Pera Museum
3. 4th Istanbul Design Biennial. Courtesy of Pera Museum



# Vierde Biënnale van Istanboel start eind september

label: Interieur

**Van 22 september tot 4 november wordt in Istanboel de vierde designbiënnale georganiseerd. Het thema van de Biënnale, waarvan Jan Boelen, Nadine Botha en Vera Sacchetti de curatoren zijn, is 'A School of Schools'.**



De biënnale, georganiseerd door de **Istanbul Foundation for Culture and Arts** (İKSVA) en gesponsord door Vitra, wil oude en nieuwe kennis, academische en professionele designliefhebbers uit Turkije en het buitenland samenbrengen.

Zes iconische culturele instellingen hosten

verschillende thema's:

– Bij Akbank Sanat benadrukt de 'Unmaking School' het niet te onderdrukken menselijke instinct om creatief te zijn als een pedagogische dynamo die innovatie in de productie stimuleert, de toekomst van het werk herdefinieert en onze betrokkenheid bij onze steden herformuleert.

– In het Yapı Kredi Cultuurcentrum onderzoekt de 'Currents School' stromingen, netwerken, distributie en hiërarchieën van informatie en onderwerpen, zowel digitaal als analoog en abstract en niet-abstract en neemt deze kritisch onder de loep.

– In Pera Museum onderzoekt de 'Scales School' de vloeibaarheid van taxonomieën, kwantificatie en geïnstitutionaliseerde normen.

– In Arter vraagt de 'Earth School' zich af wat natuurlijk is, wat rampspoed is, en wat evolutie is, zodra planeet en mens gedwongen worden om hun pedagogische relatie opnieuw te bespreken.

– Bij SALT Galata reist de 'Timeschool' van hypersnelheid en expansie naar de diepe tijd. Wordt er geleerd over het omstreden verleden en speculatieve toekomst en uit paradoxale duratieve perspectieven en de objecten die hen dicteren

Bij Studio-X Istanbul leert de 'Digestion School' over metabole systemen, patronen van consumptie, culturele rituelen en voedselinfrastructuur om te kijken hoe circulair onderwijs een levenslang manifest wordt.



## Deelnemers

Tussen de voorlopige lijst met deelnemers, ook veel Nederlandse participanten: Cihad Caner, Turkije/Nederland; Ali Murat Cengiz, Turkije/Nederland; Commonplace Studio, Eat Art Collective, Mark Henning, Nederland/Zuid Afrika; Roosje Klap; Land+Civilization Compositions, Turkije/Nederland; Radioee.net, Argentinië, VK, Nederland; Studio Makking & Bey, SulSolSal, Nederland/Zuid Afrika/Brazilië; Henriette Waal en Studio Klarenbeek & Dros, Peter Zin, Nederland/Portugal.

## Jan Boelen

Jan Boelen: 1967, Genk/België, is directeur van Z33 House for Contemporary Art in Hasselt, directeur van atelier LUMA, een experimenteel bureau voor design in Arles, Frankrijk. Hij is eveneens hoofd van de Social Design Masteropleiding aan de Design Academie van Eindhoven.



Jan Boelen

**4th Istanbul Design Biennial, 22 september – 4 oktober, Istanboel. [Meer informatie](#)**

Eerste publicatie door **Astrid de Wilde** op 24 jul 2018  
Laatste update: 24 jul 2018

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# 4th Istanbul Design Biennial

September 22 @ 8:00 am - November 4 @ 5:00 pm

**4. İSTANBUL  
TASARIM BİENALİ  
4TH ISTANBUL  
DESIGN BIENNIAL  
OKULLAR OKULU  
A SCHOOL OF SCHOOLS  
22 EYLÜL - 4 KASIM  
SEPTEMBER 22 -  
NOVEMBER 4 2018**

A School of Schools is a multi-platform biennale that will use, test, and revise a variety of educational strategies to reflect on the role of design, knowledge, and global connectedness in contemporary Istanbul and beyond.

Titled A School of Schools, the 4th Istanbul Design Biennial will stretch both the space and time of the traditional design event, manifesting as a flexible year-long programme within which to respond to global acceleration, generating alternative methodologies, outputs, and forms of design and education. A School of Schools manifests as a set of dynamic learning formats encouraging creative production, sustainable collaboration, and social connection. Exploring eight themes, the learning environment is a context of empowerment, reflection, sharing, and engagement, providing reflexive responses to specific situations.

Engaging multigenerational, transdisciplinary practitioners from Turkey and abroad, A School of Schools brings together old and new knowledge, academic and amateur, professional and personal, focusing on the process as much as the outcomes. Together, agents in this complex and ambitious ecosystem will create new knowledge, search for alternatives to implemented systems, and with radical diversity, push the boundaries of the design discipline.

## DETAILS

Start:

September 22 @ 8:00 am

End:

November 4 @ 5:00 pm

Event Category:

[Event](#)

Website:

<http://aschoolofschools.iksv.org/>

## ORGANIZER

[Istanbul Foundation for Culture and Arts](#)

## Demanio Marittimo Km-278. A night on the beach dedicated to architecture, art and design

Curated by Cristiana Colli and Pippo Ciorra in Marzocca di Senigallia, Italy, the eighth edition of the event deals with Coexistence.

VIEW PROJECT  
DETAILS +

SHARE



At kilometer 278 of the Marzocca di Senigallia coast, in the Marche region, an event dedicated to architecture, arts and design has been held for eight years: Demanio Marittimo.Km-278. The 2018 edition takes place on 20 July from 6pm to 6am and is dedicated to the theme of "Coexistence". Over the years, the project's curators, Cristiana Colli and Pippo Ciorra, have managed to create a large and heterogeneous community around an event recognised by a local and international public.



## **Demanio Marittimo.Km-278, set design by students from Royal College of Art, London**

Among the main events of the night, the conferences of recognised authors such as Giancarlo Mazzanti (Medellin), Christopher Roth (Berlin) and Jan Boelen (curator of the Istanbul Design Biennial) and young artists, performers and authors already established as Liam Young (Los Angeles), James Taylor-Foster (Stockholm). The photo-essays by Olivo Barbieri, Paola De Pietri and Petra Noordkamp for Terre in Movimento will be presented, narrating the metamorphosis of the natural, cultural and urban landscape of the Marche region after the earthquake of 2016. The set up is designed by the students of the Royal College of Art in London, which have created a temporary architecture to frame the sea and host ideas.



**In this gallery: Olivo Barbieri, Paola De Pietri and Petra Noordkamp for the Terre in Movimento project**

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Event Title: Demanio Marittimo.Km-278 - VIII edition: Coexistence Curated by: Cristiana Colli and Pippo Ciorra Date: 20 July 2018 - h. 6pm Address: Lungomare Italia 11, Marzocca di Senigallia

## THE 4TH ISTANBUL DESIGN BIENNIAL



*By Dorian Batycka Posted 12 July, 2018 In ART*

Over 60 participants announced for 4th Istanbul Design Biennial in a cutting-edge new format with education at its core.

Organized by the Istanbul Foundation for Culture and Arts (İKSİV) and sponsored by Vitra, the six-week project will take place at six of the city's most iconic cultural institutions. The biennial brings together a transdisciplinary cast of practitioners curated this year by Belgian born design critic and teacher Jan Boelen, founder and artistic director of Z33 House for Contemporary Art in Belgium, artistic director of experimental laboratory Atelier LUMA in France, and current head of the Social Design masters programme at Design Academy Eindhoven in the Netherlands.



Jan Boelen

Between September and November this year, the biennial will unfold through a series of intimate workshops and curated environments. Each of the six venues will host “schools” exploring different approaches to “design as learning.” The entire program, entitled A School of Schools, will include at its core educators in dialogue about production in contemporary design. These all include perspectives of both academics and amateurs. The new format is poised to present multigenerational and transdisciplinary perspectives, which may prove fruitful in digital versus analog design debates.





Map of the Biennial

At Yapı Kredi Culture Centre, for example, a program titled the “Currents School” will explore “flows, networks, distribution, and hierarchies of information and subjects, both digital and analog, abstract and embodied, to critically examine new technology and systems.” At the Pera Museum, the “Scales School” will unpack “the fluidity of taxonomies, quantifications, and institutionalized norms, standards and values to highlight biases and assumptions in our social, economic and intellectual agreements.” The “Earth School” will entertain questions about the Anthropocene and evolution and about human scale versus evolutionary scale, unpacking how through systems of design we impact the planet. Over at Salt Galata, the “Time School” will take a more metaphysical and space orientated approach, examining how design is impacted by issues like hyper-speed and acceleration and how “speculative futures form paradoxical durational perspectives and the objects that dictate them.”



Pera Müzesi



Salt Galata, photo by Mustafa Hazneci



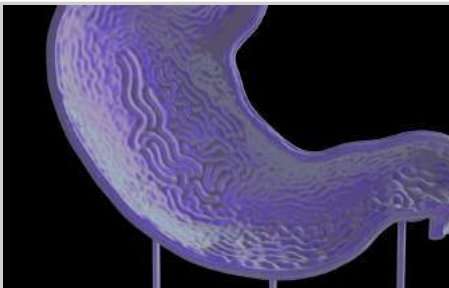
Yapi Kredi Kultur Yayineilik, photo by  
Koray Senturk



Yapi Kredi Kultur Yayineilik, photo by  
Koray Senturk

The event brings over 60 international and Turkish designers in a program that appears as diverse as it does multifunctional, emphasizing pedagogy as a key method and tool behind design thinking. The invited participants this year include:

Biennial participants include: [AI]stanbul (Ersin Altın, Amy Hoover, Burcak Ozludil, Augustus Wendell) (Turkey/United States); AATB (Switzerland/France); Abake (France/United Kingdom); Bakudapan (Indonesia); Kerim Bayer (Turkey); Cihad Caner (Turkey/Netherlands); Ali Murat Cengiz (Turkey/Netherlands); Taeyoon Choi (United States/Korea); Commonplace Studio (Netherlands); Jesse Howard (United States/Netherlands); and Tim Knapen (Belgium); Danilo Correale (Italy/United States); Amandine David (France); Teis De Greve (Belgium); Derya Irkdaş Doğu (Turkey); Eat Art Collective (Netherlands); Ecole Mondiale (Belgium); FABB (Turkey); Studio Folder (Italy); Avşar Gurpınar and Cansu Curgen (Turkey); Mark Henning (Netherlands/South Africa); Nur Horsanalı (Turkey/Finland); Ils Huygens (Belgium); Navine G. Khan-Dossos (United Kingdom/Greece); Roosje Klap (Netherlands); Land+Civilization Compositions (Turkey/Netherlands); Pedro Neves Marques (Portugal/United States); Margarida Nunes da Silva Mendes (Portugal); Alexandra Midal (France); Carlos Monleon (Spain/United Kingdom); Gokhan Mura (Turkey); Martina Muzi (Italy); Nelly Ben Hayoun Studios (France); New South (France); Camilo Oliveira (Brazil/Italy); ONAGORE (Okay Karadayılar & Ali Taptık) (Turkey); Thomas Pausz (France/Iceland); Ana Peñalba (Spain); Juliette Pepin (France); Charlotte Maeva Perret (United Kingdom); Radioee.net (Argentina/United Kingdom/Netherlands); Emelie Rondahl (Sweden); Helga Schmid (Germany); Judith Seng (Germany/Sweden); SO? (Turkey); Studio Legrand Jager (United Kingdom/Germany); Studio Makkink & Bey (Netherlands); SulSolSal (Netherlands/South Africa/Brazil); Jenna Sutela (Finland/Germany); Jennifer Teets and Lorenzo Cirrincione (United States/France); Unfold (Belgium); Ottonie Von Roeder (Germany); Henriette Waal and Studio Klarenbeek & Dros (Netherlands); Mark Wasiuta (United States); Lukas Wegwerth (Germany); Pinar Yoldaş (Turkey/United States); and Peter Zin (Netherlands/Portugal). More names will follow.



Digestion School/Sindirim Okulu.  
Gorsel/image: Offshore Studio



Nur Horsanalı/Halletmek

11.07.2018

Weltkunst

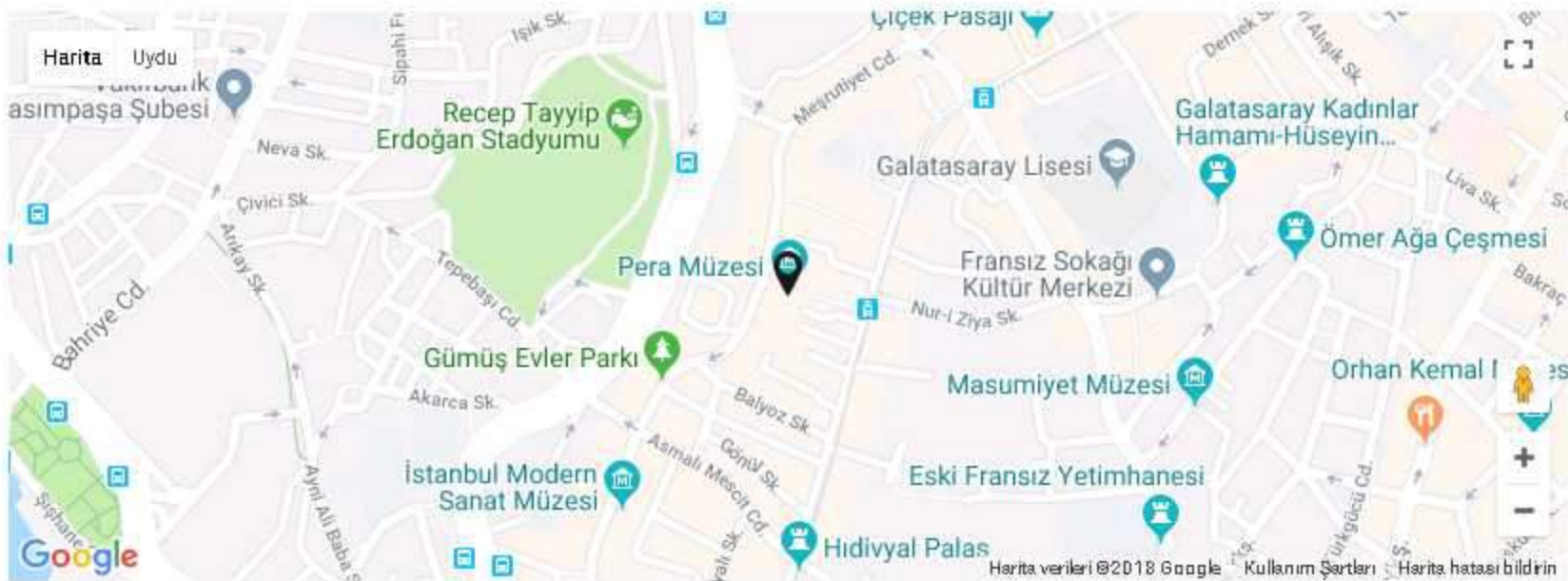
Germany

22.09.2018 - 04.11.2018



AUSSTELLUNG

# 4TH ISTANBUL DESIGN BIENNIAL



VERANSTALTUNGSDetails

## Pera Museum

Tepebaşı - Beyoğlu, Meşrutiyet Caddesi No. 65,  
34443 Istanbul, Türkei

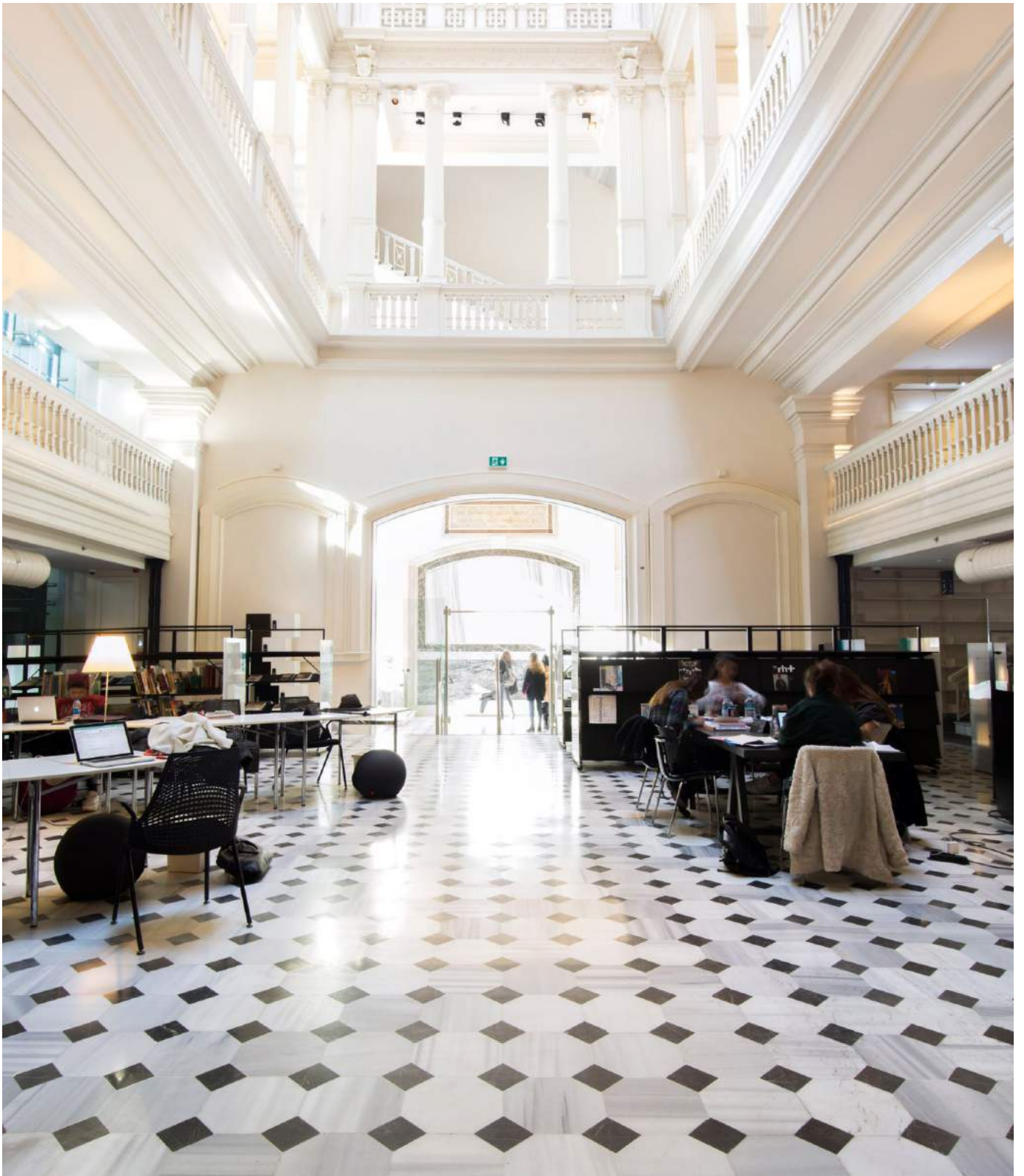


**2018 will feature six pop-up "schools"**

**The**

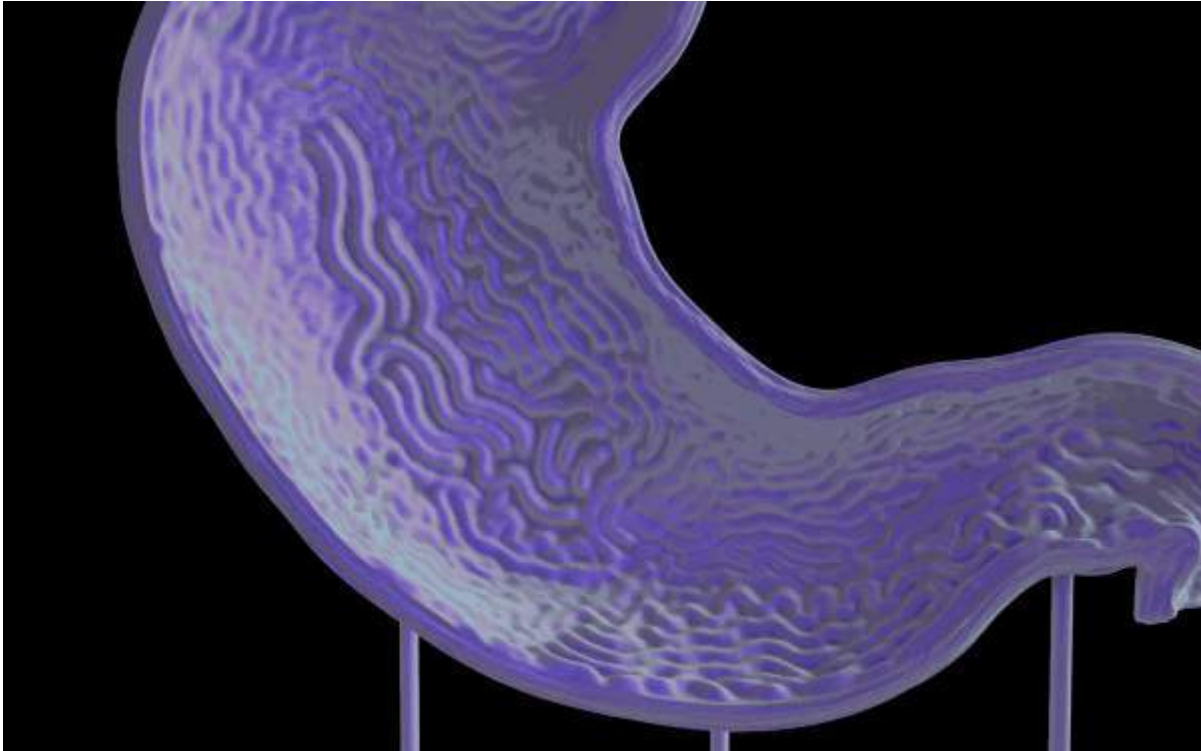


*The event will see six pop-up schools created in the city, including the Earth School at not-for-profit contemporary art space Arter*



# PARTICIPANTS ANNOUNCED FOR THE 4TH ISTANBUL DESIGN BIENNIAL

By IBA Office Posted July 9, 2018 In Member News



Digestion School. Image: Offshore Studio.

## 4th Istanbul Design Biennial

### *A School of Schools*

September 22 – November 4, 2018

<http://aschoolofschools.iksv.org/en>

The 4th Istanbul Design Biennial, titled ***A School of Schools*** and curated by **Jan Boelen** with **Nadine Botha** and **Vera Sacchetti**, is pleased to announce the first participants of this year's edition, which takes place from **September 22 to November 4, 2018**.

Organised by the **Istanbul Foundation for Culture and Arts (IKSV)** and sponsored by **Vitra**, the Biennial will bring together old and new knowledge, academic and amateur, professional and personal, engaging multigenerational, transdisciplinary practitioners from Turkey and abroad.

Over the course of **six weeks**, the 4th Istanbul Design Biennial will inhabit **six of the city's most iconic cultural institutions**, which will play host to the biennial's many schools, exploring the multiple dimensions of design as learning.



At **Akbank Sanat**, the **Unmaking School** emphasizes the irrepressible human instinct to be creative as a pedagogical dynamo that drives innovation in production, redefines the future of work, and reframes our engagement with our cities; at **Yapı Kredi Culture Centre**, the **Currents School** explores flows, networks, distribution, and hierarchies of information and subjects, both digital and analogue, abstract and embodied, to critically examine new technology and systems.

At **Pera Museum**, the **Scales School** investigates the fluidity of taxonomies, quantifications, and institutionalised norms, standards and values to highlight biases and assumptions in our social, economic and intellectual agreements; at **Arter**, the **Earth School** asks what is natural, what is disaster, and what is evolution when the planet and human are forced to renegotiate their pedagogical relationship.

At **SALT Galata**, the **Time School** travels from hyper-speed and acceleration into the expansiveness of deep time, learning about contested pasts and speculative futures from paradoxical durational perspectives and the objects that dictate them; at **Studio-X Istanbul**, the **Digestion School** learns from metabolic systems, patterns of consumption, cultural rituals, and food infrastructure to consider how circular education and lifelong learning manifest.

Biennial participants include **[AI]stanbul** (Turkey/United States); **AATB**(Switzerland/France); **Åbåke** (France/United Kingdom); **Bakudapan** (Indonesia); **Kerim Bayer** (Turkey); **Cihad Caner** (Turkey/Netherlands); **Ali Murat Cengiz**(Turkey/Netherlands); **Taeyoon Choi** (United States/Korea); **Commonplace Studio**(Netherlands), **Jesse Howard** (United States/Netherlands) and **Tim Knapen** (Belgium); **Danilo Correale** (Italy/United States); **Amandine David** (France); **Teis De Greve** (Belgium); **Derya Irkdaş Doğu** (Turkey); **Eat Art Collective** (Netherlands); **Ecole Mondiale** (Belgium); **FABB** (Turkey); **Studio Folder** (Italy); **Avşar Gürpınar** and **Cansu Cürgen** (Turkey); **Mark Henning** (Netherlands/South Africa); **Nur Horsanlı** (Turkey/Finland); **Ils Huygens**(Belgium); **Navine G. Khan-Dossos** (United Kingdom/Greece); **Roosje Klap** (Netherlands); **Land+Civilization Compositions** (Turkey/Netherlands); **Pedro Neves Marques**(Portugal/United States); **Margarida Nunes da Silva Mendes** (Portugal); **Alexandra Midal** (France); **Carlos Monleón** (Spain/United Kingdom); **Gökhan Mura** (Turkey); **Martina Muzi**(Italy); **Nelly Ben Hayoun Studios** (France); **New South** (France); **Camilo Oliveira**(Brazil/Italy); **Thomas Pausz** (France/Iceland); **Ana Peñalba** (Spain); **Juliette Pepin**(France); **Charlotte Maeva Perret** (United Kingdom); **Radioee.net** (Argentina/United Kingdom/Netherlands); **Emelie Röndahl** (Sweden); **Helga Schmid** (Germany); **Judith Seng**(Germany/Sweden); **SO?** (Turkey); **Studio Legrand Jäger** (United Kingdom/Germany); **Studio Makkink & Bey** (Netherlands); **SulSolSal** (Netherlands/South Africa/Brazil); **Jenna Sutela** (Finland/Germany); **Ali Taptık** and **Okay Karadayılar** (Turkey); **Jennifer Teets** and **Lorenzo Cirrincione** (United States/France); **Unfold** (Belgium); **Ottonie Von Roeder**(Germany); **Henriëtte Waal** and **Studio Klarenbeek & Dros** (Netherlands); **Mark Wasiuta**(United States); **Lukas Wegwerth** (Germany); **Pınar Yoldaş** (Turkey/United States); and **Peter Zin** (Netherlands/Portugal). More names will follow.

## **A School of Schools: Orientation**

The opening programme, **A School of Schools: Orientation**, held **from September 20 to 21, 2018**, will see practitioners, educators and thinkers from Turkey and abroad converge in a Biennial conceived as a public space for dialogue, provocation and production. Together, they will test and revise a variety of educational strategies to reflect on the role of design, knowledge, and global connectedness in contemporary Istanbul and beyond. All are invited to take part, and join in the creation of spaces of exception.

For more information and to apply for the **media or professional accreditation** for the opening programme, please visit: [aschoolofschools.iksv.org](http://aschoolofschools.iksv.org)

# Participants Announced For 4th Istanbul Design Biennial

BY BLOUIN ARTINFO | JULY 08, 2018



Arter at Istanbul, Photo: Murat Germen  
(Courtesy: IKVS)

Curated by Jan Boelen with Nadine Botha and Vera Sacchetti under the theme “A School of Schools,” the 4th Istanbul Design Biennial has announced the first participants of this year’s edition. It aims at bringing together old and new knowledge, academic and amateur, professional and personal, engaging multigenerational, transdisciplinary practitioners from Turkey and abroad.

Organized by the Istanbul Foundation for Culture and Arts (İKSİV) and sponsored by Vitra, the biennial will run for six weeks, from September 22 to November 4, 2018, across the most iconic cultural institutions of Istanbul which will play host to the biennial’s many schools, exploring the multiple dimensions of design as learning.

At Akbank Sanat, the Unmaking School emphasizes the irrepressible human instinct to be creative as a pedagogical dynamo that drives innovation in production, redefines the future of work, and reframes our engagement with our cities.

At Yapı Kredi Culture Centre, the Currents School explores flows, networks, distribution, and hierarchies of information and subjects, both digital and analogue, abstract and embodied, to critically examine new technology and systems.

At Pera Museum, the Scales School investigates the fluidity of taxonomies, quantifications, and institutionalized norms, standards and values to highlight biases and assumptions in our social, economic and intellectual agreements.

At Arter, the Earth School asks what is natural, what is disaster, and what is evolution when the planet and humans are forced to renegotiate their pedagogical relationship.

At SALT Galata, the Time School travels from hyper-speed and acceleration into the expansiveness of deep time, learning about contested pasts and speculative futures from paradoxical durational perspectives and the objects that dictate them.

At Studio-X Istanbul, the Digestion School learns from metabolic systems, patterns of consumption, cultural rituals, and food infrastructure to consider how circular education and lifelong learning manifest.

Biennial participants include: [AI]stanbul (Ersin Altın, Amy Hoover, Burcak Ozludil, Augustus Wendell) (Turkey/United States); AATB (Switzerland/France); Abake (France/United Kingdom); Bakudapan (Indonesia); Kerim Bayer (Turkey); Cihad Caner (Turkey/Netherlands); Ali Murat Cengiz (Turkey/Netherlands); Taeyoon Choi (United States/Korea); Commonplace Studio (Netherlands); Jesse Howard (United States/Netherlands); and Tim Knapen (Belgium); Danilo Correale (Italy/United States); Amandine David (France); Teis De Greve (Belgium); Derya Irkdaş Doğu (Turkey); Eat Art Collective (Netherlands); Ecole Mondiale (Belgium); FABB (Turkey); Studio Folder (Italy); Avşar Gurpınar and Cansu Curgen (Turkey); Mark Henning (Netherlands/South Africa); Nur Horsanalı (Turkey/Finland); Ils Huygens (Belgium); Navine G. Khan-Dossos (United Kingdom/Greece); Roosje Klap (Netherlands); Land+Civilization Compositions (Turkey/Netherlands); Pedro Neves Marques (Portugal/United States); Margarida Nunes da Silva Mendes (Portugal); Alexandra Midal (France); Carlos Monleon (Spain/United Kingdom); Gokhan Mura (Turkey); Martina Muzi (Italy); Nelly Ben Hayoun Studios (France); New South (France); Camilo Oliveira (Brazil/Italy); ONAGORE (Okay Karadayılar & Ali Taptık) (Turkey); Thomas Pausz (France/Iceland); Ana Peñalba (Spain); Juliette Pepin (France); Charlotte Maeva Perret (United Kingdom); Radioe.net (Argentina/United Kingdom/Netherlands); Emelie Rondahl (Sweden); Helga Schmid (Germany); Judith Seng (Germany/Sweden); SO? (Turkey); Studio Legrand Jager (United Kingdom/Germany); Studio Makkink & Bey (Netherlands); SulSolSal (Netherlands/South Africa/Brazil); Jenna Sutela (Finland/Germany); Jennifer Teets and Lorenzo Cirrincione (United States/France); Unfold (Belgium); Ottonie Von Roeder

(Germany); Henriette Waal and Studio Klarenbeek & Dros (Netherlands); Mark Wasiuta (United States); Lukas Wegwerth (Germany); Pinar Yoldaş (Turkey/United States); and Peter Zin (Netherlands/Portugal). More names will follow.

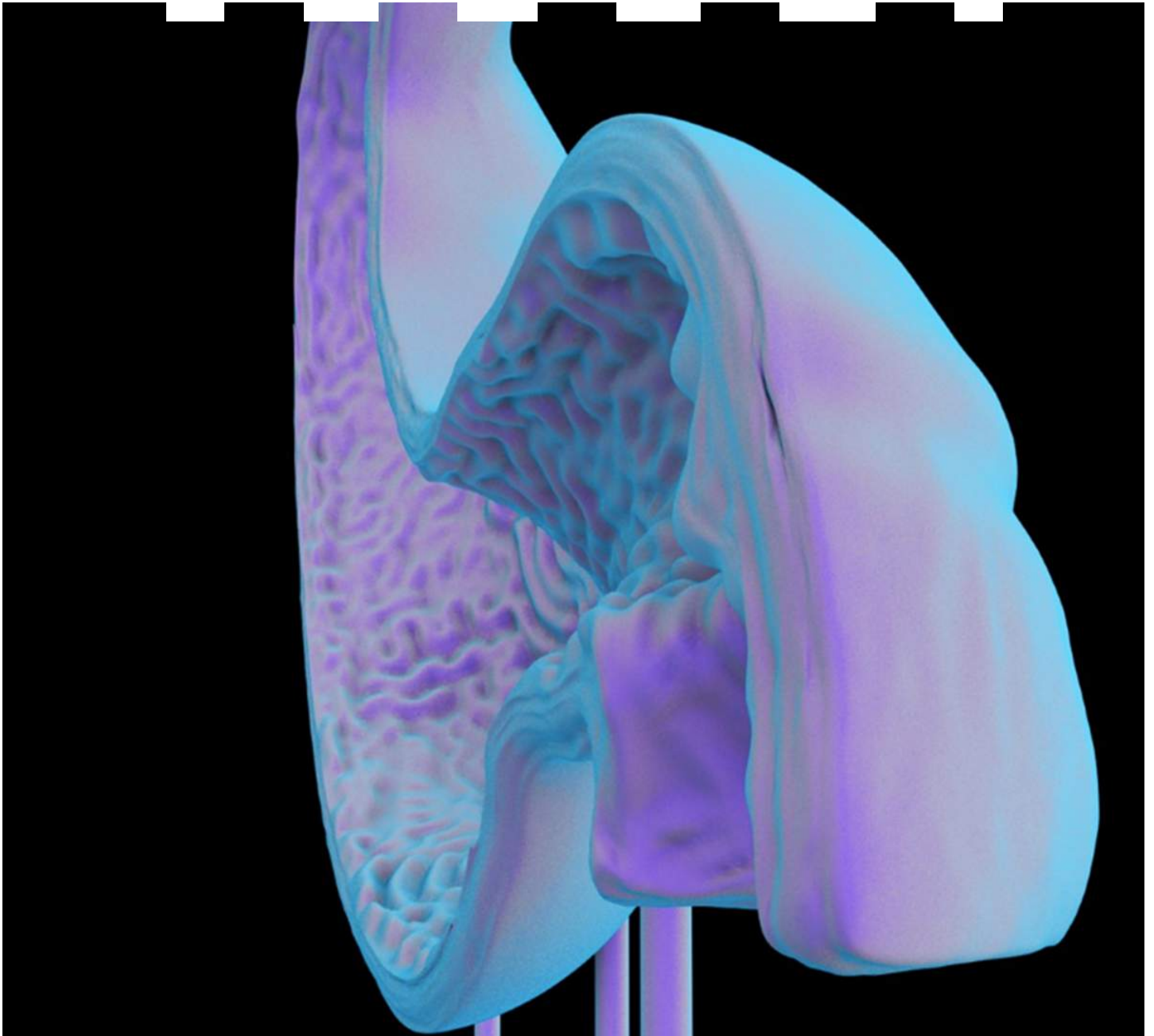
The opening program, “A School of Schools: Orientation,” which will held from September 20 through September 21, 2018, will see practitioners, educators and thinkers from Turkey and abroad converge in a biennial conceived as a public space for dialogue, provocation and production. Together, they will test and revise a variety of educational strategies to reflect on the role of design, knowledge, and global connectedness in contemporary Istanbul and beyond. All are invited to take part, and join in the creation of spaces of exception.

<http://www.blouinartinfo.com/> (<http://www.blouinartinfo.com/>)

Founder: [Louise Blouin](http://www.blouinartinfo.com/artists/louise-blouin--2953510) (<http://www.blouinartinfo.com/artists/louise-blouin--2953510>)

[View Slideshow \(/photo-galleries/participants-announced-for-4th-istanbul-design-biennial\)](/photo-galleries/participants-announced-for-4th-istanbul-design-biennial)

# **Participants Announced For The 4th Istanbul Design Biennial**

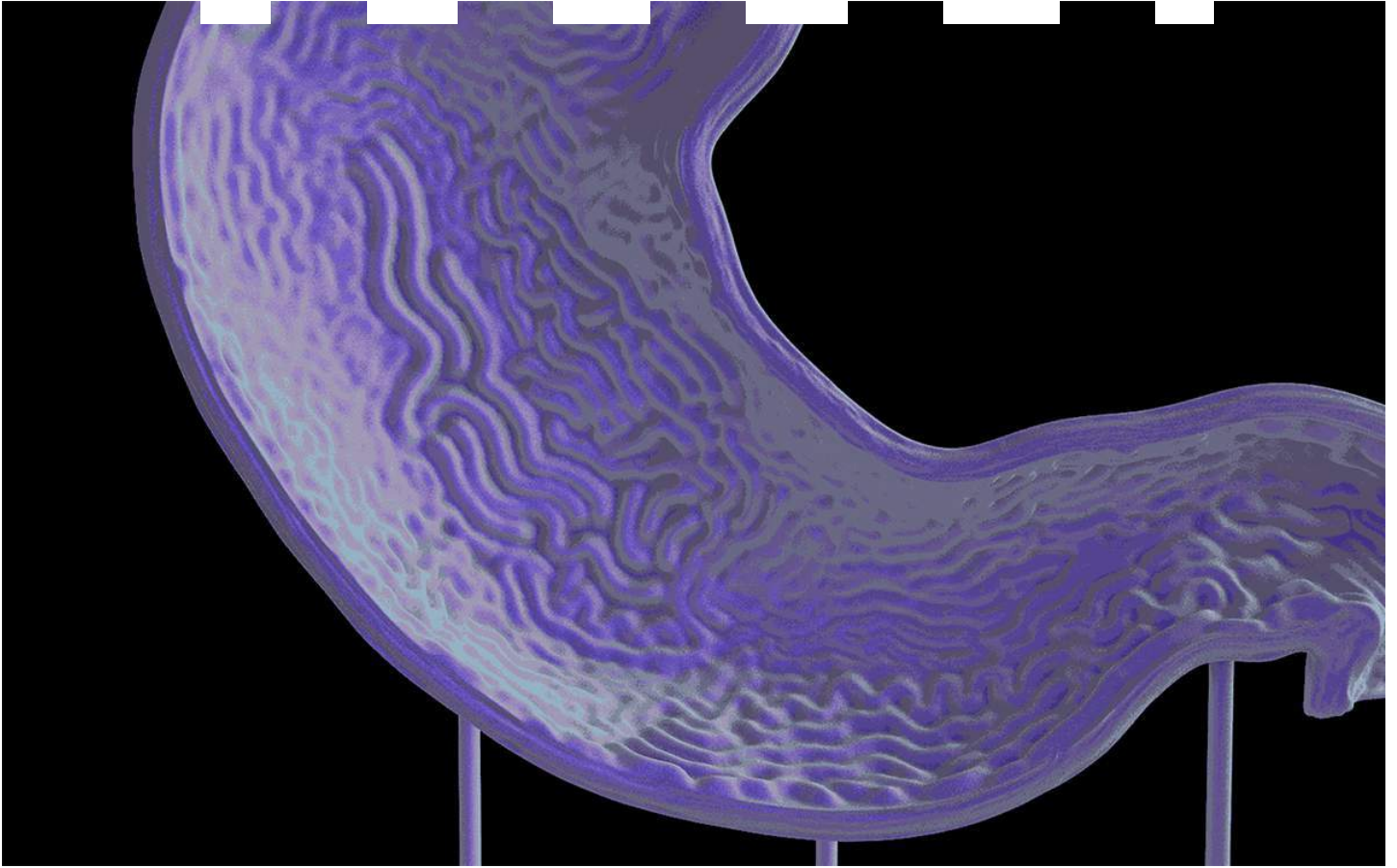


Participants have been announced for the 4th edition of Istanbul Design Biennial, curated by Jan Boelen with Vera Sacchetti, Associate Curator and Nadine Bothaas, Assistant Curator, under the theme of "A School of Schools."

Organised by the Istanbul Foundation for Culture and Arts (IKSV) and sponsored by Vitra, this year's edition of the Biennial will bring together old and new knowledge, academic and amateur, professional and personal, engaging multigenerational, transdisciplinary practitioners from Turkey and abroad.

Themed as "A School of Schools", the Biennial will discuss the challenges faced by design education in today's changing world and it will explore alternative models of design education in general, conceiving design education as a new experimental space.

"Both reflected on how the next edition of the Istanbul Design Biennial can build on the previous editions to create a sustainable legacy for the initiative," stated in a press release by IKSV.

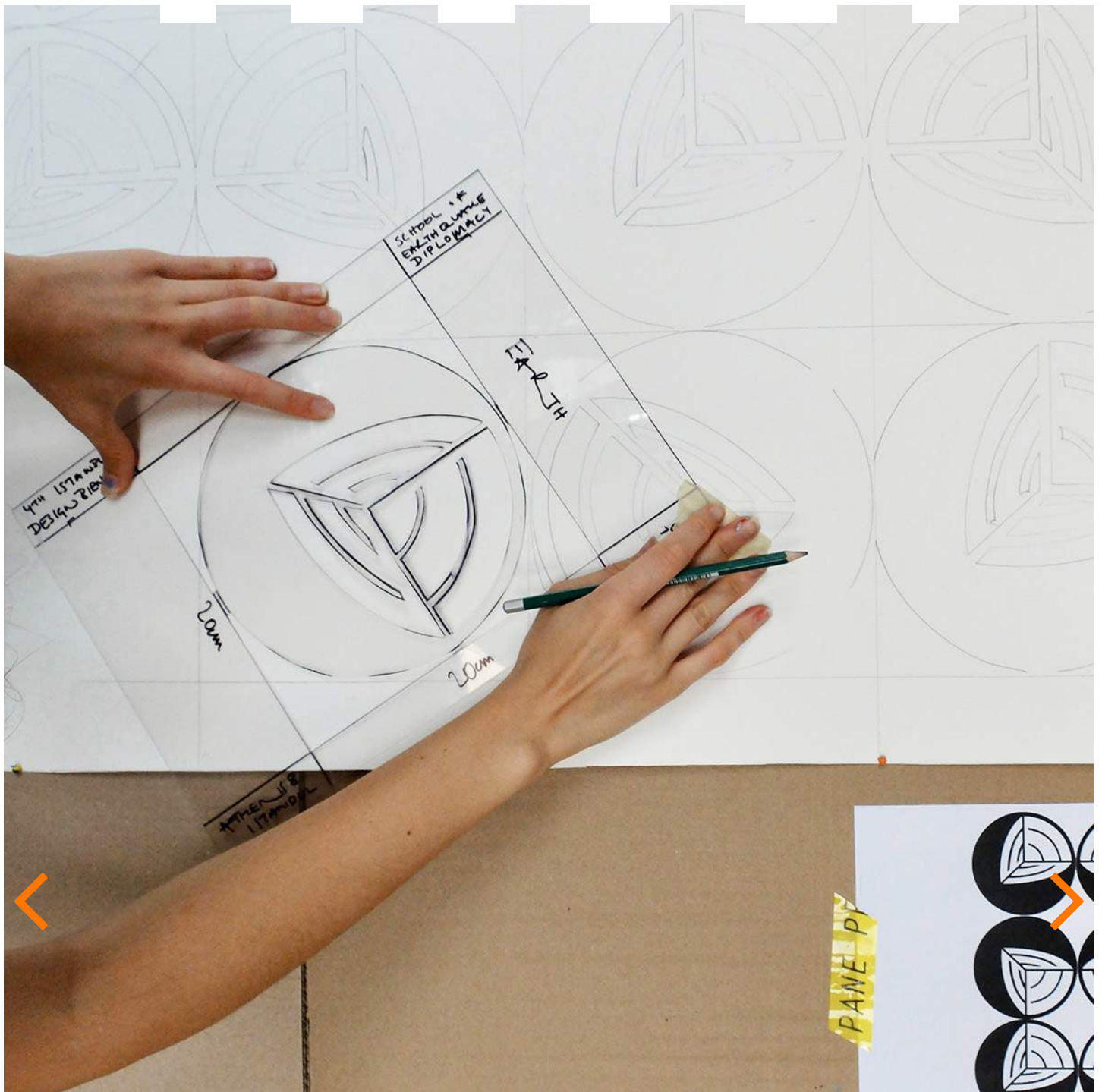


Digestion School. Image © Offshore Studio

The 4th Istanbul Design Biennial will seek to consolidate the legacies of previous editions, and reinvent the biennial format into a productive process-orientated platform for researching, experimenting and learning. A School of Schools will manifest as a multi-platform biennial that uses, tests, and revises a variety of educational strategies to reflect on the role of design, knowledge, and global connectedness in contemporary Istanbul and beyond.

The biennial will stretch both the space and time of the traditional design event, manifesting as a flexible year-long programme within which to respond to global acceleration, generating alternative methodologies, outputs and forms of design and education.





School of Earthquake Diplomacy, Navine G. Khan-Dossos, courtesy of IKSv

The Biennial will start from from 22 September to 4 November 2018 in six venues of the city's most iconic cultural institutions, which will play host to the biennial's many schools, exploring the multiple dimensions of design as learning.

**See participants for the 4th edition of Istanbul Design Biennial below:**

[A]stanbul (TR/US)

AATB (CH/FR)

Åbäke (FR/UK)

Bakudapan (ID)

Kerim Bayer (TR)

İihad Can (L)  
Ali Murat Cengiz (TR/NL)  
Taeyoon Choi (US/KR)  
Commonplace Studio (NL)  
Jesse Howard (US/NL)  
Tim Knapen (BE)  
Danilo Correale (IT, US)  
Amandine David (FR)  
Teis De Greve (BE)  
Derya İrkdaş Doğu (TR)  
Eat Art Collective (NL)  
Ecole Mondiale (BE)  
FABB (TR)  
Studio Folder (IT)  
Avşar Gürpınar and Cansu Cürgen (TR)  
Mark Henning (NL/ZA)  
Nur Horsanalı (TR/FI)  
İls Huygens (BE)  
Navine G. Khan-Dossos (UK/GR)  
Roosje Klap (NL)  
Land+Civilization Compositions (TR/NL)  
Pedro Neves Marques (PT/US)  
Margarida Nunes da Silva Mendes (PT)  
Alexandra Midal (FR)  
Carlos Monleón (ES/UK)  
Gökhan Mura (TR)  
Martina Muzi (IT)  
Nelly Ben Hayoun Studios (FR)  
New South (FR)  
Camilo Oliveira (BR/IT)  
Thomas Pausz (FR/IS)  
Ana Peñalba (ES)  
Juliette Pepin (FR)

Charlotte Ierret (UK)

Radioee.net (AR/USA/NL)

Emelie Rödahl (SE)

Helga Schmid (DE)

Judith Seng (DE/SE)

SO? (TR)

Studio Legrand Jäger (UK/DE)

Studio Makkink & Bey (NL)

SulSolSal (NL/ZA/BR)

Jenna Sutela (FI/DE)

Ali Taptık and Okay Karadayılar (TR)

Jennifer Teets and Lorenzo Cirrincione (US/FR)

Unfold (BE)

Ottonie Von Roeder (DE)

Henriëtte Waal and Studio Klarenbeek & Dros (NL)

Mark Wasiuta (US)

Lukas Wegwerth (DE)

Pınar Yoldaş (TR/US)

Peter Zin (NL/PT)

### **Six weeks, six venues, six schools**

Over the course of six weeks, the 4th Istanbul Design Biennial will inhabit six of the city's most iconic cultural institutions, which will play host to the biennial's many schools, exploring the multiple dimensions of design as learning.

At **Akbank Sanat**, the **Unmaking School** emphasizes the irrepressible human instinct to be creative as a pedagogical dynamo that drives innovation in production, redefines the future of work, and reframes our engagement with our cities.

At **Yapı Kredi Culture Centre**, the **Currents School** explores flows, networks, distribution, and hierarchies of information and subjects, both digital and analogue, abstract and embodied, to critically examine new technology and systems.

At **Pera Museum**, the **Scales School** investigates the fluidity of taxonomies, quantifications, and institutionalised norms, standards and values to highlight biases and assumptions in our social, economic and intellectual agreements.

At **Arter**, the **Earth School** asks what is natural, what is disaster, and what is evolution when the planet and human are forced to renegotiate their pedagogical relationship.

At **SALT Galata**, the **Time School** travels from hyper-speed and acceleration into the expansiveness of deep time, learning about contested pasts and speculative

utures from a critical duration perspective objects to them.

At **Studio-X Istanbul**, the **Digestion School** learns from metabolic systems, patterns of consumption, cultural rituals, and food infrastructure to consider how circular education and lifelong learning manifest.

### **A School of Schools: Orientation**

The opening programme, A School of Schools: Orientation, held from 20 to 21 September 2018, will see practitioners, educators and thinkers from Turkey and abroad converge in a biennial conceived as a public space for dialogue, provocation and production. Together, they will test and revise a variety of educational strategies to reflect on the role of design, knowledge, and global connectedness in contemporary Istanbul and beyond. All are invited to take part, and join in the creation of spaces of exception.

Top image courtesy of A School of Schools

> via IKSU/A School of Schools

## The 4th Istanbul Design Biennial takes shape

Selected participants to the biennial have just been announced. The event will take place in the most important cultural institutions of the Turkish city.

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V I E W P R O J E C T  
D E T A I L S +

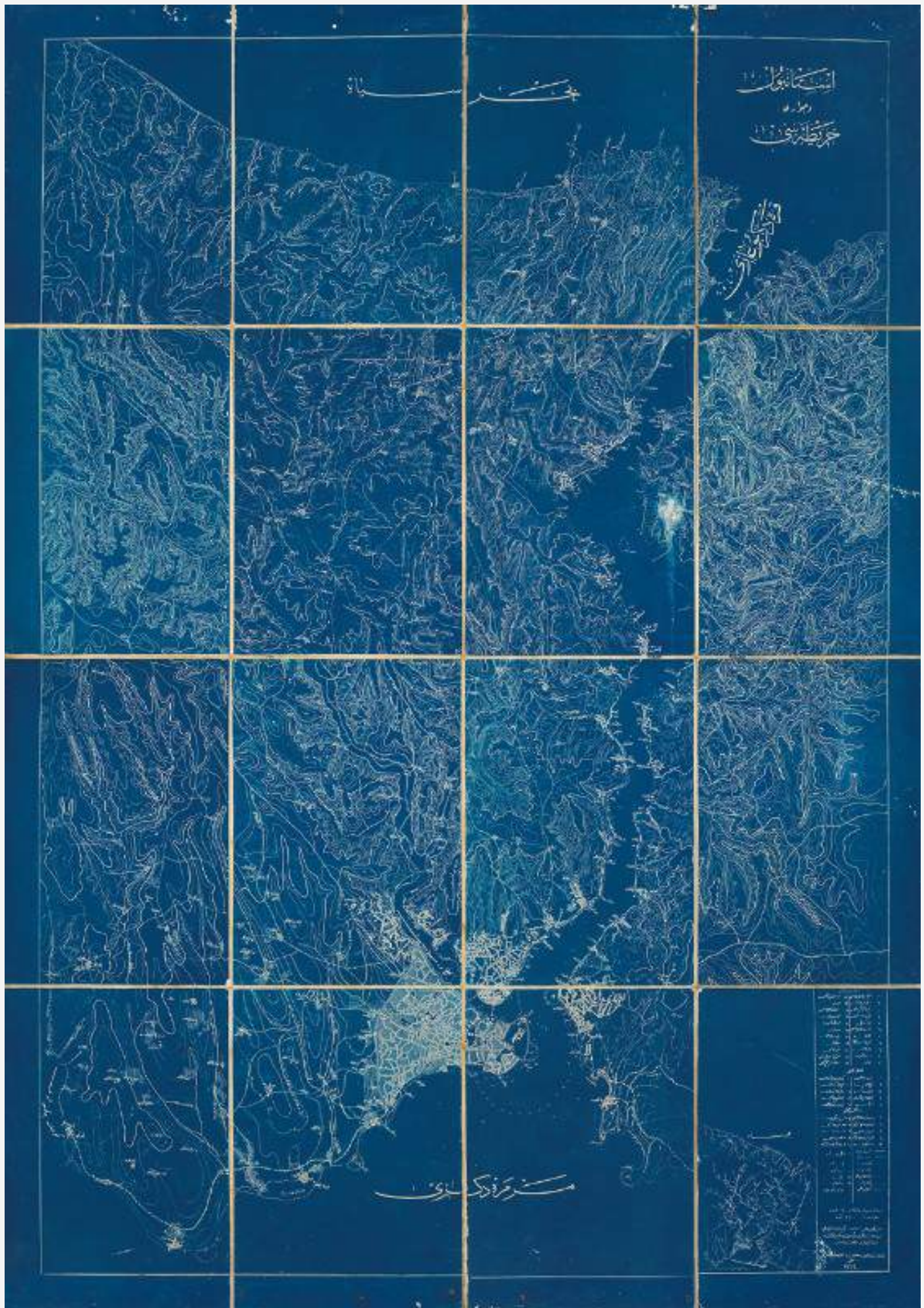
The Istanbul Design Biennial, curated by Jan Boelen, with Nadine Botha and [Vera Sacchetti](#), announced the participants in its fourth edition, which will take place from 22 September to 4 November 2018.

Titled “A School of Schools”, the biennial will be distributed among six of the city’s main cultural institutions. Education is the chosen point of view to reflect on the role of design, knowledge, and global connectedness in contemporary Istanbul and beyond.

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**[“A School of Schools is a safe space to create new knowledge”. As a preview, read the interview with curators Jan Boelen, Vera Sacchetti and Nadine Botha.](#)**

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Istanbul Map Blueprint, 1901

At Akbank Sanat, the “Unmaking School” studies the human creative instinct and how this redefines contemporary work and our relationship with cities; at the Yapı Kredi cultural center, the “Currents School” explores connections and hierarchies of information, to critically analyse new technologies and systems. At the Pera Museum, the “Scales School” investigates standards, norms and taxonomies of learning. At the Arter gallery, the “Earth School” talks about nature, disasters and the conflictual relationship between man and nature.

At Salt Galata, the “Time School” speculates on possible futures and paradoxical perspectives; at Studio-X Istanbul, the “Digestion School” studies metabolic systems and consumption patterns, cultural rituals and food infrastructures.



### Z33, The School of Time, installation view, Milano Design Week 2018

**Title:** A School of Schools Event: 4th Istanbul Design Biennial **Opening dates:** 22 September – 4 November 2018 **A School of Schools: Orientation:** 20-21 September 2018 **Curator:** Jan Boelen **Associate curator:** Vera Sacchetti **Assistant curator:** Nadine Botha **Participants:** [AI]stanbul (TR/US); AATB (CH/FR); Åbåke (FR/UK); Bakudapan (ID); Kerim Bayer (TR); Cihad Caner (TR/NL); Ali Murat Cengiz (TR/NL); Taeyoon Choi (US/KR); Commonplace Studio (NL), Jesse Howard (US/NL) and Tim Knapen (BE); Danilo Correale (IT, US); Amandine David (FR); Teis De Greve (BE); Derya Irkdaş, Doğu (TR); Eat Art Collective (NL); Ecole Mondiale (BE); FABB (TR); Studio Folder (IT); Avşar Gürpınar and Cansu Cürgen (TR); Mark Henning (NL/ZA); Nur Horsanlı (TR/FI); IIs Huygens (BE); Navine G. Khan-Dossos (UK/GR); Roosje Klap (NL); Land+Civilization Compositions (TR/NL); Pedro Neves Marques (PT/US); Margarida Nunes da Silva Mendes (PT); Alexandra Midal (FR); Carlos Monleón (ES/UK); Gökhan Mura (TR); Martina Muzi (IT); Nelly Ben Hayoun Studios (FR); New South (FR); Camilo Oliveira (BR/IT); Thomas Pausz (FR/IS); Ana Peñalba (ES); Juliette Pepin (FR); Charlotte Maeva Perret (UK); Radioeee.net (AR/USA/NL); Emelie Rödahl (SE); Helga Schmid (DE); Judith Seng (DE/SE); SO? (TR); Studio Legrand Jäger (UK/DE); Studio Makkink & Bey (NL); SulSolSal (NL/ZA/BR); Jenna Sutela (FI/DE); Ali Taptık and Okay Karadayılar (TR); Jennifer Teets and Lorenzo Cirrincione (US/FR); Unfold (BE); Ottonie Von Roeder (DE); Henriëtte Waal and Studio Klarenbeek & Dros (NL); Mark Wasiuta (US); Lukas Wegwerth (DE); Pınar Yoldaş, (TR/US); and Peter Zin (NL/PT) **Venues:** Akbank Sanat, Yapı Kredi Culture Centre, Pera Museum, SALT Galata, Studio-X Istanbul

## Desymbol

# Participants Announced for the 4th Istanbul Design Biennial



Yapi Kredit Kultur Yayıncılık, picture through Koray Senturk by way of IKVS

The 4th Istanbul Design Biennial <sup>^</sup>(<http://aschoolofschools.iksv.org/>), curated through Jan Boelen with Nadine Botha and Vera Sacchetti, has simply introduced the individuals of this 12 months's version. Under the theme "A School of Schools", it seeks to discover how design schooling, and schooling generally, can evolve and adapt in a brand new age of man-made intelligence.

Organized through the Istanbul Foundation for Culture and Arts (İKSv) <sup>^</sup>(<http://www.iksv.org/>) and backed through Vitra, the Biennial will deliver in combination outdated and new wisdom, instructional and novice, skilled and private, attractive multigenerational, transdisciplinary practitioners from Turkey and out of the country. The match will run for six weeks, from September 22 to November four, and will inhabit six of the town's maximum iconic cultural establishments, which can play host to the biennial's many faculties, exploring the more than one dimensions of design as studying.

Details about the venues and individuals:



Z33 at the Salone Milan 2018, picture through Ilco Kemmere by way of IKVS



At Akbank Sanat ^(<http://www.akbanksanat.com/>), the Unmaking School emphasizes the irrepressible human intuition to be ingenious as a pedagogical dynamo that drives innovation in manufacturing, redefines the long term of labor, and reframes our engagement with our towns; at [Yapı Kredi Culture Centre](#), the Currents School explores flows, networks, distribution, and hierarchies of data and topics, each virtual and analogue, summary and embodied, to seriously read about new generation and programs.

At [Pera Museum](#), the Scales School investigates the fluidity of taxonomies, quantifications, and institutionalised norms, requirements and values to spotlight biases and assumptions in our social, financial and highbrow agreements; at Arter ^(<http://www.arter.org.tr/W3/>), the Earth School asks what's herbal, what's crisis, and what's evolution when the planet and human are compelled to renegotiate their pedagogical courting.

At SALT Galata ^(<http://saltonline.org/>), the Time School travels from hyper-speed and acceleration into the expansiveness of deep time, studying about contested pasts and speculative futures from paradoxical durational views and the items that dictate them; at [Studio-X Istanbul](#), the Digestion School learns from metabolic programs, patterns of intake, cultural rituals, and meals infrastructure to believe how round schooling and lifetime studying manifest.

Biennial individuals come with:

- [AI]stanbul (TR/US)
- AATB (CH/FR)
- Åbäke (FR/UK)
- Bakudapan (ID)
- Kerim Bayer (TR)
- Cihad Caner (TR/NL)
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- Pınar Yoldaş (TR/US)
- Peter Zin (NL/PT)

More details about the opening program will also be discovered right here ^(<http://aschoolofschools.iksv.org/en/>).



ArchDaily > News > Participants Announced for the 4th Istanbul Design Biennial

4TH ISTANBUL  
DESIGN BIENNIAL  
A SCHOOL  
OF SCHOOLS  
22.9 - 4.11.2018

## Participants Announced for the 4th Istanbul Design Biennial

01:30 - 5 July, 2018 | by [David Basulto](#)



The [4th Istanbul Design Biennial](#), curated by Jan Boelen with Nadine Botha and Vera Sacchetti, has just announced the participants of this year's edition. Under the theme "A School of Schools", it seeks to explore how design education, and education in general, can evolve and adapt in a new age of artificial intelligence.

Organized by the [Istanbul Foundation for Culture and Arts \(İKSV\)](#) and sponsored by Vitra, the Biennial will bring together old and new knowledge, academic and amateur, professional and personal, engaging multigenerational, transdisciplinary practitioners from Turkey and abroad. The event will run for six weeks, from September 22 to November 4, and will inhabit six of the city's most iconic cultural institutions, which will play host to the biennial's many schools, exploring the multiple dimensions of design as learning.

Details about the venues and participants:



At [Akbank Sanat](#), the Unmaking School emphasizes the irrepressible human instinct to be creative as a pedagogical dynamo that drives innovation in production, redefines the future of work, and reframes our engagement with our cities; at [Yapı Kredi Culture Centre](#), the Currents School explores flows, networks, distribution, and hierarchies of information and subjects, both digital and analogue, abstract and embodied, to critically examine new technology and systems.

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- Aşar Gürpınar and Cansu Cürgen (TR)
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- Lukas Wegwerth (DE)
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- Peter Zin (NL/PT)

More information about the opening program [can be found here](#).

# Blog

HOME / EVENTS / ARCHITECTURE, INTERIORS, FURNITURE AND PRODUCT: DESIGN EVENTS YOU CAN NOT MIS



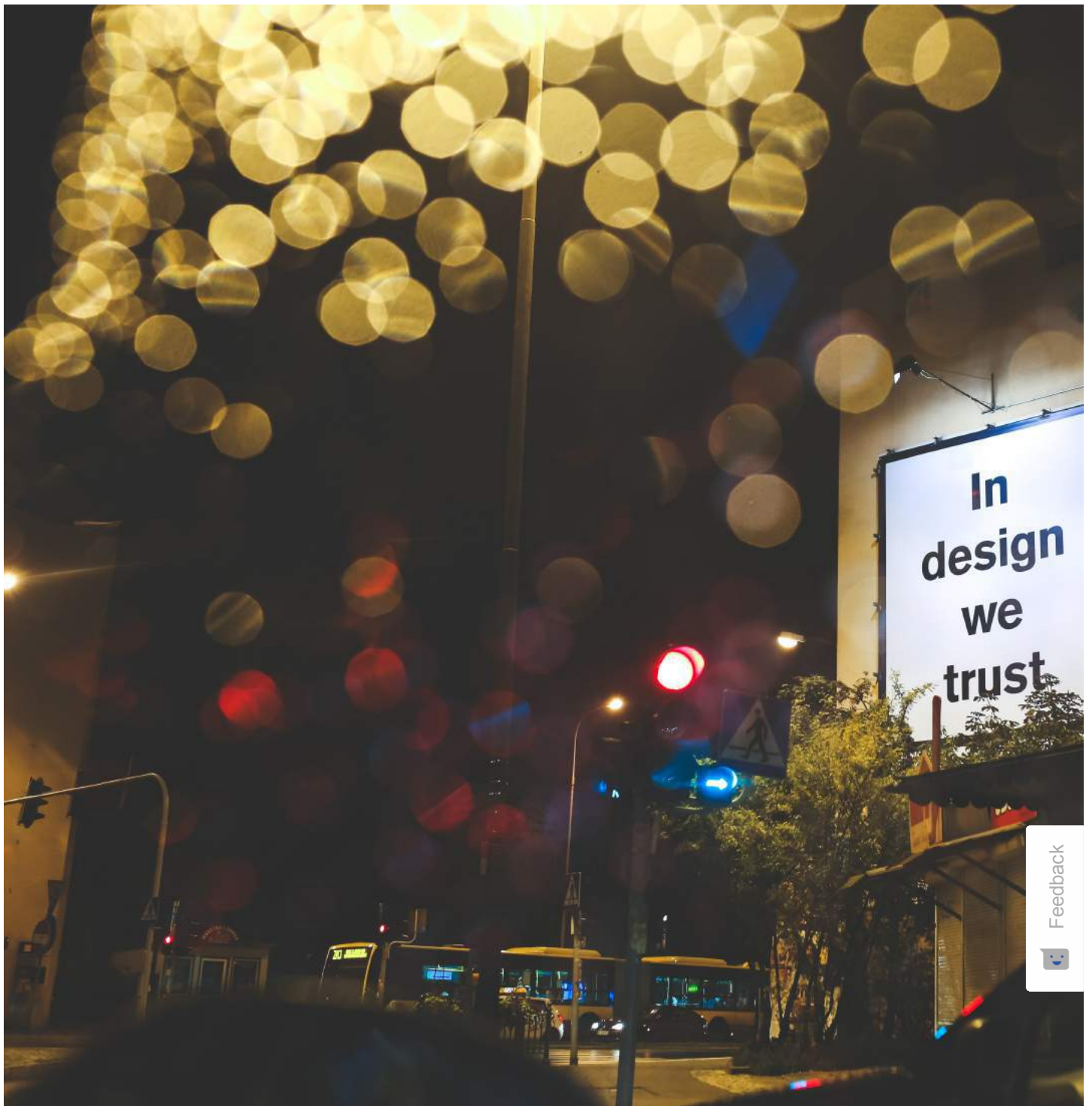
## Architecture, Interiors, Furniture and Product: Design Events You Can't

BY ARCHYI. TEAM / 4 JULY, 2018 / EVENTS, OFFICE INTERIOR DESIGN TRENDS / ❤️ 0

If you have been following our blog or our brand, you already know that ARCHYI. team is *inspired by nature* and move unique solutions that help to improve environments, particularly work environments, that motivate and potentiate creative ideas. There are other things that truly passionate us and serve as an inspiration for our creative product development team.

Design... Design thinking, design breathing... Design applied to architecture, Interiors, Furniture, product. And as any trends, novelties, new concepts, approaches, materials, visions...

The problem is that with hundreds of design fairs, conferences and trade shows taking place around the world ever we would love to be present as an exhibitor in all of them, but ARCHYI. is a newly launched brand with a long path to good design, innovation, and inspiration.



Feedback

If you are one of those people that also breathes design, here is a list we've compiled to help you out in the task of the end of the year! An interesting preview to over 20 of the best design events that you cannot miss still happenir

## JULY 2018

Starting this week, we recommend the [New Designers Part II](#) from tomorrow 4th to Saturday 7th July, in the Busine talents under one roof showing their creations concerning Product and Industrial Design, Furniture Design, Spatial Animation, Motion and Digital Arts.

Later this month, from Thursday 19th to Sunday 22th July, [the AIFF](#) – Australia's premier buying and networking dest



Melbourne's Exhibition Centre, Australia. Leading brands showcasing the latest products & furnishings, in a show the Event.

## AUGUST 2018

The only great Design event of the month is [São Paulo Design Weekend](#), taking place between Wednesday, the 29th and Sunday, the 3rd of August. São Paulo Design Weekend is a celebration of Latin American design and it includes annually, more than 300 independent parties, public and private activities, promoted in strategic points of the city such as Museums, Galleries, Studios, Schools, Colleges and other organized by companies, professionals, educational institutions and NGOs.

## SEPTEMBER 2018

September is one of the most intensive months when it comes to events worth attending. Starting in the 4th of September, the [2018 London Design Biennale](#), where international designers from up to 40 countries, cities and territories will explore how design affects every aspect of our lives – the way we live and how we live – and influences our very emotions, that will be the theme of this year exhibition.

From Thursday 6 to Sunday 16 September, [Helsinki Design Week](#) – the largest design festival in the Nordic countries – presents design from a number of fields as well as fashion, architecture and urban culture. The Finnish festival program includes both events targeted for professionals and the general public, including exhibitions, fashion shows, talks, and workshops.

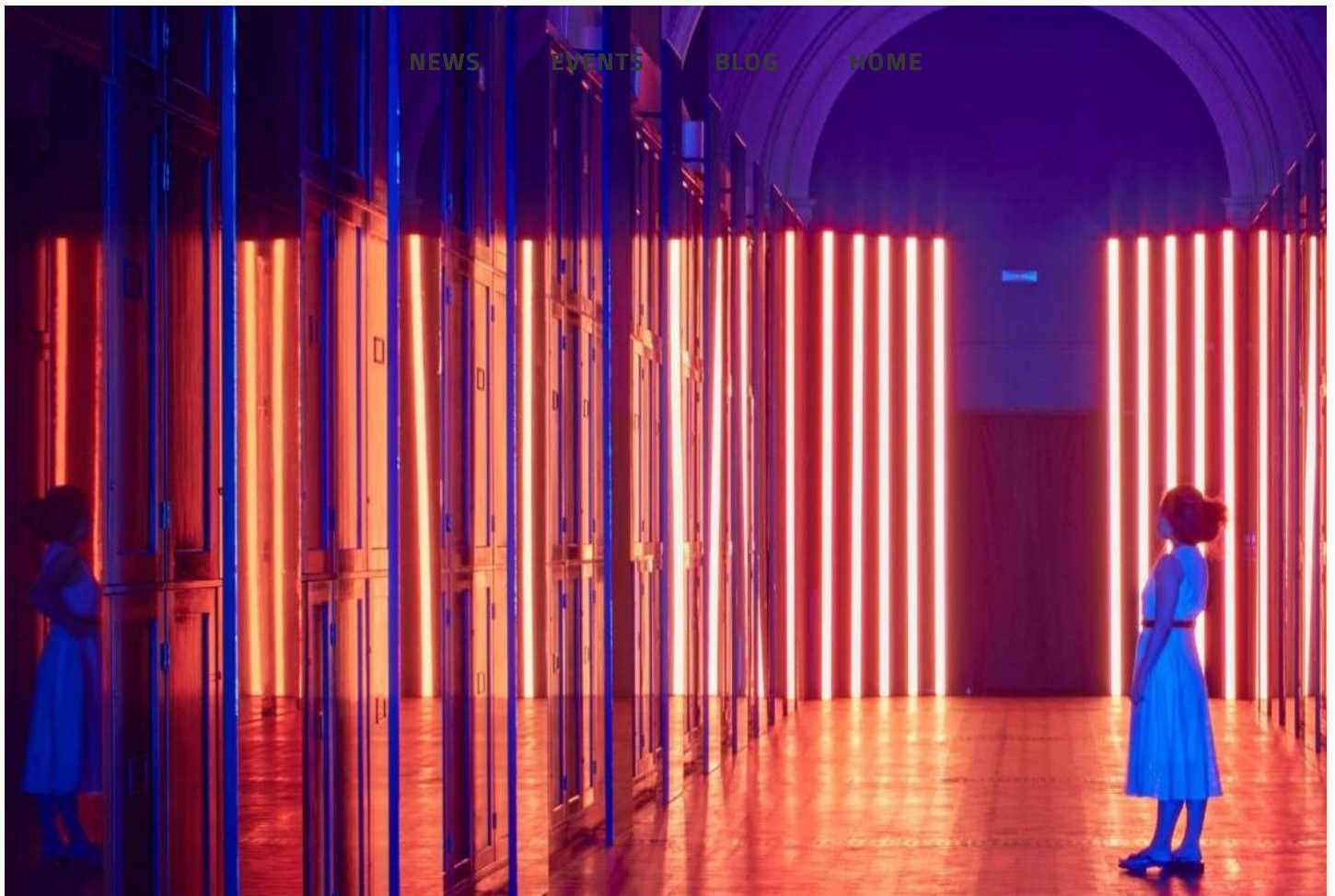
Almost simultaneously, from Friday 7th to Saturday 15 September, happens the Paris Design Week, in France. Over its long history in the international design scene. Taking place as it does at the same time as key influential professionals from the fields of architecture, design and fashion, in close coordination with [Maison&Objet](#) trade show, it takes advantage of the presence of 3,000 exhibitors and 80,000 visitors, guaranteed media attention.

Between Tuesday 11th and Friday 14th September, in Shanghai, [China's international furniture expo](#), better known as the [China International Furniture Fair](#), showcasing modern and traditional designs. Taking the lead in the industry for over two decades. As one of the world's leading B2B trade fairs, it attracts over 100,000 visitors every year.

In the second half of September, stay tuned for the [London Design Festival](#), from the 15th to the 23rd September. The festival includes installations at the Victoria & Albert Museum, as well as a series of design shows, like the renowned [Design Museum](#).

Feedback





*Reflection room Flynn Talbot design installations-London design festival 2017*

[Feria Habitat](#) in Valencia, in Spain, is scheduled between 18th and 21st September and is the most famous household goods trade show in Europe. With over 600 exhibitors, this trade show focuses on products made in Spain.

From 22 September to 4 November, all attentions turn to Turkey, for the fourth edition of one of the most thought-provoking design events. [Design Biennial](#) is being curated by Belgian design critic and teacher Jan Boelen, and will focus on how design can shape the future. The theme is "A School of Schools".

Next, it will be time for [Vienna Design Week](#), occurring, obviously in Vienna, Austria from 28 September to 7 October. The festival, curated by Lilli Hollein entered its 12th round this year. Opening up creative elements of the festival concept.

The award-winning [Modesto Architecture Festival](#), from September 16 – 23, 2018, is going to have, as usual, some exhibits, international movies, workshops, speakers, installations, interventions, kid's activities, and special events to celebrate architecture and architectural design as both an art and a science and to heighten public awareness of architecture.

[Beijing Design Week](#) is definitely China's most important design event. Occurring from 26 September to 5 October, the festival will take place in hutongs, industrial warehouses and artists' communities under this year's theme LIVING is GIVING!

## OCTOBER 2018

October is also a busy month for design lovers, starting with the [Biennale INTERIEUR 2018](#) that this year opts for a shorter format of 5 days from October 18 to 22 in Kortrijk, Belgium. INTERIEUR 2018 will be a Biennale where young talent takes center stage. The main space will be designed by Saccucci and Roxane Van Hoof from Studio Verter – an archetypal piazza that will cross and connect several halls.

surprises with a city festival at a unique location.

In October of each year, the [Dutch Design Week](#) (DDW) takes place in Eindhoven. This year will happen from October 10 to 14. Europe presents work and ideas of more than 2600 designers to more than 335,000 visitors. In more than hundred exhibitions, lectures, prize ceremonies, networking events, debates, and festivities. Young and upcoming Netherland design across the city at this firm favorite on the design week schedule.

From October 23 to 27, [ORGATEC](#), the Cologne trade fair that focuses on furniture, lighting, flooring, acoustics and architects, designers, other interested professionals and visitors from all over the world, how innovative, intelligent culture and make shared successes possible in a time where new work culture concepts have been rising and influencing experts look at trends and best practice in the Trend Forum panel discussions. Amongst the visionary space and in forward new forms of cooperation and inspiring new ideas, ARCHYI.'s collaborative workspace design solutions and tomorrow and beyond! And this is the reason why ORGATEC will be the design event of the year. Do not miss the c ARCHYI.'s solutions.

In Mid-October, [Designart Tokyo](#) takes place in Japan. Following its [launch last year](#), Designart will return in 2018, with the aim of revitalizing the city's creative scene. DESIGNART is a new word that redefines the things that touch us and bring beauty. It is also the name of the movement to spread and share this amazing concept.

## NOVEMBER 2018

International designers present furniture, lighting, textiles, and technology in the fourth edition of [Dubai Design Week](#). Events include the region's leading design fair Downtown Design and its showcase dedicated to limited-edition design together works from 100 of the most innovative universities across the world; and Abwab, the curated and interactive North Africa and South Asia.

As the end of the month is coming closer, it is time for the [World Architecture Festival](#) that is moving to Amsterdam. The program that centers around the awards, and culminates in a gala dinner where the coveted World Building Council where keynote talks from the industry's most influential figures sit alongside live judging presentations from a product exhibition.





### *Produce. Workshop, Fabricwood, Singapore*

Taking place alongside the World Architecture Festival, from 28 to 30th November, the **INSIDE World Festival** of Interior Design is a platform for and inspiring outstanding interior design professionals and architects as well as the year's best interior design projects. Talks from the industry's most influential figures sit alongside live judging presentations from over 500 award finalist projects. INSIDE is the sister event to the World Architecture Festival.

### **DECEMBER 2018**

With all the choice throughout the year, it seems that Europe gets calmer and, in the last month of the year, design events are fewer. Nevertheless, **the ICFF**, International Contemporary Furniture Fair, The South Florida edition – that will take place in December – as well as **Design Miami**, from 5 to 9th December – are events that are really worth attending. Design Miami brings together gallerists, designers, curators, and critics from around the world to celebrate art and design created by leading designers. Occurring alongside the Art Basel fairs in Miami, USA each December and Basel is a great venue for collecting, exhibiting, discussing and creating a collectible design. Concerning the ICFF, it annually lures the latest trends to an encyclopedic exhibition of up-to-the-moment offerings, as well as a series of fascinating, fun, and educational features.

Hoping this short guide is truly useful and you have a blast visiting these events, exploring and absorbing new perspectives, we are inviting you to drop by **our stand at Orgatec2018** if you happen to pass by Cologne at the end of October.

In the meantime, stay tuned for more events that ARCHYI team may find out or decide to participate.

# inspirational cities

## Rome

Despite an ongoing exodus of creative talent to Milan, a group of Rome's curators and designers are applying a critical lens to the city's contemporary architecture. Campo, a gallery housed within a former mill, was established by four architects to examine—and influence—the direction of Roman design. Last year, as part of its *Unbuilt Rome* exhibition, the collective invited nine emerging Italian architecture studios to reinterpret unrealized projects from the city's history. Meanwhile, design curator Pippo Ciorra has brought an ambitious new program to MAXXI, the national museum for contemporary art and architecture. Since April, the institution has hosted a major show titled *Zevi's Architects: History and Counter-History of Italian Architecture 1944-2000*, which uses the legacy of critic and historian Bruno Zevi as a starting point.

## Rotterdam

The design movement in Rotterdam, Amsterdam's airier and more understated cousin, is slowly gaining steam. Lower living costs have engendered a design scene free from the commercial constraints of the capital city—and with more room for experimentation, as represented in locally based MVRDV's 100,000-square-meter psychedelic mixed-use Markthal, which opened in 2014. Many of the city's younger architecture, design, and fabrication practitioners—including Studio Wieki Somers, OMA model maker Vincent de Rijk, and Studio Makkink & Bey—are congregating in Merwe-Vierhavens (M4H), a formerly industrial waterfront area that's increasingly home to artists, designers, and start-ups.

## Istanbul

Istanbul is the only city in the world to literally straddle two continents, merging Western and Eastern traditions and design sensibilities. Europe's largest city has seen some political turbulence of late, but Istanbul Design Biennial director Deniz Ova believes this has brought a new wave of socially engaged and environmentally aware design initiatives to the metropolis. The fourth edition of the biennial is curated this fall by Jan Boelen of Design Academy Eindhoven and will look at topics such as the influence of the Bauhaus on Istanbul design. The event will take place across six venues in the city's lush cultural district Beyoğlu, which includes Studio-X Istanbul (affiliated with Columbia GSAPP) and the Pera Museum.

## New Orleans

More than a decade after Hurricane Katrina, a coterie of newcomers and locals has made NOLA one of the most energetic design communities in America and sparked a commitment to smartly rebuild the city. Architecturally, New Orleans has seen a recent emphasis on adaptive reuse of the city's historic buildings, including two recent projects from local powerhouse practice Eskew+Dumez+Ripple: the Shop, a 400-seat coworking space above the Contemporary Arts Center in the city's Warehouse District, and the new 234-room boutique Ace hotel in a nine-story Art Deco building that once housed a large furniture store.



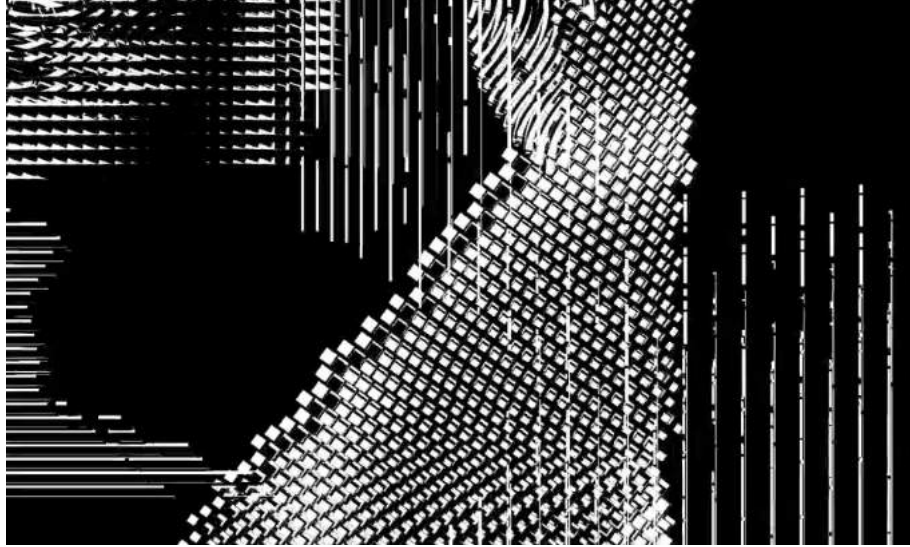
Campo, a gallery space in Rome, addresses contemporary issues through provocative shows, such as Delfino Sisto Legnani's series *Troppo Freddo Per Te Qui* (top), which examines how architecture responds to political change.

The coworking space the Shop at the Contemporary Arts Center (above) was designed by Eskew+Dumez+Ripple, whose work is reshaping New Orleans's workplaces and legendary world of hospitality.

THIS PAGE: TOP TO BOTTOM, COURTESY TROPPO; FREDDO PER TE QUI; COURTESY ESKEW+DUMEZ+RIPPLE  
OPPOSITE: TOP TO BOTTOM, COURTESY POBLENOU URBAN DISTRICT; COURTESY ZAO/STANDARDARCHITECTURE, WANG ZILING



## Latest News



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### 4th Istanbul Design Biennial 22 September – 04 November 2018

#### A School of Schools by IKSv

Taking place since 2011, Istanbul Design Biennial aims to bring together a diverse cross section of design ideas once every two years, exploring a wide range of fields concerning design. Seeding ideas and fostering dialogue and intersections within the creative and academic community, the biennial operates on a network of national and international collaborations with cultural agents, institutions, universities and companies. Using the city as a dynamic space for projects, actions and interventions, the biennial tackles global design problems, brings the notion of design into scrutiny, stimulates critical debate, foregrounds underexplored or overlooked aspects of society and prompts further investigation into and exchange about emerging conditions of the world. In addition to its biennial exhibition and various activities, Istanbul Design Biennial seeks to ensure a long, deep and interdisciplinary conversation that will help rethink the question of design by multiplying the number of voices assembling an inspirational design archive. Committed to design as a tool for understanding its complex role in today's society, the biennial as a progressive disciplinary platform is in permanent transformation.

Istanbul Design Biennial is organised by the Istanbul Foundation for Culture and Arts (IKSV).

<http://aschoolofschools.iksv.org/en/>

## Desymbol

# Jan Boelen and Deniz Ova, Curators of the 2018 Istanbul Design Biennial, Discuss the Future of Design Education



Yapi Kredi Kultur Yayincilik, Biennial Venue. Symbol © Koray Senturk by the use of IKSV

“Lately, design has transform a type of inquiry, energy, and company,” say [Jan Boelen](#) and Deniz Ova, curator and director of the 2018 [Istanbul](#) Design Biennial. “It has transform vaster than the arena itself, permeating all layers of on a regular basis existence.” Their [curatorial observation for the four<sup>th</sup> Istanbul](#) Design Biennial, which opens later this yr themed with the identify “A Faculty of Colleges,” seeks to discover how design schooling, and schooling basically, can evolve and adapt in a brand new age of man-made intelligence.

The workforce is made up our minds that the Biennial will have to now not learn as a two-year scheduled match, however will have to “reinvent itself and transform a productive, process-orientated platform for schooling and design to analyze, experiment, and be told in.” The workforce is unquestionably neatly provided for the problem.

Boelen is director of Z33 Space of Recent Artwork in Belgium which models tasks and exhibitions which inspire guests to take a look at on a regular basis gadgets in a singular means. In the meantime, Ova’s enjoy with world exhibitions comprises over a decade operating with the Global Initiatives division at IKSV, coordinator for the [Turkish Pavillion on the Venice Biennale](#), and managing the participation of [Turkey](#) within the London Design Biennial.

On this unique interview with ArchDaily, the curators talk about their intentions to discover design schooling, proportion their perspectives on the way forward for the Biennial, and describe how they intend to make use of the Biennial as a platform now not simply to critique present schooling fashions, however to actively discover new methodologies in a layout which stretches right into a “versatile year-long program inside of which to answer world acceleration, producing selection methodologies, outputs, and kinds of design and schooling.”



Producer three.zero set up view at Z33 2016. Symbol courtesy of Kerim Bayer Archive, by the use of IKSV

**ArchDaily:** What was once it that impressed you to take a look at schooling? Did it pertain in your personal examine, was once it a long-standing pastime? What guided your design of the Biennial?

**Jan Boelen:** [Schooling](#) in itself is a long-term pastime for me. I'm all for what structure and design are doing in our on a regular basis lives, how we're suffering from it, and the way it's having an effect on us. Going additional, I'm all for how structure and design are evolving and increasing. Structure is changing into extra open. It's not almost about discovering a practical answer anymore but additionally encompasses hypothesis, crucial structure and design, and likewise relational design and structure. Those are changing into new instructions in structure itself.

I don't consider that schooling is following those new traits, in order we manner the 100th anniversary of the founding of the [Bauhaus](#), most likely it is a suitable time to mirror on the place the occupation goes, and the way we will be able to design the structure of schooling.

**Deniz Ova:** [Schooling](#) was once attention-grabbing to inspect within the confines of the Biennial as a result of as a cultural establishment the Biennial at all times has an academic and investigational function, regardless of how slight. We have been excited about the speculation rethinking the Biennial as a platform for finding out reports of a special type, and to additional discover what the Biennial may well be.

**Jan Boelen:** It additionally explores the layout of the Biennial, asking if the Biennial continues to be wanted or if it nonetheless performs the most important function in positioning design as a cultural follow. We would like the development to function a connector of native and world within the Turkish design international, asking how the Biennial can transform greater than only a two-year match. I in fact consider it already is greater than that, nevertheless it must be extra particular.





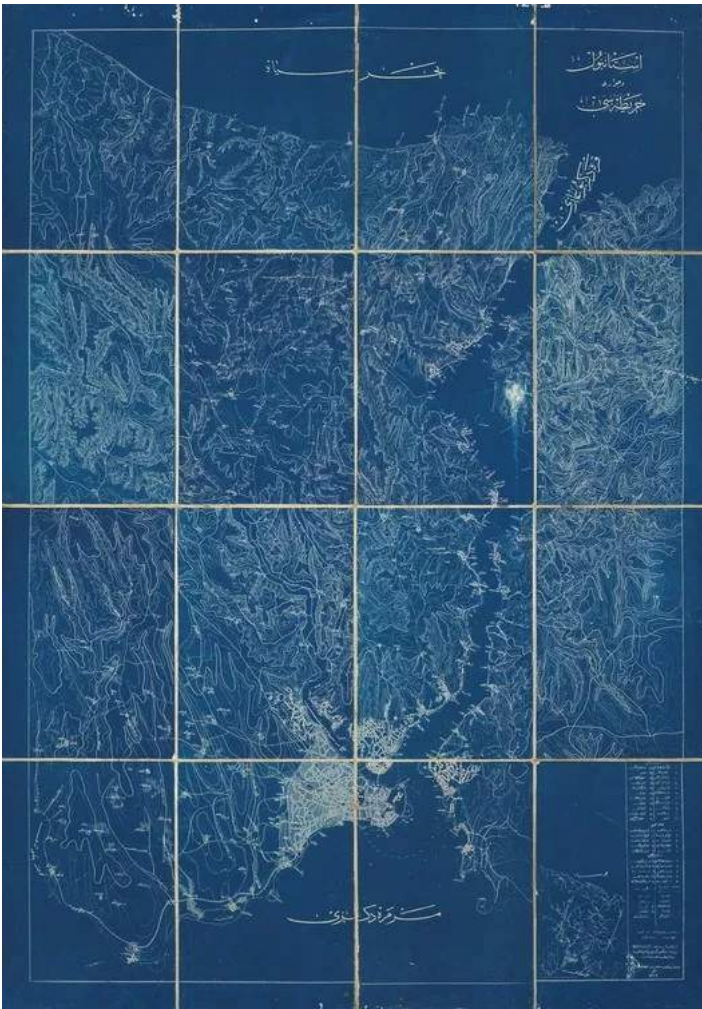
Producer three.zero set up view at Z33 2016. Symbol courtesy of Kerim Bayer Archive, by the use of IKSv

**AD:** Studying the curator observation <sup>^</sup>(<http://aschoolofschoools.iksv.org/>), you are saying “chalk and communicate and reciting multiplication tables has no likelihood towards the animated distractions in our wallet. In the meantime, the machines themselves have began finding out.” There’s a sense of urgency, that the schooling device lately is coaching people to accomplish duties they both now not wish to, or will now not be acceptable in industries more and more shifting to automation. Is that an overstated interpretation?

**JB:** We nonetheless do consider in conventional approaches to schooling, and we aren’t simply attractive in protest. That might be too simple. We’re as an alternative searching for new fashions and new methods. We will have to mirror in this age of man-made intelligence and ask if it provides us the chance to increase new techniques of exchanging wisdom. We ask if finding out an “angle” is extra vital, if lets transform extra human by way of permitting our emotion and instinct to shape extra of part of our schooling device. So that is the potential of the longer term that generation may give us – we wish to reconsider how long run methods can reply to that.

*We ask if finding out an “angle” is extra vital, if lets transform extra human by way of permitting our emotion and instinct to shape extra of part of our schooling device.*

**DO:** We also are taking a look right into a long run which isn’t in point of fact outlined. So with the learnings and findings of the Biennial, we ask what is going to the way forward for those establishments be, how do we paintings with the subject, and what are we able to create? That’s what we’re seeking to perceive on this dialog that’s the Biennial.



Istanbul Map Blueprint 1901. Symbol courtesy of Kerim Bayer Archive, by the use of IKSIV

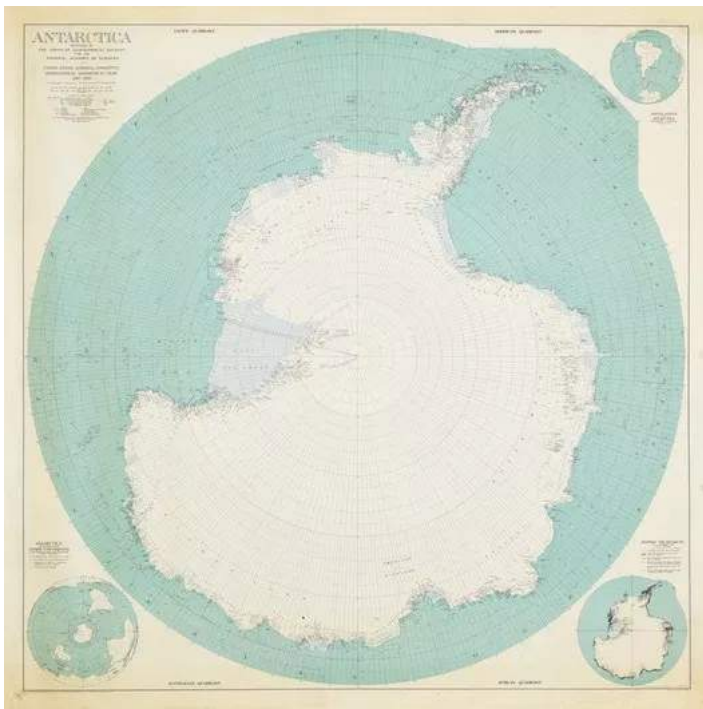
**AD:** You point out the [Bauhaus](#) and Black Mountain Faculty as tasks which helped design evolve, and driven the bounds of schooling and finding out. Reflecting on lately, do architects and architects nonetheless showcase that force to move past the design of area, and have interaction with the design of methods, and does the Biennial stay as a treasured software to reinforce this?

**JB:** I'm hoping that conventional puts of finding out do not transform the one puts of finding out, that architects and architects open their practices to increase tutorial studios, and that schooling does not at all times need to be as confined to a conventional instructional college. Finding out by way of doing and by way of motion may also be extra recommended, quite than by way of finding out by way of listening and reproducing.

All over the final seven or 8 months, we found out that the use of the Biennial as a spot of each exhibition and manufacturing may give architects and architects the company to interact with methods. This is a position between studio and faculty or college, a playground the place you'll increase new theories. This is a checking out flooring, quite than a complete running group.

**DO:** The Biennial serves as that street for experimentation, for brand new concepts to thrive. Designers can function with a self belief that "if it fails, it fails". But when we have been operating in a certified international, there's most likely extra drive to ship effects, and not more room to analyze and interrogate.

**JB:** Now you might have your identify: Finding out to Fail!



Map of Antarctica, American Geographical Society 1956. Symbol courtesy of Kerim Bayer Archive, by the use of IKS V

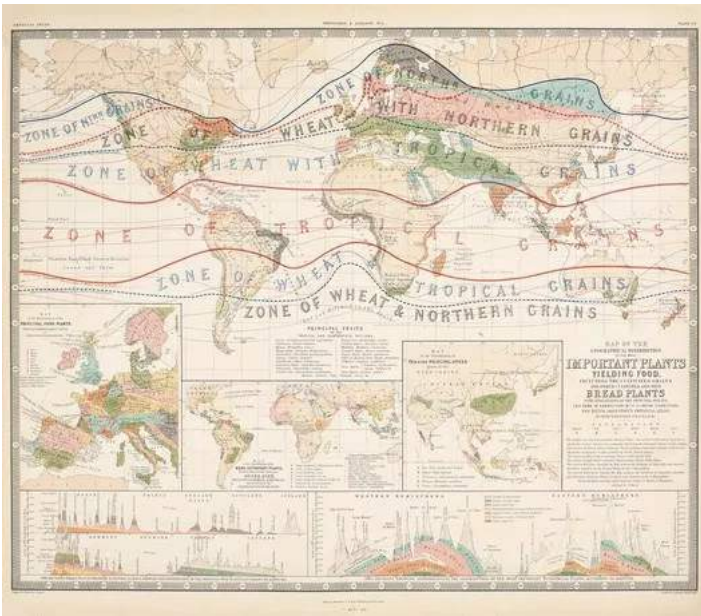
**AD:** You've gotten pursued an excessively complicated and impressive function: to "create new wisdom, seek for possible choices, and push the bounds of the design self-discipline." I word you might have gained greater than 700 packages from 41 international locations, in an open name to "architects, scientists, engineers, cooks, craftspeople, activists, and everybody else." How are you responding to that problem of directing and curating the sort of wealthy and numerous inflow of concepts?

**JB:** Once we were given those packages, we took one step again. We idea "why are we doing this? What's the want?" after which we produced the expanded perception of design and structure encompassing different methodologies. So we appeared now not best at conventional pragmatic answers of gadgets and so forth, but additionally hypothesis, crucial, and relational approaches. We requested how they associated with design schooling.

We introduced in combination Other avid gamers from other disciplines, so now not simply architects but additionally scientists, artists, people who find themselves merely within the subject. We then attempt to create a catalyst the place those large disciplines have interaction in a "college of faculties" the place everybody has their very own method of coping with subjects, all of that are legitimate. This new path of design has the facility to resume the occupation itself, from hypothesis to the answer of a practical product that is helping us in on a regular basis existence. From the critique that we formulate to the political penalties that on a regular basis gadgets have, if we redefine those notions of design and structure, then we are hoping it is going to affect the standard manner.

That's the major examine query, it's essential say. It's not a conviction, it's open to dialogue.

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Map of the geographical distribution of a very powerful crops yielding meals, Keith Johnston, 1858. Symbol courtesy of Kerim Bayer Archive, by the use of IKSv

**AD:** The Biennial has traditionally acted as a geographical anchor, taking into account folks from internationally to convene in an trade of concepts. However the problem arises of translating that power, enthusiasm, and leads to a virtual media so they are able to succeed in a bigger target audience. Do you might have intentions of replicating or sharing this yr's Biennial on-line?

**JB:** This Biennial is process-orientated. Even proper at this second, graphic designers are operating with different designers in workshop teams to increase portions of the id that the Biennial wishes. The Biennial itself additionally purposes as a faculty, so inside of that, you hope that it is going to even have a legacy, that teams will proceed attractive.

The web page itself might be a platform now not only for individuals, but additionally for others who will put up and write about design, and design schooling.

**DO:** One of the vital flaws within the Biennial type is that best the individuals who attend can enjoy it, so it is important to to increase the enjoy and dialogue over an extended duration and to have it last more than the Biennial itself. For this reason we are attempting proportion as a lot of the method as conceivable, via articles, via media, via internet sites. And after the Biennial closes, we can attempt to stay it's lively as conceivable, in order that the conversations can proceed.



Pera Muzesi, Biennial Venue. Symbol by the use of IKSv



Galata Salt, Biennial Venue. Symbol © Mustafa Hazneci by the use of IKS V

**AD:** The Biennial itself may well be thought to be a faculty, as a spot of schooling: do you continue to consider within the energy of the Biennial to successfully give a contribution to experimentation and new wisdom, or does this street additionally desire a “redesign” for the virtual age?

**DO:** This Biennial is reasonably younger in comparison to different occasions, so we attempt to stretch the speculation of the Biennial every time. We’re at all times open to converting the layout, to permit it to grow to be into one thing totally other. We consider the Biennial will have to be anchored extra in how we paintings day-to-day, quite than being a classical exhibition match as soon as each two years. With a Biennial, the whole lot operates on a two-year time table, so we’ve been seeking to alternate this, to make use of this match as a chance to invite what a Biennial may also be, and the way it will glance someday.

And naturally, each Biennial can imply one thing other, being anchored in numerous places, to the id of its town and nation. The vital elements for us is what does it imply for [Istanbul](#), and to the community that lets create nationally and across the world.

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**JB:** I every so often ask myself is Biennials are nonetheless wanted. However it was once as a result of I may formulate a necessity that I approved the invitation to transform concerned on this match as a result of in a different way, you will have to now not do it! There’s an inflation of Design Biennials, gala’s, events and so forth, however as we mentioned ahead of, one reason why to totally have interaction with this match is that it begins from a cultural point of view. Many different occasions duvet a mix of tradition and verbal exchange, the place the birthday party can transform extra vital than the content material this is being produced.

**AD:** Ahead of we end, do you might have any ultimate reflections?

**JB:** Let’s communicate once more in precisely three hundred and sixty five days. It is important to to repeatedly make critiques and re-evaluations, and we will be able to see if the dialogue we’ve began having an have an effect on. I have no idea but what the symptoms are which will measure this have an effect on, however a very powerful facet for us is to construct one thing which is sustainable, and which has an after-effect.



## In regards to the Curators

### Jan Boelen

Jan Boelen is creative director of Z33 Space for Recent Artwork in Hasselt, Belgium, and inventive director of atelier LUMA, an experimental laboratory for design in Arles, France. He additionally holds the location of the pinnacle of the Grasp division Social Design at Design Academy Eindhoven within the Netherlands.

For the reason that opening, Z33 Space for Recent Artwork has been fashioning tasks and exhibitions that inspire the customer to take a look at on a regular basis gadgets in a singular means. This is a distinctive laboratory for experiment and innovation and a gathering position with state of the art exhibitions of recent artwork and design. With Z33 Analysis, design and artwork examine studios established in 2013, Boelen is reworking Z33 from exhibition-based to a research-based establishment. On the initiative of Z33 and the Province of Limburg, Manifesta nine happened in Belgium in 2012. As a part of his function at Z33, Boelen curated the 24th Biennial of Design in Ljubljana, Slovenia, in 2014.

Boelen additionally serves on quite a lot of forums and committees together with the advisory board of the V&A Museum of Design Dundee in the United Kingdom and Inventive Industries Fund within the Netherlands. Boelen holds some extent in product design from the Media and Design Academy (now the LUCA Faculty of Arts) in Genk, Belgium.

### Deniz Ova

Deniz Ova is Director of [Istanbul](#) Design Biennial at [Istanbul](#) Basis for Tradition and Arts (İKSV), since 2013. Ova began to paintings at İKSV in 2007 because the mission chief for the Global Initiatives division, the place she advanced and arranged the gala's and occasions of the root in numerous Eu towns, wearing on because the director of the dep. from 2010 to 2013. But even so the gala's, she has been coordinating the Pavilion of [Turkey](#) on the Global Artwork Exhibition, los angeles Biennial di Venezia, the artist residency studio "Turquie" at Cité Internationale des Arts, and not too long ago controlled the participation of [Turkey](#) within the London Design Biennial.

Since 2014, she is an marketing consultant to the Pavilion of [Turkey](#) on the Global [Structure Exhibition](#), los angeles Biennial di Venezia, and has these days been appointed as a jury member for the artist residency studio "Turquie". In 2009, Deniz Ova was once assigned to put in writing with Normal Director of İKSV, Görgün Taner, and academician Deniz Ünsal a crucial file at the arts and tradition scene in Amsterdam following the nomination of Taner as Artwork Consultant for the Amsterdam Town Council. Ahead of her posts at İKSV, Ova labored as assistant director in different theatre productions on the Stuttgart State and Town Theatre and controlled pageant occasions in Stuttgart. Deniz Ova graduated from the College of Stuttgart in Political Science and Linguistics. She is fellow on the Salzburg World Seminar and Stiftung Mercator "Turkey Europe Long term Discussion board".



Bulent Eczacibasi, Jan Boelen, Deniz Ova, Gorgun Taner. Symbol © Ilgin Erarslan Yanmaz by the use of İKSV

Arranged by way of the Istanbul Basis for Tradition and Arts (İKSV) and subsidized by way of Vitra, the [4th Istanbul Design Biennial](#) runs from 22 September – four November 2018.



## 4TH ISTANBUL DESIGN BIENNIAL OPENING PROGRAM | A FACULTY OF COLLEGES: ORIENTATION

Organised by way of the Istanbul Basis for Tradition and Arts (IKSV) and subsidized by way of Vitra, the 4th Istanbul Design Biennial (22 September – four November 2018) proclaims A Faculty of Colleges: Orientation , a multifaceted opening programme exploring the conceivable futures of design schooling.

[Makaleyi archdaily.com'da okuyun >](http://Makaleyi archdaily.com'da okuyun >)



## JAN BOELEN APPOINTED AS CURATOR OF THE 2018 ISTANBUL DESIGN BIENNIAL

The Istanbul Basis for Tradition and Arts have introduced that Jan Boelen has been appointed as Curator of the 4th Istanbul Design Biennale. This follows the Third- Are We Human?-which opened in September 2016 and was once curated by way of Mark Wigley and Beatriz Colomina with an impressive, wide-reaching exploration of design and structure in relation "the design of the species."

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# Jan Boelen and Deniz Ova, Curators of the 2018 Istanbul Design Biennial, Discuss the Future of Design Education

14:00 - 23 May, 2018 | by [Niall Patrick Walsh](#)

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The team is determined that the Biennial should not read as a two-year scheduled event, but should “reinvent itself and become a productive, process-orientated platform for education and design to research, experiment, and learn in.” The team is undoubtedly well equipped for the challenge.

Boelen is director of Z33 House of Contemporary Art in Belgium which fashions projects and exhibitions which encourage visitors to look at everyday objects in a novel manner. Meanwhile, Ova’s experience with international exhibitions includes over a decade working with the International Projects department at IKSU, coordinator for the [Pavilion of Turkey at the Venice Biennale](#), and managing the participation of Turkey in the London Design Biennial.

In this exclusive interview with ArchDaily, the curators discuss their intentions to explore design education, share their views on the future of the Biennial, and describe how they intend to use the Biennial as a platform not just to critique existing education models, but to actively explore new methodologies in a format which stretches into a “flexible year-long program within which to respond to global acceleration, generating alternative methodologies, outputs, and forms of design and education.”



**ArchDaily:** What was it that inspired you to look at education? Did it pertain to your own research, was it a long-standing interest? What guided your design of the Biennial?

**Jan Boelen:** [Education](#) in itself is a long-term interest for me. I am interested in what architecture and design are doing in our everyday lives, how we are affected by it, and how it is having an impact on us. Going further, I am interested in how architecture and design are evolving and expanding. Architecture is becoming more open. It is not just about finding a pragmatic solution anymore but also encompasses speculation, critical architecture and design, and also relational design and architecture. These are becoming new directions in architecture itself.

I do not believe that education is following these new developments, so as we approach the 100th anniversary of the founding of the [Bauhaus](#), perhaps it is an appropriate time to reflect on where the profession is going, and how we can design the architecture of education.

**Deniz Ova:** [Education](#) was interesting to examine in the confines of the Biennial because as a cultural institution the Biennial always has an educational and investigational role, no matter how slight. We were excited by the idea rethinking the Biennial as a platform for learning experiences of a different kind, and to further explore what the Biennial could be.

**Jan Boelen:** It also explores the format of the Biennial, asking if the Biennial is still needed or if it still plays an important role in positioning design as a cultural practice. We want the event to serve as a connector of local and global in the Turkish design world, asking how the Biennial can become more than just a two-year event. I actually believe it already is more than that, but it needs to be more explicit.

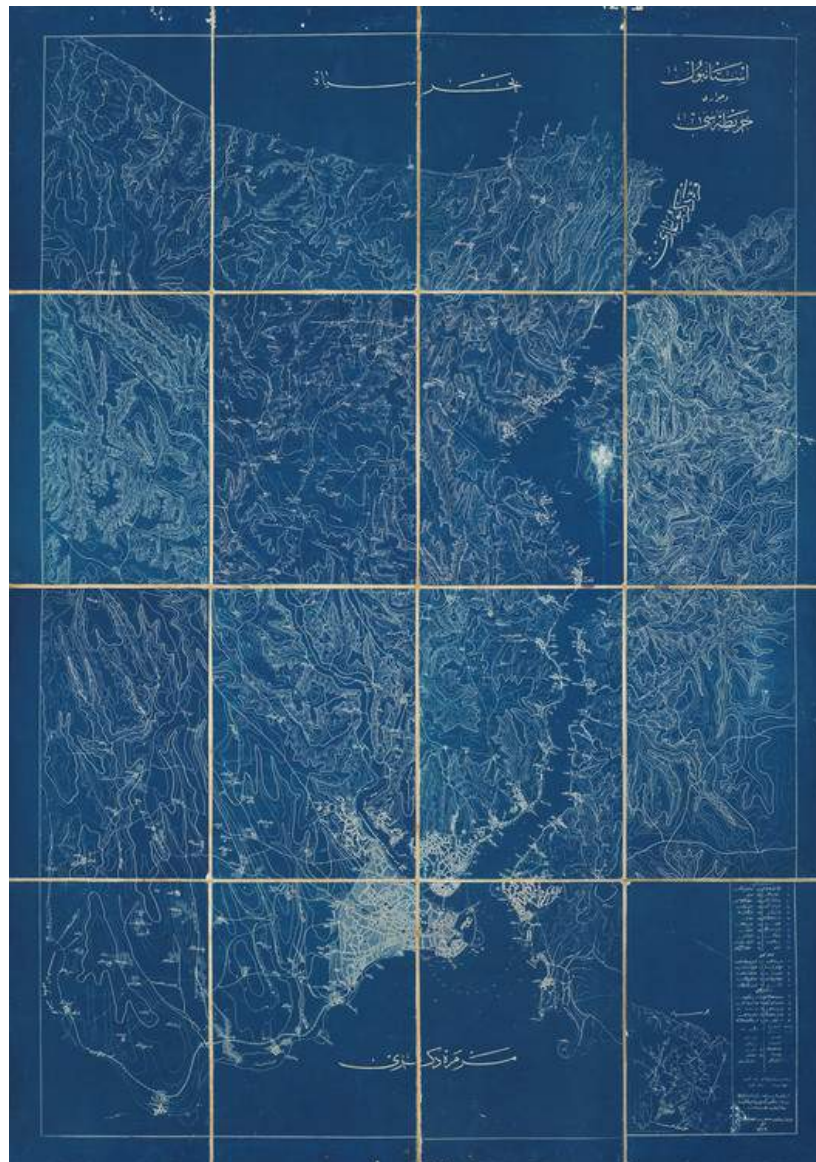


**AD:** Reading the [curator statement](#), you say “chalk and talk and reciting multiplication tables has no chance against the animated distractions in our pockets. Meanwhile, the machines themselves have started learning.” There is a sense of urgency, that the education system today is training humans to perform tasks they either no longer need to, or will no longer be applicable in industries increasingly moving to automation. Is that an overstated interpretation?

**JB:** We still do believe in traditional approaches to education, and we are not just engaging in protest. That would be too easy. We are instead looking for new models and new strategies. We should reflect on this age of artificial intelligence and ask if it gives us the opportunity to develop new ways of exchanging knowledge. We ask if learning an “attitude” is more important, if we could become more human by allowing our emotion and intuition to form more of a part of our education system. So this is the opportunity of the future that technology can give us - we need to rethink how future systems can respond to that.

*We ask if learning an “attitude” is more important, if we could become more human by allowing our emotion and intuition to form more of a part of our education system.*

**DO:** We are also looking into a future which is not really defined. So with the learnings and findings of the Biennial, we ask what will the future of these institutions be, how will we work with the topic, and what can we create? That is what we are trying to understand in this conversation that is the Biennial.



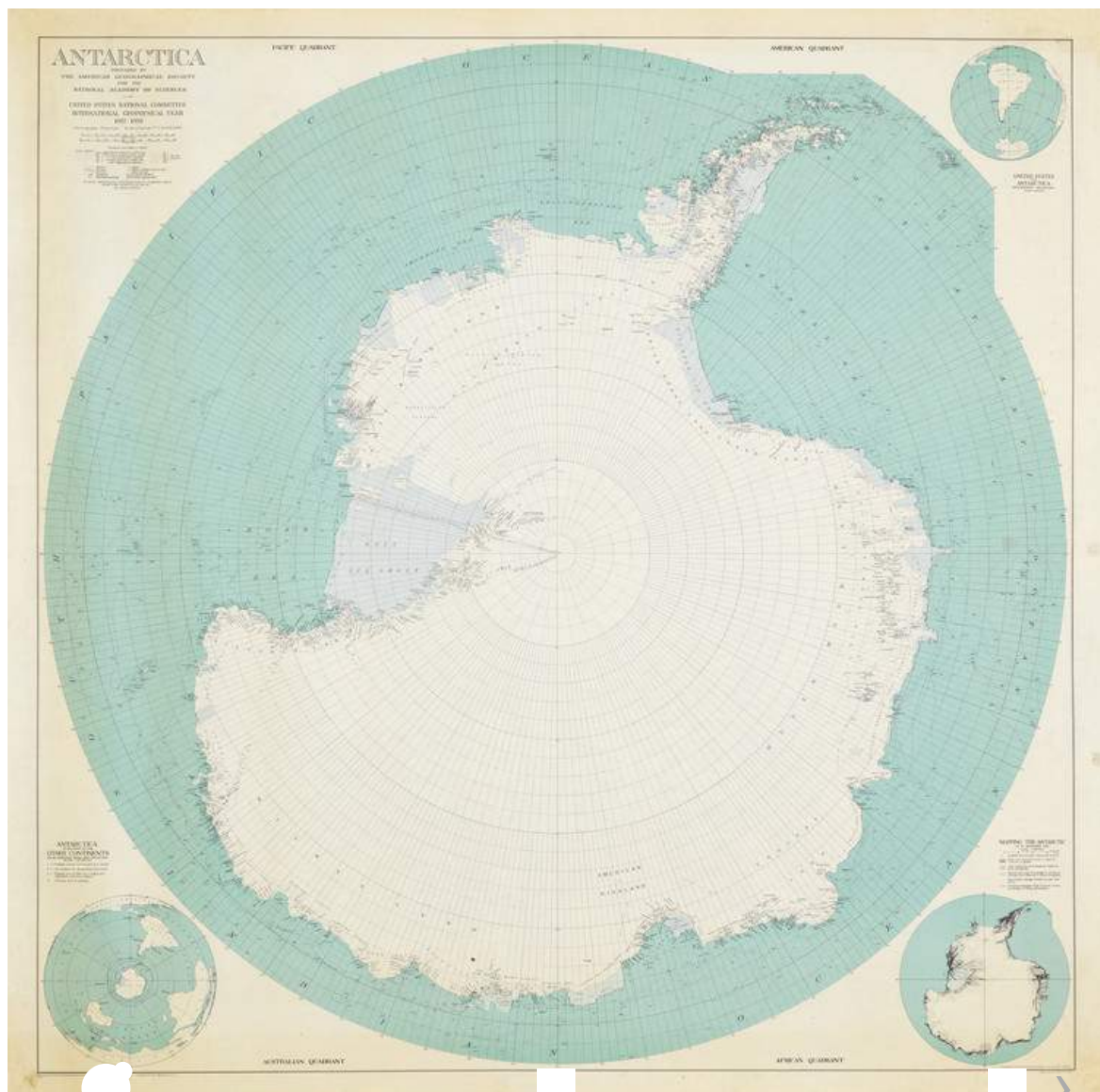
**AD:** You mention the [Bauhaus](#) and Black Mountain College as initiatives which helped design evolve, and pushed the boundaries of education and learning. Reflecting on today, do architects and designers still exhibit that drive to go beyond the design of space, and engage with the design of systems, and does the Biennial remain as a valuable tool to support this?

**JB:** I hope that traditional places of learning don't become the only places of learning, that architects and designers open their practices to develop educational studios, and that education doesn't always have to be as confined to a traditional academic university. Learning by doing and by action can be more beneficial, rather than by learning by listening and reproducing.

Throughout the last seven or eight months, we discovered that using the Biennial as a place of both exhibition and production can give architects and designers the agency to engage with systems. It is a place between studio and school or university, a playground where you can develop new theories. It is a testing ground, rather than a full operating organization.

**DO:** The Biennial serves as that avenue for experimentation, for new ideas to thrive. Designers can operate with a confidence that “if it fails, it fails”. But if we were working in a professional world, there is perhaps more pressure to deliver results, and less room to investigate and interrogate.

**JB:** Now you have your title: Learning to Fail!



**AD:** You have pursued a very complex and ambitious goal: to “create new knowledge, search for alternatives, and push the boundaries of the design discipline.” I note you have received more than 700 applications from 41 countries, in an open call to “architects, scientists, engineers, chefs, craftspeople, activists, and everyone else.” How are you responding to that challenge of directing and curating such a rich and diverse influx of ideas?

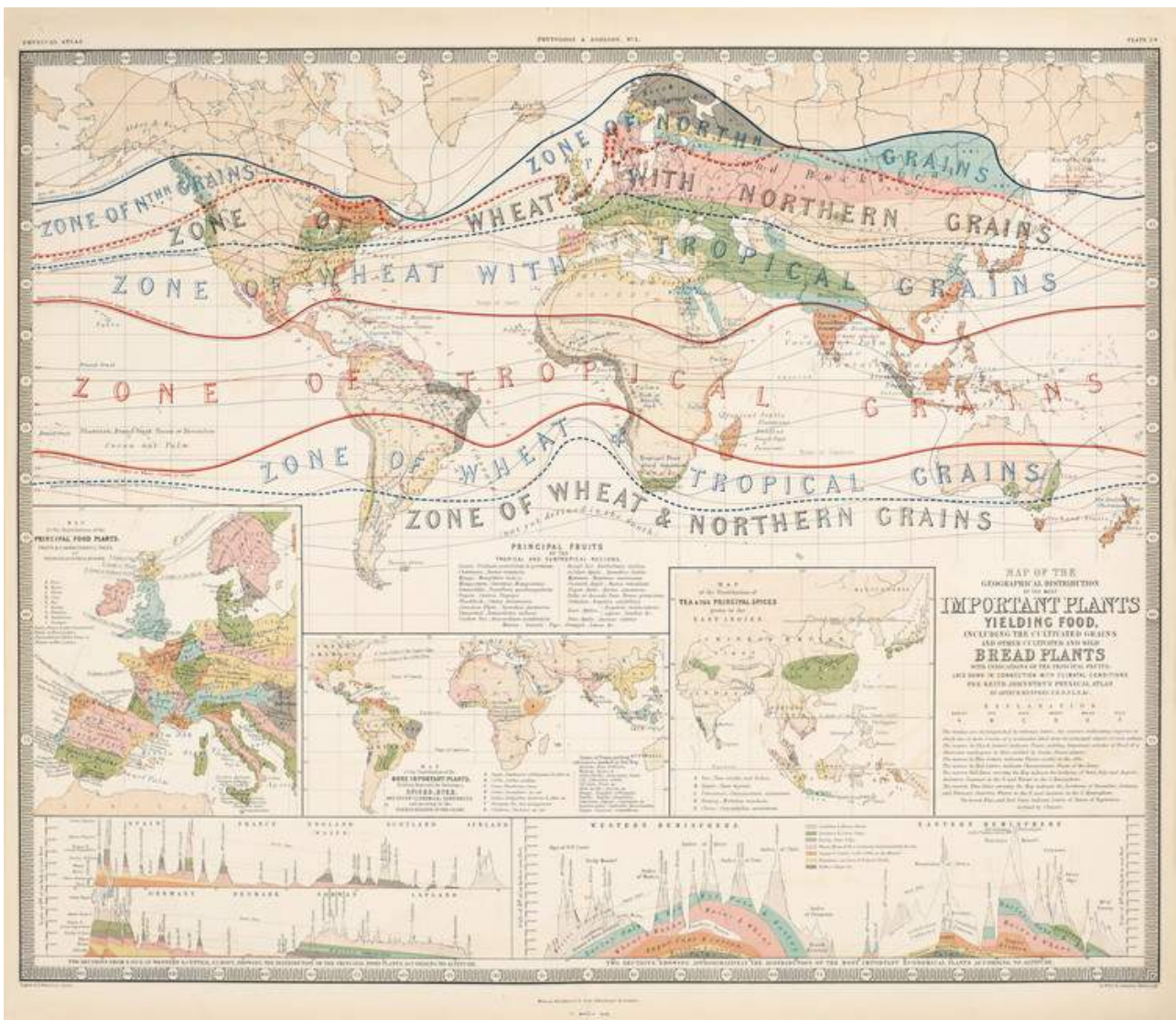
**JB:** When we got these applications, we took one step back. We thought “why are we doing this? What is the need?” and then we produced the expanded notion of design and architecture encompassing other methodologies. So we looked not only at traditional pragmatic solutions of objects and so on, but also speculation, critical, and relational approaches. We asked how they related to design education.

We brought together different players from different disciplines, so not just architects but also scientists, artists, people who are simply interested in the topic. We then try to create a catalyst where these broad disciplines engage in a “school of schools” where everyone has their own way of dealing with topics, all of which are valid. This new direction of design has the power to renew the profession itself, from speculation to the solution of a pragmatic product that helps us in everyday life. From the critique that we formulate to the political consequences that everyday objects have, if we redefine these notions of design and architecture, then we hope it will influence the traditional approach.

That is the main research question, you could say. It is not a conviction, it is open to discussion.

*“ We try to create a catalyst where broad disciplines engage in a “school of schools” where everyone has their own way of dealing with topics, all of which are valid. This new direction of design has the power to renew the profession itself, from speculation to the solution of a pragmatic product that helps us in everyday life.*

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**AD:** The Biennial has historically acted as a geographical anchor, allowing people from across the world to convene in an exchange of ideas. But the challenge arises of translating that energy, enthusiasm, and results in a digital media so they can reach a larger audience. Do you have intentions of replicating or sharing this year's Biennial online?

**JB:** This Biennial is process-orientated. Even right at this moment, graphic designers are working with other designers in workshop groups to develop parts of the identity that the Biennial needs. The Biennial itself also functions as a school, so within that, you hope that it will also have a legacy, that groups will continue engaging.

The website itself will be a platform not just for participants, but also for others who will publish and write about design, and design education.

**DO:** One of the flaws in the Biennial model is that only the people who attend can experience it, so it is very important to extend the experience and discussion over a longer period and to have it last longer than the Biennial itself. This is why we are trying share as much of the process as possible, through

articles, through media, through websites. And after the Biennial closes, we will try to keep it as active as possible, so that the conversations can continue.



**AD:** The Biennial itself could be regarded as a school, as a place of education: do you still believe in the power of the Biennial to effectively contribute to experimentation and new knowledge, or does this avenue also need a “redesign” for the digital age?



**DO:** This Biennial is quite young compared to other events, so we try to stretch the idea of the Biennial each time. We are always open to changing the format, to allow it to transform into something completely different. We believe the Biennial should be anchored more in how we work day by day, rather than being a classical exhibition event once every two years. With a Biennial, everything operates on a two-year schedule, so we have been trying to change this, to use this event as an opportunity to ask what a Biennial can be, and how it could look in the future.

And of course, every Biennial can mean something different, being anchored in different locations, to the identity of its city and country. The important factors for us are what does it mean for [Istanbul](#), and to the network that we could create nationally and internationally.

*“ We believe the Biennial should be anchored more in how we work day by day, rather than being a classical exhibition event once every two years [...] we have been trying to change this, to use this event as an opportunity to ask what a Biennial can be, and how it could look in the future. ”*

**JB:** I sometimes ask myself if Biennials are still needed. But it was because I could formulate a need that I accepted the invitation to become involved in this event because, otherwise, you should not do it! There is an inflation of Design Biennials, festivals, parties and so on, but as we discussed before, one reason to completely engage with this event is that it starts from a cultural perspective. Many other events cover a mixture of culture and communication, where the party can become more important than the content that is being produced.

**AD:** Before we finish, do you have any final reflections?

**JB:** Let's talk again in exactly one year. It is very important to continually make evaluations and re-evaluations, and we can see if the discussion we have started having an impact. I do not know yet what the indicators are which can measure this impact, but the most important aspect for us is to build something which is sustainable, and which has an after-effect.



## About the Curators

### Jan Boelen

Jan Boelen is artistic director of Z33 House for Contemporary Art in Hasselt, Belgium, and artistic director of atelier LUMA, an experimental laboratory for design in Arles, France. He also holds the position of the head of the Master department Social Design at Design Academy Eindhoven in the Netherlands.

Since the opening, Z33 House for Contemporary Art has been fashioning projects and exhibitions that encourage the visitor to look at everyday objects in a novel manner. It is a unique laboratory for experiment and innovation and a meeting place with cutting-edge exhibitions of contemporary art and design. With Z33 Research, design and art research studios established in 2013, Boelen is transforming Z33 from exhibition-based to a research-based institution. At the initiative of Z33 and the Province of Limburg, Manifesta 9 took place in Belgium in 2012. As part of his role at Z33, Boelen curated the 24th Biennial of Design in Ljubljana, Slovenia, in 2014.

Boelen also serves on various boards and committees including the advisory board of the V&A Museum of Design Dundee in the UK and Creative Industries Fund in the Netherlands. Boelen holds a degree in product design from the Media and Design Academy (now the LUCA School of Arts) in Genk, Belgium.

## Deniz Ova

Deniz Ova is Director of [Istanbul Design Biennial](#) at [Istanbul Foundation for Culture and Arts \(İKSÜ\)](#), since 2013. Ova started to work at İKSÜ in 2007 as the project leader for the International Projects department, where she developed and organized the festivals and events of the foundation in different European cities, carrying on as the director of the department from 2010 to 2013. Besides the festivals, she has been coordinating the Pavilion of [Turkey](#) at the International Art Exhibition, la Biennale di Venezia, the artist residency studio “Turquie” at Cité Internationale des Arts, and recently managed the participation of [Turkey](#) in the London Design Biennial.

Since 2014, she is an advisor to the Pavilion of [Turkey](#) at the International [Architecture Exhibition](#), la Biennale di Venezia, and has currently been appointed as a jury member for the artist residency studio “Turquie”. In 2009, Deniz Ova was assigned to write with General Director of İKSÜ, Görgün Taner, and academician Deniz Ünsal a critical report on the arts and culture scene in Amsterdam following the nomination of Taner as Art Advisor for the Amsterdam City Council. Before her posts at İKSÜ, Ova worked as assistant director in several theatre productions at the Stuttgart State and City Theatre and managed festival events in Stuttgart. Deniz Ova graduated from the University of Stuttgart in Political Science and Linguistics. She is fellow at the Salzburg Global Seminar and Stiftung Mercator “Turkey Europe Future Forum”.



Organized by the Istanbul Foundation for Culture and Arts (İKSv) and sponsored by Vitra, the [4th Istanbul Design Biennial](#) runs from 22 September – 4 November 2018.

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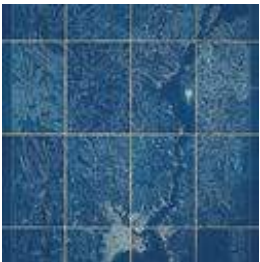
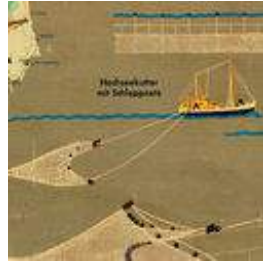
## 4th Istanbul Design Biennial Opening Program | A School of Schools: Orientation

Organised by the Istanbul Foundation for Culture and Arts (İKSv) and sponsored by Vitra, the 4th Istanbul Design Biennial (22 September - 4 November 2018) announces A School of Schools: Orientation , a multifaceted opening programme exploring the possible futures of design education.



## Jan Boelen Appointed As Curator of the 2018 Istanbul Design Biennial

The Istanbul Foundation for Culture and Arts have announced that Jan Boelen has been appointed as Curator of the 4th Istanbul Design Biennale. This follows the 3rd- Are We Human?-which opened in September 2016 and was curated by Mark Wigley and Beatriz Colomina with a powerful, wide-reaching exploration of design and architecture in relation "the design of the species."





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ArchDaily > News > Chicago Architecture Biennial Appoints Sepake Angiama and Paulo Tavares as 2019 Co-Curators



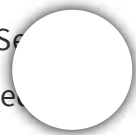
# Chicago Architecture Biennial Appoints Sepake Angiama and Paulo Tavares as 2019 Co-Curators

14:00 - 16 May, 2018 | by [Niall Patrick Walsh](#)

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The [Chicago Architecture Biennial](#) has announced the appointment of curator and educator Sepake Angiama and architect and urbanist Paulo Tavares to the curatorial team for the event's 2019 edition.



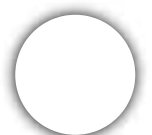
The new appointees will combine with [Artistic Director Yesomi Umolu](#) to lead the curation of the 2019 event, bringing expertise in research architecture and discursive practices.

*“ I am thrilled that Sepake Angiama and Paulo Tavares are joining me to steward the curatorial direction of the 2019 [Chicago Architecture Biennial](#). Sepake and Paulo are noted for their contributions to their respective fields. They will broaden the range of ideas and practices at the biennial and will be instrumental as we develop platforms for learning and engagement. I am excited to begin our work together.*

*-Yesomi Umolu, Artistic Director, 2019 Chicago Architecture Biennial*

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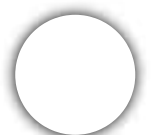
Angiama is based in Europe, where her work explores how social spaces can be disrupted and provoked by learning, performance, and design. She recently served as head of Education for Documenta 14, where her project “Under the Mango Tree: Sites of Learning” brought together artist-led social spaces, libraries, and schools seeking to “unfold discourses around decolonizing education practices.” She holds an MA in Curating Contemporary Art from the [Royal College of Art, London](#).







Tavares is a professor at the Faculdade de Arquitetura e Urbanismo at the University of [Brasilia](#), where his research focuses on the intersection between space, conflict, rights, and visual cultures. He has previously taught at the Universidad Catolica del Ecuador and Goldsmiths, University of London. He has also collaborated with [Turner Prize candidates Forensic Architecture](#) and has been featured in the Harvard Design Magazine, [Oslo Architecture Triennale](#), and [Istanbul Design Biennial](#). In 2017, he created the agency Autonomia, dedicated to urban research and intervention.





*“ The diverse talents and perspectives our curatorial team brings to the Biennial assure that the 2019 exposition will again meet our dual objectives – to host an important dialogue about architecture in the American city heralded for its architecture and to provide Chicagoans and visitors to our city the opportunity to experience new ways of understanding the built environment. The choice of these artistic leaders promises a compelling and internationally relevant Biennial.*

*-Jack Guthman, Chairman, [Chicago Architecture Biennial](#)*

”

The third edition of the [Chicago Architecture Biennial](#) will run from September 19, 2019, to January 5, 2020. The event will again coincide with EXPO CHICAGO, and the main site for the Biennial will again be located at the Chicago Cultural Center.

News via: [Chicago Architecture Biennial](#)



# (Sep 22 – Nov 4) IKSIV 4th Istanbul Design Biennial

By **Milena Schwerdt** - May 11, 2018

**IKSV** will host the 4th Istanbul Design Biennial "A School of Schools" from Saturday 22 September through Sunday 4 November. Akbank Sanat, Pera Museum, SALT Galata, Arter, Yapı Kredi Kültür Sanat and Studio-X will host this year's proceedings.



## From the organizer:

A School of Schools is a multi platform biennial that will use, test and revise a variety of educational strategies to reflect on the role of design, knowledge and global connectedness in contemporary Istanbul and beyond.

The amount of information in the world is more than doubling every two years. People know more than ever before. Lifelong learning is touted as the only way to keep a job and keep your head. Chalk and talk, and reciting multiplication tables has no chance against the animated distractions in our pockets. Meanwhile, the machines themselves have started learning too. What will be left for humans to do and which mental faculties remain irreplaceable are hot topics. Is it time to go back to school – and redesign it?

Alternative design education initiatives have consistently provided a brave space for experimentation and new knowledge, from the Bauhaus to Black Mountain College, and from Global Tools to the Sigma Group. These initiatives have not only helped design evolve, question itself and push its own boundaries, but also education and learning in general. Not only concerned with design, many of these experiments have also tested alternative ways of

living, working, and connecting with each other and ourselves. Through this process-based experiential research, new manifestations, meanings, and implications of design have surfaced.

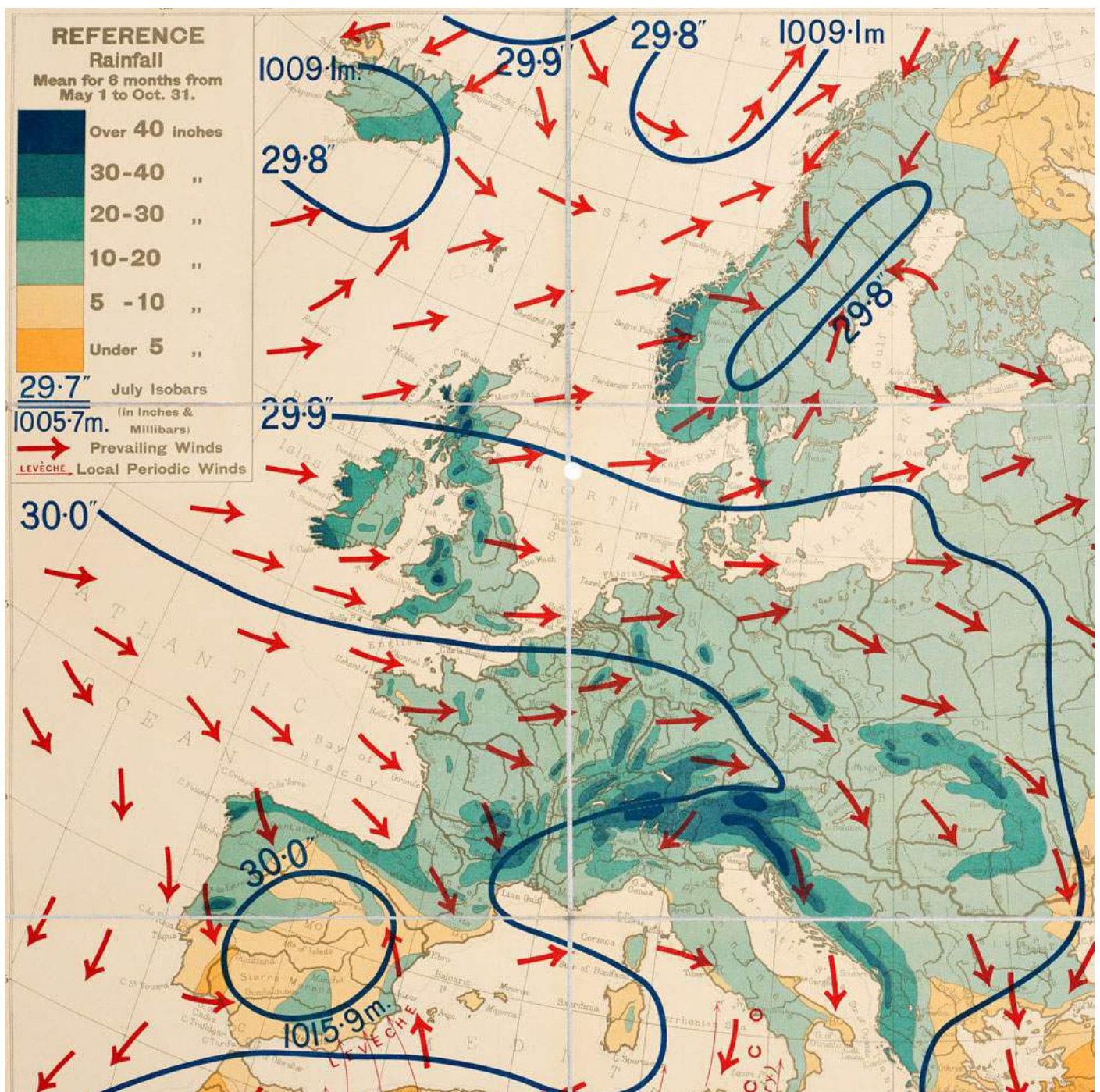
Today, design has become a form of enquiry, power and agency. It has become vaster than the world and life itself, permeating all layers of everyday life. As design becomes pervasive, the discipline can no longer claim to offer solutions to everything. In fact, the one-size-fits-all approach of many universal global systems is showing its cracks and exclusions. Similarly, design education – where the field and its practitioners have traditionally been reviewed and refined – now finds itself navigating new constraints and challenges regarding relevance, adaptability, accessibility, and finances.

As a space for critical reflection on design established in a historically rich context, the Istanbul Design Biennial offers the opportunity to question the very production and replication of design and its education. In 2018, the 4th Istanbul Design Biennial builds on the legacy of previous editions, in order to reinvent itself and become a productive process-orientated platform for education and design to research, experiment and learn in and from the city and beyond.

Titled A School of Schools, the 4th Istanbul Design Biennial will stretch both the space and time of the traditional design event, manifesting as a flexible year-long programme within which to respond to global acceleration, generating alternative methodologies, outputs and forms of design and education. A School of Schools manifests as a set of dynamic learning formats encouraging creative production, sustainable collaboration, and social connection. Exploring eight themes, the learning environment is a context of empowerment, reflection, sharing and engagement, providing reflexive responses to specific situations.

Can the biennial use, question and reframe previously tried-and-tested education models – from the museum-as-encyclopedia to the laboratory, the studio and the academy – to create a setting for meaningful dialogue and design? Can design itself be a brave space for people to share their knowledge and ignorance, their experience and curiosity?

Engaging multigenerational, transdisciplinary practitioners from Turkey and abroad, A School of Schools brings together old and new knowledge, academic and amateur, professional and personal, focusing on the process as much as the outcomes. Together, agents in this complex and ambitious ecosystem will create new knowledge, search for alternatives to implemented systems, and with radical diversity, push the boundaries of the design discipline.



**Open Call: Learning From Learning at "A School of Schools"**

The call for applications ended on 15 December 2017. We received more than 700 applications from 41 countries.

A School of Schools needs learning! Learning from all ends of the planet, from all manner of perspectives and experiences. Learning that goes outside standardised models, both existing experiments, and ideas for new approaches. Learning that brings us together physically or connects us online, learning that happens in Istanbul or beyond. A School of Schools is about learning from learning.

An open call is extended to all designers, architects, scientists, engineers, chefs, craftspeople, activists and everyone else. Fuelled by a research and process-orientated approach, A School of Schools will manifest in a variety of formats in many locations, in addition to the six-week intensive in Istanbul from 22 September to 4 November 2018.

Divided into a call for 'schools' and a call for 'learners', the open call is twofold. The format of a school is open for interpretation – from a one hour class or tutorial, to an online network or alternative university; from in situ observation and other methodologies, to critical schools of thought. The learners are anyone who would like to participate in a school, and can demonstrate an openness to discovery and transformation, regardless of design expertise, background or experience. The biennial will endeavour to address matters of financial support and other accessibility issues but encourages resourcefulness.

Both learners and schools are urged to connect their applications to one or more of the themes under scrutiny for the 4th Istanbul Design Biennial. Besides those who demonstrate a capacity and passion for learning, A School of Schools will give preference to proposals that are committed to not only learning but translating the learning into a communicable form.

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For more information, follow all the updates via the [official page](#).

*All images courtesy of IKS.V.*

[0] 11 maggio 2018 11:20

Dal 23 maggio al 12 giugno 2018 si terrà la 46° edizione dell'Istanbul Music Festival, mentre dal 26 giugno al 17 luglio sarà il turno della 25° edizione dell'Istanbul Jazz Festival, che porteranno in città importanti personalità internazionali del panorama musicale e jazz contemporaneo. Grande attesa inoltre per la quarta edizione della Biennale del Design di Istanbul, curata da Jan Boelen, che si terrà tra il 22 settembre e il 4 novembre, una piattaforma aperta che sperimenta e rivisita tutta una serie di strategie educative che riflettono sul ruolo del design, del sapere e della connettività globale contemporanea.



## Emre Arolat Receives Prestigious 2018 RIBA Award for International Excellence

Posted by PRISM | May 15, 2018 | 0 | ★★★★★



Emre Arolat's Sancaklar Mosque. Photo credit: Cemal Emden

**NEW YORK – May 11, 2018** – The Royal Institute of British Architects (RIBA) announced that internationally renowned architect Emre Arolat has received the prestigious [2018 RIBA Award](#) for International Excellence for the innovative [Sancaklar Mosque in Istanbul, Turkey](#).

The jury described the project as an uplifting reimagining of a mosque, featuring an unorthodox, contemporary design, and an interior layout which conceptualizes liturgical conventions.

"I am thrilled to have been honored by the RIBA with this prestigious award," said Arolat. "Sancaklar Mosque's innovative design captures the essence of a place of worship as opposed to the aspects of a typical mosque, representing the purest forms of light and matter and providing a space for worshippers to observe and be free from all outside burdens. It is wonderful to be recognized by the RIBA for such an important project."

The RIBA International Prize 2018 is considered one of the world's most prestigious awards in architecture. Awarded yearly, to the most transformative building which demonstrates visionary, innovative thinking, excellence of execution, and makes a distinct contribution to its users and physical context. This year's 20 winners represent the best of the best in global architecture today. Founded in 1834, the RIBA is a global professional membership body aiming to further excellence in architecture on a global scale.

### About EAA – Emre Arolat Architecture

Founded by Emre Arolat and Gonca Pasolar in 2004, EAA-Emre Arolat Architecture focuses on a wide range of work including urban master plans, airports, residential and cultural buildings, and workplaces. EAA, with a long family tradition, has become one of the largest architectural offices in Turkey, and has expanded to offices in London and New York. Emre Arolat Architecture believes in fully exploring and researching the socio-political context of all projects, and is committed to executing thoroughly researched work.

EAA's projects have been displayed in many notable institutions, such as the Design Museum and Royal Academy of Arts in London, the Royal Institute of British Architecture, and at numerous International Architecture Biennales in Venice and Istanbul. The firm's work has received international recognition, including selected work with the Mies van der Rohe Award, the Aga Khan Award, and the RIBA Award for International Excellence 2018. The firm's work has been published in *Emre Arolat Architects: Context and Plurality*, a monograph published by Rizzoli and edited by Philip Jodidio and Suha Ozkan.

EAA's wide-ranging repertoire includes a marina complex on the shores of Yalikavak, Bodrum (2011-2014); the *Antakya Museum Hotel*, built above an existing archeological site in Antakya (2014- ); the *Santral Istanbul Contemporary Art Museum*, (2005-2006); and the *Dalaman International Airport* (1999-2006), among others.

For more information about EAA-Emre Arolat Architecture, please visit [www.emrearolat.com](http://www.emrearolat.com).

### About Emre Arolat, M.Arch, RIBA

Born in Ankara, Turkey, Emre Arolat comes from a long family tradition of architects. After graduating from Mimar Sinan Fine Arts University in Istanbul, Emre joined his parent's architecture firm, and in 2004, formed his own firm EAA – Emre Arolat Architecture with co-founder Gonca Pasolar.

Emre Arolat has lectured and taught at design schools around the world, and was recently named Norman R. Foster Visiting Professor at the Yale School of Architecture. Emre Arolat also held a professorship at the International Academy of Architecture.

Emre Arolat has collaborated on many projects with fine arts institutions, a notable example being his collaboration with the Istanbul Foundation for Culture and Arts, in which he worked with the organization to co-curate the first Istanbul Design Biennale.

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Woensdag 25 April



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> QUESTIONNEMENTS SUR LE TEMPS EN AVANT-GOÛT DE LA BIENNALE D'ISTANBUL



A Milan, l'ALCOVA a accueilli les organisateurs de la quatrième Biennale d'Istanbul pour donner un avant-goût de l'événement à venir. S'y trouvait A School of Time, une installation qui interroge la relation au temps.

En amont de la quatrième Biennale de Design d'Istanbul (organisée par la Fondation stambouliote pour la Culture et les Arts (IKSV) et sponsorisée par Vitra), qui aura lieu du 22 septembre au 4 novembre autour du thème « A School of Schools », deux installations interactives ont été mises en avant à Milan, donnant un aperçu des expositions qui ponctueront l'événement.

L'installation *A School of Time* comporte deux dispositifs, développés par Tim Knapen et Jesse Howard du Commonplace studio et Teis de Greve, qui interrogent la relation au temps qu'entretient la religion : la foi en un futur après la mort, les conflits et paradoxes du temps, etc. Elle a été réalisée en collaboration avec Z33, une maison d'art contemporain située en Belgique. L'exposition dessine les contours de notre relation au temps, remettant en perspective la crédibilité du passé, la réalité du présent et les possibles futurs. Prolongée par d'autres installations, la quatrième Biennale d'Istanbul ouvrira plus encore le panorama.

Marie-Armelle Christien

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# BUSINESS INSIDER UK

## 13 of the most vibrant and colorful cities in the world

TRAVEL +  
LEISURE

MELISSA LOCKER, TRAVEL + LEISURE  
APR. 20, 2018, 5:51 PM

- **There are a number of cities across the world that attract tourists with their vibrant and vivid architecture.**
- **In certain places, such as Italy's Burano, residents are required by law to paint their homes in bright colors.**
- **Many of the colorful destinations are UNESCO World Heritage sites, from Trinidad in Cuba, to Brazil's Pelourinho.**



The town of Júzcar in Spain is known as the 'Smurf village.'

*cineuno/Shutterstock*

Exploring new cities is always a pleasure, but when those destinations are Crayola-colored and candy-striped, it's even more of a treat. Countries around the world — from Chile to South Africa to the picturesque colonial town of [Trinidad in Cuba](#) — are home to cities that have done away with the practical in favor of the fun, whether due to a city-wide artistic streak, a cultural love of color, or a Hollywood payout.

Curaçao's [anything-but-white city of Willemstad](#), for example, is a visual tonic. Rumor has it the governor demanded the vibrant hues to soothe his migraines. And the jewel-like homes that fill Burano, Italy, are also the result of a government decree. A formal request to paint a home must be submitted to local officials who decides which colors may be used according to a 16th-century coloring system.

Other cities on this list have only recently been washed in colors, thanks to social art projects and surprising film promotions (you have the Smurfs 3D movie to thank for the striking blue city of Júzcar, Spain).

Consider this an afternoon mood booster — or an [Instagram bucket list](#). After all, it's hard to take a bad shot of these colorful coastal towns and hillside cities. Read on for our always-expanding list of the most radiant cities in the world.

## Burano, Italy



*kavalenkava/Shutterstock*

It's easy to spot the Venetian Island of Burano from the sea. The jewel-colored homes act like a beacon, which is what they were intended to be. According to [island lore](#), local fishermen started painting their homes in bright colors — hues of orange, red, yellow, and purple — so they could see them while out fishing in the fog and could follow their colors back home. Now, the practice has become law, and if you live on the island and want to paint your home, you must ask for permission from the government, who will assign your home a color. For visitors, the homes are just a welcome dose of cheerfulness.

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## Bo-Kaap, Cape Town, South Africa



*Tatyana Soares/Shutterstock*

Formerly known as the Malay Quarter (named for the slaves taken from the Malaysian Archipelago), the bright buildings in Bo-Kaap stand out among [Cape Town's](#) more traditional structures. The mosques and homes in Bo-Kaap, a historically Muslim quarter, are a dazzling rainbow of blues, fuchsia, sunshine yellows, and neon greens. While the neighborhood is one of the city's oldest — it dates back to the 16th-century — the residents [only recently](#) started transforming their homes. It's an expression of freedom, a celebration of Ramadan and Eid, and, perhaps, just a matter of whatever can of paint is on sale.

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## Willemstad, Curaçao



Z. Jacobs/Shutterstock

The dazzling colors that adorn the capital city of this Caribbean island stem from an unlikely source — headaches. According to local lore, back in the 1800s the governor of the Dutch colony decided that the color white caused his migraines. He issued a decree that buildings could be painted anything *but* white. Today, this jewel-colored city is an almost perfectly preserved Dutch colonial trading settlement with a UNESCO World Heritage designation (and a picture perfect backdrop for vacation photos).

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## Jodhpur, India



*Mikadun/Shutterstock*

India's Blue City, tucked into the Western state of Rajasthan, is a colorful reminder of India's caste system. In the past, Brahmins, the so-called upper class, painted their homes in the royal hue of blue to differentiate their properties from those of the lower class. Over time, others just mirrored the effect. Even the city's Mehrangarh Fort got a solid coat of blue. Many suspect the color is now popular for a number of reasons — including tradition. The blue paint's chemical composition might be a good [defense against termites](#), the color keeps dwellings cool in the blazing sun, and the vivid color is downright beautiful.

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## La Boca, Buenos Aires, Argentina



*Milosz Maslanka/Shutterstock*

Caminito, the city's famed kaleidoscopic street, sits on the edge of the Riachuelo River. As whimsical as the area is, its fanciful facade has a very practical explanation: the homes were built from scraps from the local shipyard and painted with whatever leftover paint was available. Today, the vivid block of color brightens the working class neighborhood and has made it a tourist destination for visitors from across the globe.

## Jaipur, India



*deepak bishnoi/Shutterstock*

Jodhpur isn't the only color-coded city in the country. There's Udaipur, the White City; Nagpur, the Orange City; and Jaipur, the rose-hued Pink City. The Rajasthani capital city got a coat of pink paint in the 19th-century when India was still a British Colony. To honor the visit of Edward, Prince of Wales, the local leader dyed Jodhpur with the hue traditionally associated with hospitality. Since then, a law has been enacted to ensure that the city stays pink and welcoming to visitors.

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## Trinidad, Cuba



*Felix Lipov/Shutterstock*

Located in the central Cuban province of Sancti Spiritus, the buildings in the 16th-century city of Trinidad reflect the natural environment — sugarcane green, [ocean blue](#), and sunshine yellow — sometimes all mixed together on the same building. The UNESCO World Heritage site was built by money made largely from the heinous slave trade, and the resulting Afro-Cuban culture is represented in the colorful streets. Highlights include the old San Francisco Convent, the Palacio Brunet, and the Palacio Cantero.

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## Balat, Istanbul, Turkey



*Damla Ozyurt/Shutterstock*

Balat — the Jewish quarter of Istanbul since the Byzantine era — is a patchwork quilt of red, blue, and green buildings piled on top of each other. Over time, the neighborhood has become a destination for design-savvy tourists and visitors in town for the Istanbul Design Biennial. Everyone is eager to walk the maze-like streets lined by brilliantly hued buildings and the clutch of new boutiques, cafes, and galleries.

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## Pelourinho, Salvador, Brazil



*ESB Professional/Shutterstock*

Salvador's Pelourinho neighborhood bears the name of the Portuguese word for pillory, and was home to the first slave market on the continent. When slavery was outlawed in 1835, the city began to crumble. But in 1985, Pelourinho was declared a UNESCO World Heritage site, and the neighborhood began the slow process of rebuilding. Now, Pelourinho's culture is as vibrant as its facades, and tourists from Brazil and the far reaches of the world flock to the historical center for food, dancing, and the Museu Afro-Brasileiro.

## Rainbow Row, Charleston, South Carolina



*CathyRL/Shutterstock*

The Easter egg-colored row homes near Charleston's historic waterfront have stood proudly since the late 1700's, surviving the Civil War and the reconstruction. Local lore suggests the pastel-colored exteriors made it easy for drunk sailors to recognize their guest house, while others suggest shops used the hues as a form of advertising. Today, the jasmine-fringed Georgian homes between 83 and 107 East Bay Street are synonymous with [the popular Southern city](#).

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## Júzcar, Spain



*cineuno/Shutterstock*

While many of the world's most colorful towns and cities have historic reasons for their varied hues, Júzcar has a much more modern explanation — Hollywood. In 2011, Sony Pictures executives asked the Andalusian enclave if they could paint the town blue as a publicity stunt for those famous blue cartoons, the Smurfs. When *The Smurfs 3D* movie promotional blitz was over, Sony offered to restore the town back to its iconic *pueblo blanco*. The residents of Júzcar, however, had gotten used to the tourists (and their euros) and voted to keep the city blue. It now has the distinction of being the only Smurf village in the world (that we know of) and the town hosts regular tours and events — some related to mushrooms, for which the area is known, and which both Smurfs and Spaniards love.

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## Valparaíso, Chile



*Adonis Villanueva/Shutterstock*

Even Chile's poet-in-chief Pablo Neruda couldn't help but tout the charms of the city where he once lived. The city's historic seaport center is now recognized by UNESCO as a World Heritage site and hidden behind the vibrant, mismatched, and occasionally clashing façades are clubs, restaurants, and shops for every interest. Street artists now contribute their own flair, and are quickly turning the streets (and even the funicular) into outdoor galleries.

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## St. John's, Newfoundland, Canada



FER737NG/Shutterstock

Perhaps the most notable feature of the provincial capital of [Newfoundland and Labrador](#) is the row of colorful Victorian homes that runs through downtown. Called "jellybean houses" due to their wild red, blue, yellow, and green hues, the houses fill St. John's with splashes of whimsy. Most of the homes are done with tasteful white trim, but others opt for a bit of discord with the color schemes. The [colors began to appear in the 1970s](#), and many suspect this was done to cheer up a declining urban center. Whatever the origin, the homes are a bright spark on the island, particularly when the gray days of winter set in.

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Read the [original article](#) on [Travel + Leisure](#). Copyright 2018. Follow [Travel + Leisure](#) on [Twitter](#).



## Salone del Mobile. Milano



### “A School of Schools” is a safe space to create new knowledge

Milan. The 4th Istanbul Design Biennial shows up at Alcova. As a preview, read the interview with curators Jan Boelen, Vera Sacchetti and Nadine Botha.

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V I E W P R O J E C T  
D E T A I L S

S H A R E

From 22nd of September to 4th of November, the Istanbul Design Biennial transposes its format into a productive system oriented to learning and research processes. During the Milan Design Week, it invites the public to take part to an open discussion and to visit an installation curated by Z33. Here's our conversation with Jan Boelen (curator), Vera Sacchetti (associate curator) e Nadine Botha (assistant curator).

#### **In Italian, the term “school” means a lot of things. What is a school for you?**

In A School of Schools, the term “school” speaks of learning spaces and learning environments. Most of all, however, it's a term pregnant with opportunity; it speaks of spaces of exception, brave spaces for experimentation and the creation of new knowledge. When we look at design education specifically, we see that alternative design education initiatives have helped the discipline to evolve, question itself and push its own boundaries. Additionally, many of these experiments have also tested alternative ways of living, working, and connecting with each other and ourselves. Through this process-based experiential research, new manifestations, meanings, and implications of design have surfaced.

#### **Why are design education and creative thinking so important in contemporary times?**

It's not so much a matter of design education of creative thinking as it is about the importance of spaces of exception, which in our complex times are getting increasingly more difficult to create. These are safe spaces, within which we can formulate alternatives to implemented systems. They create contexts where empowerment, reflection, sharing and engagement can happen.

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**“A school of time” , exhibition views, Z33, Alcova, Milan Design Week 2018**

**How should we imagine the opening of the biennial? Will it be an empty box to be filled with the contents produced with workshops and activities? Or is it a traditional exhibition?**

We’re developing a multifaceted opening programme exploring the possible futures of design education. The Orientation days will take place over the course of two days, 20 and 21 September 2018, and will see practitioners, educators and thinkers from Turkey and abroad converge on a biennale conceived as a space of exception, dialogue and production. This hybrid program will see an exhibition activated by several events, workshops, presentations and performances.

**“A School of Schools” seems to be interested more in learning approaches and processes than particular themes.**

**What to learn?**

The biennial is interested in learning approaches and processes, and our process and investigation are in themselves a learning process that we want to make open and transparent. One of the ways in which we are doing so is by using the biennial’s website, over the course of the coming months, as a platform documenting our process and making it available to all those who may want to learn with us. We are also currently working with the idea of an expanded notion of design – the many directions in which the design field is expanding – which in our opinion can help define where design education should go. Additionally, we also know our experimentation cannot be conducted in a vacuum. That is why the biennial is firmly grounded in Istanbul, and the work we are doing is happening within the framework of several themes that resonate with the contemporary world and its complexities.



#### 4th Istanbul Design Biennial, venues

**“The venues form a 3.5 km walking route through the city, connected by one of the main pedestrian shopping arteries...”. It is a distributed biennale. Can you explain this choice?**

A School of Schools will appear in six different venues, all influential cultural institutions: Akbank Sanat, Yapı Kredi Kültür Sanat Yayıncılık, Arter, Pera Museum, Salt Galata, and Studio-X Istanbul. These are located across one of the most vibrant and diverse neighbourhoods in Istanbul, Beyoğlu. The venues create a walking route connected by one of the main pedestrian shopping arteries in the area – Istiklal Caddesi – and embracing the multigenerational and transdisciplinary learning environments that exist within the historical, social and cultural context of the district’s urban fabric. This choice to engage with existing institutions allows us to build on existing networks and collaborations as opposed to imposing new ones, expanding the potential for a sustainable legacy. Simultaneously, it is very important to create relationships with the context and the city, becoming locally specific. This is the 4th Istanbul Design Biennial, and it is important to engage with the specificities of the territory, otherwise this event could happen anywhere else.

**“The term ‘school’ is pregnant with opportunity; it speaks of spaces of exception, brave spaces for experimentation and the creation of new knowledge.”**

**You have received more than 700 applications. Open calls are a way to "learn from" and to intercept contemporary issues and avant-gardes. Can you tell us about the selection process? What about your curatorial approach?**

We were overwhelmed by the amount of applications we had; we never expected this many, and this confirmed to us the importance to work on the theme of design education. Nevertheless, there were several instances when very good proposals had to be discarded because they did not fit the direction we want to take. We most definitely learned from the selection process: it allowed us to reframe and rearticulate the themes we had initially defined, and it most definitely shaped the direction of the biennial. This will be made explicit in our curatorial choices, as well as in the choice of venues for our biennial, which allow us to distribute or concentrate certain project topics and attitudes.



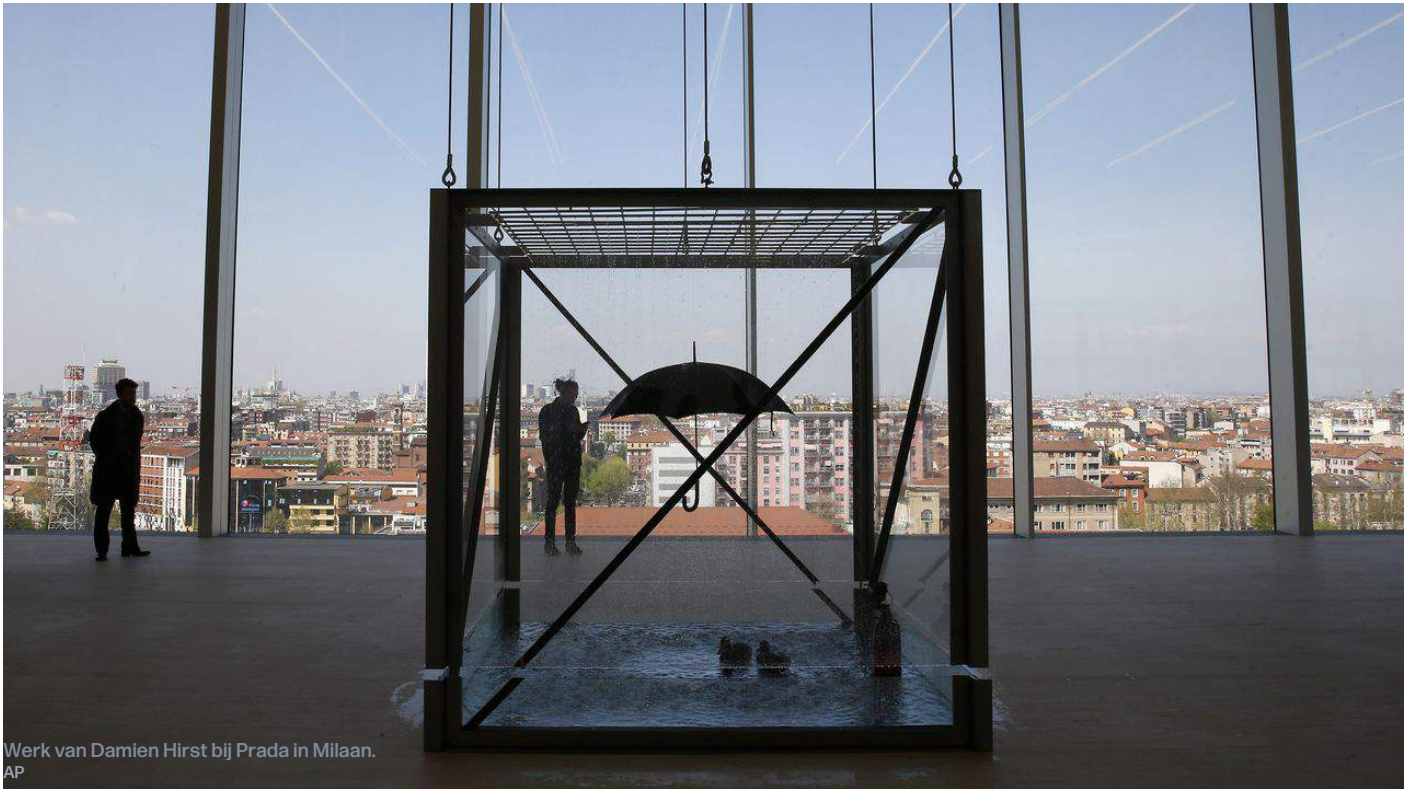
**Manufactuur 3.0, installation view at Z33, 2016**

**Turkey is one of the borders of Western civilisation. Is there a risk for the biennial to be a tool for cultural colonisation? Where do the participants come from?**

We are very aware that we are not from Istanbul, but we are also aiming to go beyond the stereotypical binaries about the city: East-West, the meeting point between Europe and Asia, etc. With A School of Schools, we are steering away from ideas of a grand narrative imposed by the biennial in this specific context, and are instead aiming to create a biennial that gathers a series of short stories, born out of dialogue, research, and exchange of knowledge. For us, it is very important to be locally specific: we're addressing themes with local relevance, we are bringing some people to Istanbul, collaborations and exchanges are happening within Istanbul, and projects are rooted in Istanbul or in Turkey. In the overall network of participants in the biennial, we are aiming to have 50% Turkish participants, and 50% from the rest of the world.

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Event: A School of Schools - 4th Istanbul Design Biennial Event: 19 April 2018 - h 11.30 Venue: Alcova Address: via Popoli Uniti 11, Milan Curator: Jan Boelen Associate curator: Vera Sacchetti Assistant curator: Nadine Botha Director: Deniz Ova Organised by: Istanbul Foundation for Culture and Arts Sponsor: Vitra



Werk van Damien Hirst bij Prada in Milaan.  
AP

## Minister Gatz bezoekt Milaan Design Week waar Z33 nieuwe werking voorstelt

Vlaams minister van Cultuur Sven Gatz bezoekt vandaag en morgen de Milaan Design Week. Hij zal er onder meer de voorstelling van de nieuwe werking van kunstencentrum Z33 (Hasselt) bijwonen en expo's van Belgische designbedrijven bezoeken.

**Ellen Maerevoet**

do 19 apr 08:31

Ieder jaar in april ontmoet het kruim van ontwerpers, bedrijven en de culturele en educatieve wereld elkaar in Milaan. Met zijn aanwezigheid wil de minister de aandacht vestigen op vormgeving als volwaardige kunstendisdiscipline, waar plaats voor is binnen het subsidiekader van het Vlaamse Kunstendecreet. Gatz zal expo's van Belgische designbedrijven bezoeken, Vlaamse en Brusselse vormgevers ontmoeten en hij gaat ook naar het Belgium Is Design-netwerkevent.

"Vlaanderen is een creatieve en innovatieve regio die op vlak van vormgeving toonaangevend is", zegt Gatz. "Vlaamse vormgevers genieten zowel in eigen land als internationaal grote belangstelling. Ik wil samen met het departement Cultuur, Jeugd en Media bekijken wat we kunnen doen om vormgevers beter te ondersteunen in hun ontwerppraktijk en hun artistieke werk."

### Z33 uit Hasselt wil erkende Vlaamse kunstinstelling worden

Deze voormiddag stelt minister Gatz, samen met artistiek directeur Jan Boelen en voorzitter Gilbert Van Baelen, in Milaan ook de vernieuwde werking van kunstencentrum Z33 uit Hasselt voor aan het internationale publiek.

Eén van de ambities van Cultuurplan Limburg is om Z33 op termijn uit te bouwen tot een erkende Vlaamse kunstinstelling met internationale uitstraling binnen de visuele kunsten en de designwereld. Z33 is sinds begin dit jaar

een vlaamse zelfstandige vzw, waarvoor vlaanderen via het kunstendecreet een toeilage van 2,5 miljoen euro voorziet. Het kunstencentrum heeft de ambitie om een erkende Vlaamse kunstinstelling te worden.

De voorbije maanden werkte Z33 aan een nieuwe, vernetwerkte coöperatieve werking. De werking van Cultuurplatform Design werd geïntegreerd en met Architectuurwijzer is er een verregaande artistieke en zakelijke samenwerking. "Er is in onze regio nood aan structurele samenwerkingen met andere kunstinstellingen in onze regio en daarbuiten, maar ook met onderwijsinstellingen, onderzoekers, bedrijven,...", zegt artistiek directeur Jan Boelen. "Z33 wil de leidende partner zijn die de Limburgse artistieke sector verbindt en versterkt."

### **Interactieve installaties**

Z33 is in Milaan aanwezig met twee interactieve installaties van Teis De Greve en Commonplace Studio. Zowel Teis De Greve als Commonplace Studio ontwikkelen nieuwe media en verdiepen zich in de koppeling van het analoge en het digitale. [Commonplace Studio](#) stelt in Milaan in "A cabinet of wonders/ A commonplace book" een leeg notaboekje ter beschikking van de bezoeker. Een plotter "schrijft" enkele fragmenten in een boekje (zie video hieronder) dat de bezoeker mee naar huis krijgt om verder aan te vullen.

### [CoreXY plotter test runs from Tim Knapen on Vimeo.](#)

Ook [Teis De Greve](#) geeft de bezoeker via zijn installatie "A ditto, online device" fragmenten van een boek mee. Hij ontwikkelde een techniek waarbij een printer de inhoud van boeken scant door middel van een geïntegreerde camera. Die inhoud wordt zo automatisch gelinkt aan gerelateerde online content. Zo kan een kookboek aangevuld worden met relevante online kooktips.

"Z33 wil meer nationale en internationale projecten opzetten, coproduceren en presenteren, maar we willen ook onze curatorische expertise internationaal vermarkten", zegt directeur Jan Boelen. Z33 werkt nu al samen met onder meer Atelier LUMA, Vitra Design Museum, Marres en De Brakke Grond. Later dit jaar cureert Boelen ook de vierde Istanbul Design Biënnale "School of schools".

Posted 04/12/2018 THOUGHTS [Leave a comment](#)

## Istanbul Design Biennial announces the theme for its opening programme

SHWETA PARIDA



Organised by the Istanbul Foundation for Culture and Arts (İKSÜ) and sponsored by Vitra, the Turkish sanitaryware brand, the fourth Istanbul Design Biennial, which will take place from September 22 to November 4, 2018, has announced A School of Schools: Orientation, a multifaceted opening programme exploring the possible futures of design education.

Taking place over two days, from 20 to 21 September 2018, the orientation days will see practitioners, educators and thinkers from Turkey and around the world converge for a biennial event conceived as a public space for dialogue, provocation and production. Together, the experts will contemplate a variety of educational strategies to reflect on the role of design, knowledge, and global connectedness in contemporary Istanbul and beyond. The biennale has been curated by Belgian Jan Boelen, while the opening programme director is Deniz Ova.

The programme will take place across six venues such as Akbank Sanat, Yapı Kredi Kültür Sanat, Arter (pictured above), Pera Museum, SALT Galata and Studio-X Istanbul, located in the vibrant neighbourhood of Beyoğlu.

*Photo: Hadiye Cangökçe*

[Read designMENA's report on Pakistan's debut showcase at the 16th International Architecture Exhibition, part of La Biennale di Venezia](#)

This entry was posted in Thoughts and tagged Istanbul Design Biennial 2018, Jan Boelen. Bookmark the permalink.

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## Desymbol

# 4th Istanbul Design Biennial Opening Program | A School of Schools: Orientation



Courtesy of İKSV

Organised by means of the **Istanbul Basis for Tradition and Arts (İKSV)** and backed by means of **VitrA**, the **4th Istanbul Design Biennial** (22 September – four November 2018) proclaims **A College of Colleges: Orientation**, a multifaceted opening programme exploring the conceivable futures of design training.

Going down over two days, from **20 – 21 September 2018**, the *Orientation* days will see practitioners, educators and thinkers from Turkey and all over the world converge for a biennial conceived as a public area for discussion, provocation and manufacturing. In combination, they're going to take a look at and revise a number of tutorial methods to replicate at the function of design, wisdom, and international connectedness in recent Istanbul and past.

The 4th [Istanbul Design Biennial](#) will announce additional main points of its programme and individuals on the **2018 Milan Design Week**. An aperitivo and preview can be organised at ALCOVA (By way of Popoli Uniti 11-13, 20121, Milan) on **Thursday 19 April 2018 at 11:30 AM** with biennial curator **Jan Boelen** and director **Deniz Ova**.

### A College of Colleges will happen throughout six venues

Going down from 22 September – four November 2018, the core exhibition of the 4th [Istanbul Design Biennial](#) can be activated at six other venues, all influential cultural establishments: Akbank Sanat, Yapı Kredi Kültür Sanat, Arter, Pera Museum, SALT Galata and Studio-X Istanbul. Those are positioned throughout one of the vital colourful and numerous neighbourhoods in Istanbul, Beyoğlu. The venues shape a three.five km strolling course during the town, hooked up by means of probably the most major pedestrian buying groceries arteries within the house – Istiklal Caddesi – and embracing the multigenerational and interdisciplinary studying environments that exist throughout the ancient, social and cultural context of the district's city cloth.



Going down from 22 September – four November 2018, the core exhibition of the 4th [Istanbul Design Biennial](#) can be activated at six other venues, all influential cultural establishments: **Akbank Sanat, Yapı Kredi Kùltür Sanat, Arter, Pera Museum, SALT Galata and Studio-X Istanbul**. Those are positioned throughout one of the vital colourful and numerous neighbourhoods in Istanbul, Beyođlu.

**Media accreditations for the *Orientation* days can be open in June 2018 at [www.aschoolofschools.iksv.org/](http://www.aschoolofschools.iksv.org/) ^(<http://www.aschoolofschools.iksv.org/>)**

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## 4th Istanbul Design Biennial Opening Program | A School of Schools: Orientation

14:40 - 11 April, 2018

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Organised by the **Istanbul Foundation for Culture and Arts (İKSVA)** and sponsored by **Vitra**, the **4th Istanbul Design Biennial** (22 September – 4 November 2018) announces ***A School of Schools: Orientation***, a multifaceted opening programme exploring the possible futures of design education.

Taking place over two days, from **20 – 21 September 2018**, the *Orientation* days will see practitioners, educators and thinkers from Turkey and around the world converge for a biennial conceived as a public space for dialogue, provocation and production. Together, they will test and revise a variety of educational strategies to reflect on the role of design, knowledge, and global connectedness in contemporary Istanbul and beyond.

The 4th **Istanbul Design Biennial** will announce further details of its programme and participants at the **2018 Milan Design Week**. An aperitivo and preview will be organised at **ALCOVA** (Via Popoli

Uniti 11-13, 20121, Milan) on **Thursday 19 April 2018 at 11:30 AM** with biennial curator **Jan Boelen** and director **Deniz Ova**.

### **A School of Schools will take place across six venues**

Taking place from 22 September – 4 November 2018, the core exhibition of the 4th [Istanbul Design Biennial](#) will be activated at six different venues, all influential cultural institutions: Akbank Sanat, Yapı Kredi Kültür Sanat, Arter, Pera Museum, SALT Galata and Studio-X Istanbul. These are located across one of the most vibrant and diverse neighbourhoods in Istanbul, Beyoğlu. The venues form a 3.5 km walking route through the city, connected by one of the main pedestrian shopping arteries in the area – Istiklal Caddesi – and embracing the multigenerational and interdisciplinary learning environments that exist within the historical, social and cultural context of the district's urban fabric.

Taking place from 22 September – 4 November 2018, the core exhibition of the 4th [Istanbul Design Biennial](#) will be activated at six different venues, all influential cultural institutions: **Akbank Sanat, Yapı Kredi Kültür Sanat, Arter, Pera Museum, SALT Galata and Studio-X Istanbul**. These are located across one of the most vibrant and diverse neighbourhoods in Istanbul, Beyoğlu.

**Media and professional accreditations for the *Orientation* days will be open in June 2018 at [www.aschoolofschools.iksv.org/](http://www.aschoolofschools.iksv.org/)**

#### **Title**

4th Istanbul Design Biennial Opening Program | A School of Schools: Orientation

#### **Type**

Festival / Biennial

#### **Website**

<http://www.aschoolofschools.iksv.org/>

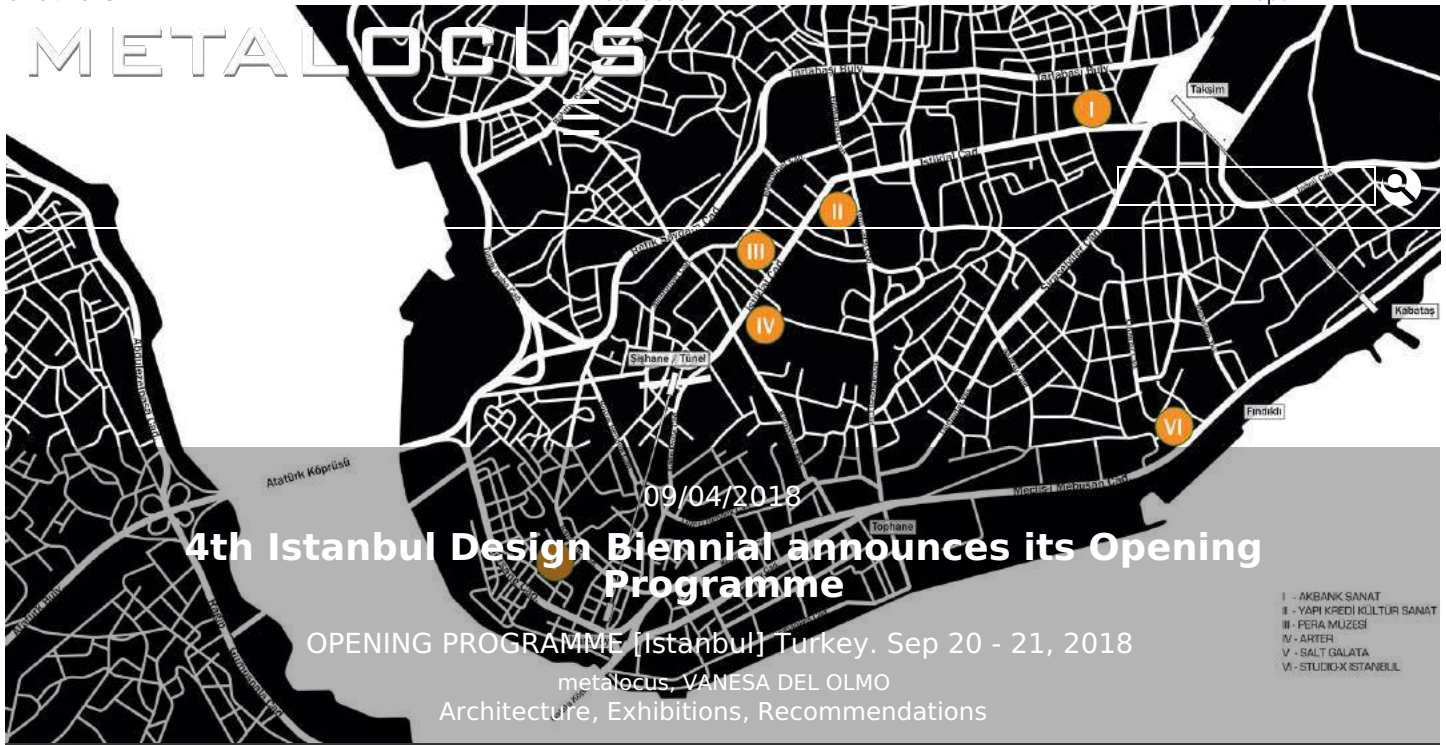
#### **From**

September 20, 2018 06:34 PM

#### **Until**

April 21, 2018 06:34 PM

# METALOCUS



09/04/2018

## 4th Istanbul Design Biennial announces its Opening Programme

OPENING PROGRAMME [Istanbul] Turkey. Sep 20 - 21, 2018

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Architecture, Exhibitions, Recommendations

- I - AKBANK SANAT
- II - YAPI KREDİ KÜLTÜR SANAT
- III - PERA MÜZESİ
- IV - ARTER
- V - SALT GALATA
- VI - STUDIO X İSTANBUL

### METALOCUS CATEGORIES

The 4th Istanbul Design Biennial announces its opening programme, "A School of Schools: Orientation", taking place from 20-21 September 2018.

Organised by the [Istanbul Foundation for Culture and Arts \(İKS\)](#), sponsored by [Vitra](#), curated by [Jan Boelen](#) and with a visual identity designed by [Offshore Studio](#), the [4th Istanbul Design Biennial](#) (22 September –4 November 2018) announces [A School of Schools: Orientation](#), a multifaceted opening programme exploring the possible futures of design education.

Taking place over two days, from 20 -21 September 2018, the Orientation days will see practitioners, educators and thinkers from Turkey and around the world converge for a biennial conceived as a public space for dialogue, provocation and production. Together, they will test and revise a variety of educational strategies to reflect on the role of design, knowledge, and global connectedness in contemporary Istanbul and beyond.

[A School of Schools at the 2018 Milan Design Week...](#)

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Dates	<a href="#">Opening Programme.- Sep 20 - 21, 2018 O...</a>
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Jan Boelen

[Jan Boelen](#) (b. 1967, Genk, Belgium) is artistic director of Z33 House for Contemporary Art in Hasselt, Belgium, and artistic director of atelier LUMA, an experimental laboratory for design in Arles, France. He also holds the position of the head of the Master department Social Design at Design Academy Eindhoven in the Netherlands.

Work

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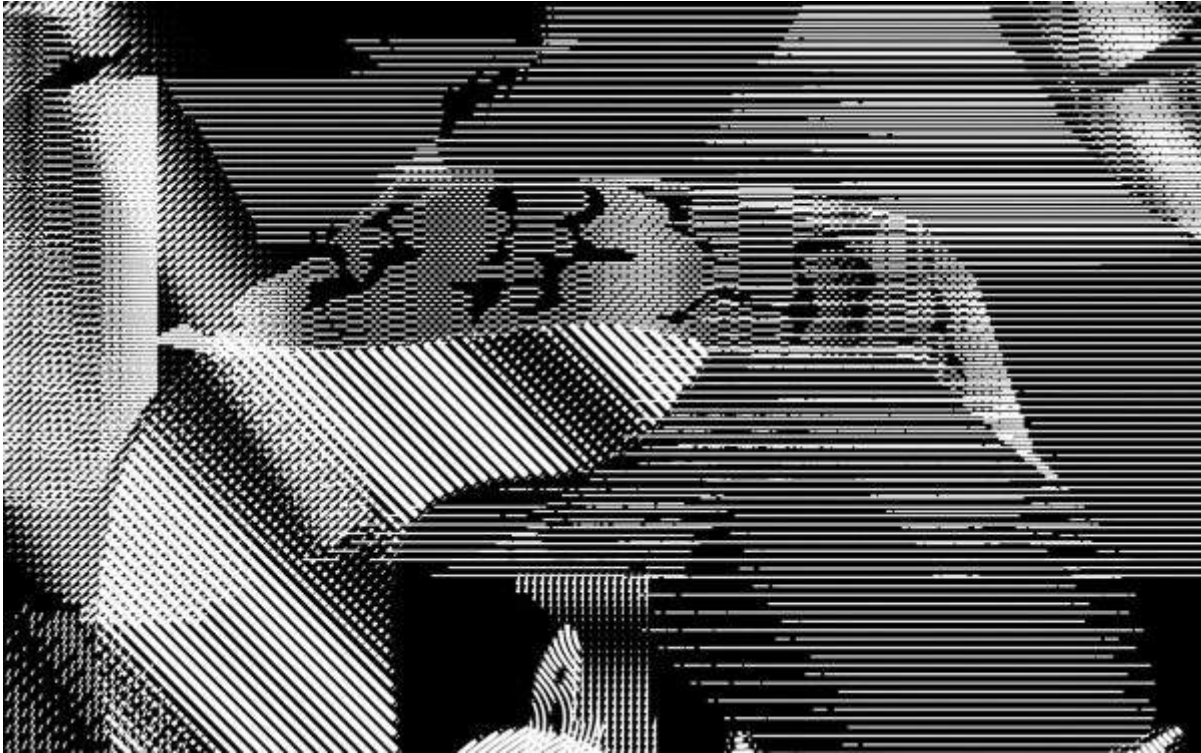
Deniz OVA

Born in Germany, Stuttgart, [Deniz Ova](#) graduated from the University of Stuttgart in Political Science and Linguistics. After working as an assistant director in several theatre productions at the Stuttgart State and City Theatre, she started to work for the management and organisation of festival events in Stuttgart. Her first hospitality management was during the Şimdi Stuttgart festiv...

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# 4TH ISTANBUL DESIGN BIENNIAL ANNOUNCES OPENING PROGRAMME DAYS

*By IBA Office Posted April 9, 2018 In Member News*



Design: Offshore Studio.

## **4th Istanbul Design Biennial**

### ***A School of Schools***

**September 22–November 4, 2018**

**<http://aschoolofschools.iksv.org>**

Organised by the Istanbul Foundation for Culture and Arts (İKSV) and sponsored by Vitra, the 4th Istanbul Design Biennial (September 22–November 4, 2018) announces “A School of Schools: Orientation,” a multifaceted opening programme exploring the possible futures of design education.

Taking place over two days, from September 20–21, the “Orientation” days will see practitioners, educators and thinkers from Turkey and around the world converge for a biennial conceived as a public space for dialogue, provocation and production. Together, they will test and revise a variety of educational strategies to reflect on the role of design, knowledge, and global connectedness in contemporary Istanbul and beyond.

### ***A School of Schools at the 2018 Milan Design Week***

The 4th Istanbul Design Biennial will announce further details of its programme and participants at the **2018 Milan Design Week**. You are warmly invited to **join us for an aperitivo and preview** at **ALCOVA** ([Via Popoli Uniti 11-13, 20121, Milan](#)) on **Thursday, April 19 at 11:30am** with biennial curator **Jan Boelen** and director **Deniz Ova**.

### ***A School of Schools will take place across six venues***

The core exhibition of the 4th Istanbul Design Biennial will be activated at six different venues, all influential cultural institutions: **Akbank Sanat, Yapı Kredi Kültür Sanat, Arter, Pera Museum, SALT Galata and Studio-X Istanbul**. These are located across one of the most vibrant and diverse neighbourhoods in Istanbul, Beyoğlu. The venues form a 3.5 km walking route through the city, connected by one of the main pedestrian shopping arteries in the area—Istiklal Caddesi—and embracing the multigenerational and interdisciplinary learning environments that exist within the historical, social and cultural context of the district's urban fabric.

### ***Offshore Studio designs the visual identity of the 4th Istanbul Design Biennial***

The identity of the 4th Istanbul Design Biennial is designed by **Offshore Studio**. The Zurich-based design practice incorporated its storytelling-centred approach to develop a graphic identity that will evolve and change as the countdown to the biennial continues. [A School of Schools' website](#) acts as a lens into the many steps in the process of making the biennial, constituting a platform where the discussion around design education can flourish and where some of the commissioned projects will be realised.

Media and professional accreditations for the "Orientation" days will be open in June 2018 at [aschoolofschools.iksv.org](http://aschoolofschools.iksv.org).

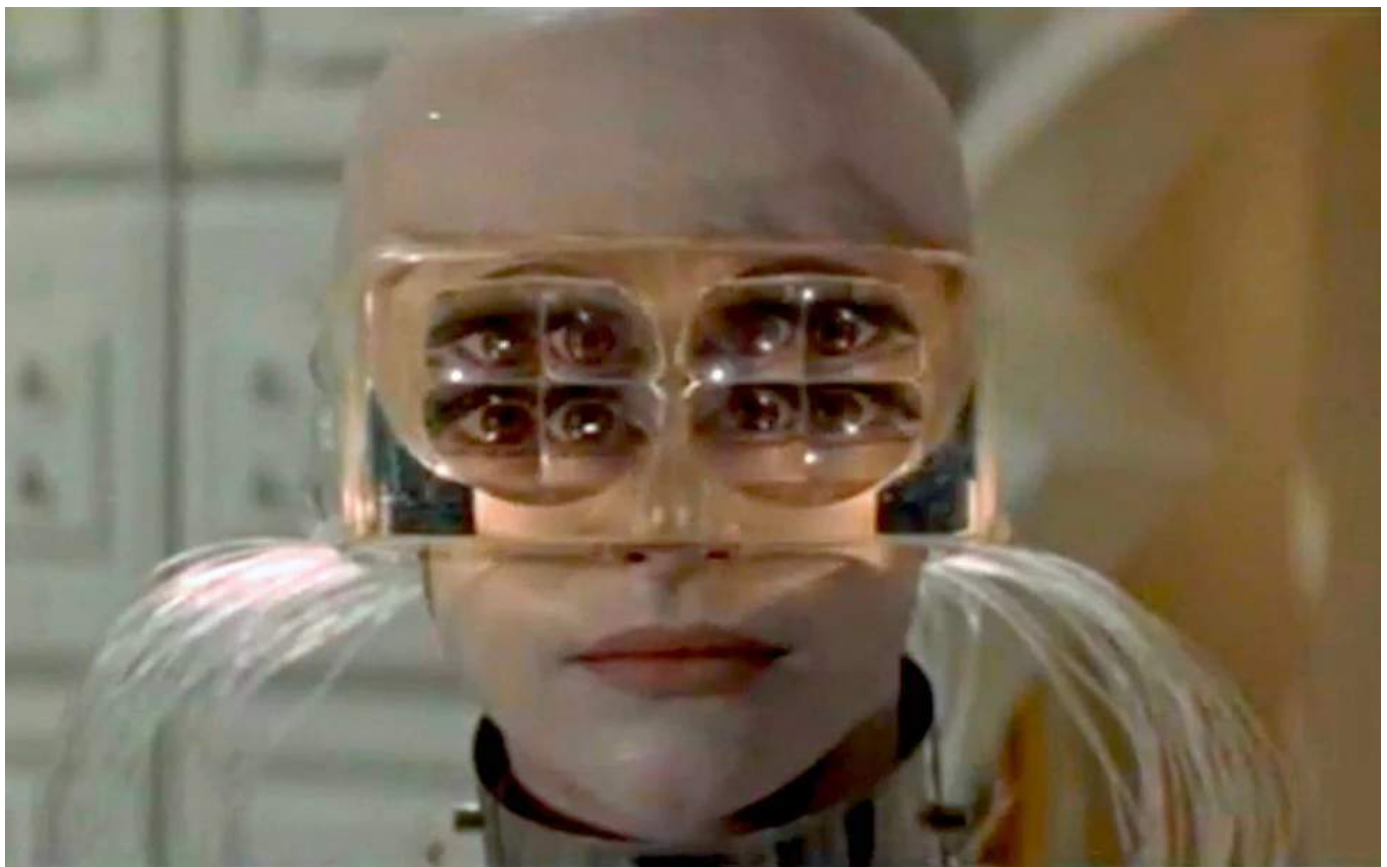




**domus****(/en.html)**

# Superhumanity: a collection of essays explores the changing relationships between design and the 'self'

The product of a collaboration with the third Istanbul Design Biennial, e-flux Architecture's first publishing venture brings together contributions from 50 international critics.



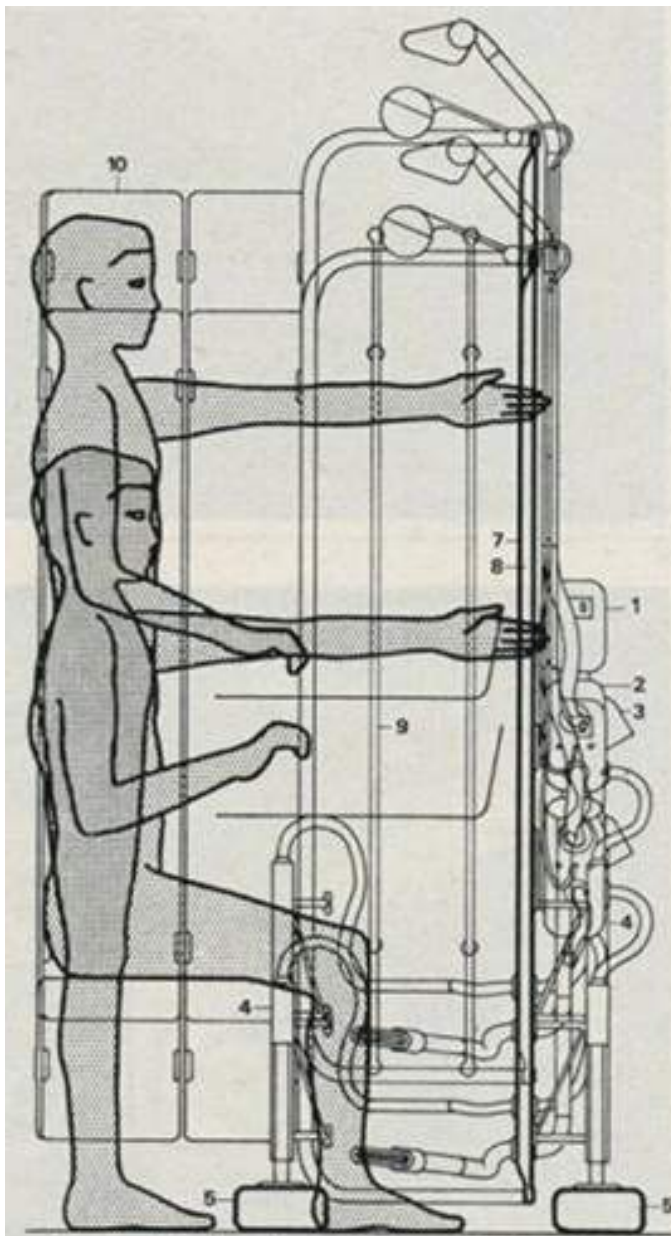
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[VIEW PROJECT DETAILS](#)

AUTHOR: [Salvatore Peluso \(/en/authors/p/peluso-salvatore.html\)](/en/authors/p/peluso-salvatore.html)

PUBLISHED: **14 March 2018**

The TV series *Altered Carbon* and the film *Blade Runner 2049*, both released in the last six months, share a vision of a world where human beings are designed and produced artificially. They treat our species like a synthetic, industrial product. The ideas expressed by the directors could very well have come from the book *Superhumanity: Design of the Self*, the first publishing venture by e-flux Architecture, who believe that “design is always design of the human”. In the Netflix series, inspired by Richard Morgan’s novel *Bay City*, adult human bodies are grown in vitro, and then packaged and sold like consumer products. Denis Villeneuve’s film – like its famous prequel *Blade Runner*, directed in 1982 by Ridley Scott – features “replicants”, organic androids designed to look like humans, but to be better performing versions. In one of the main scenes in the film the androids start wondering about themselves. Are they human? What would make them human? What do they lack that humans have?

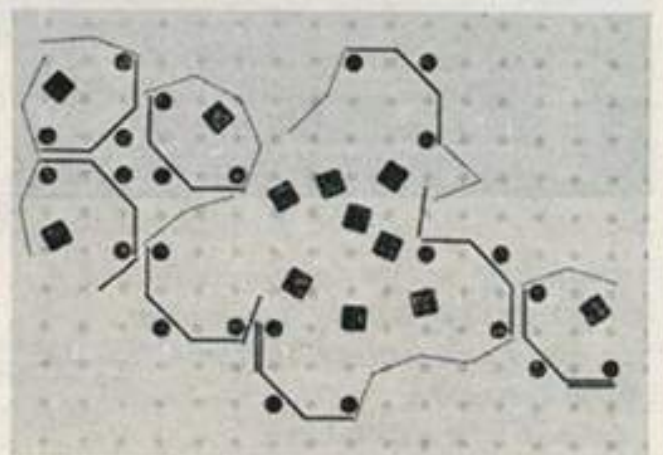
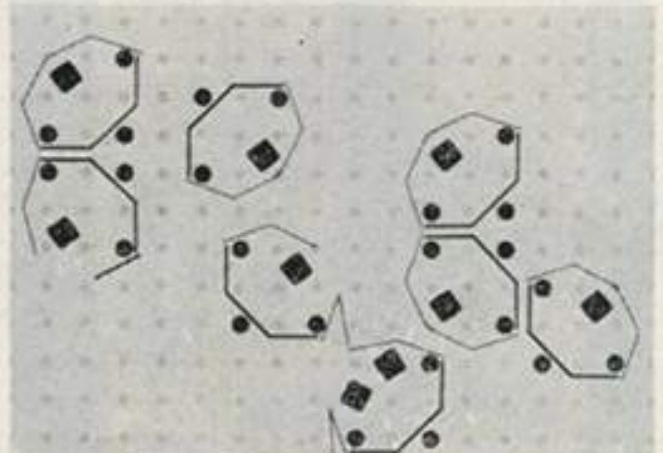
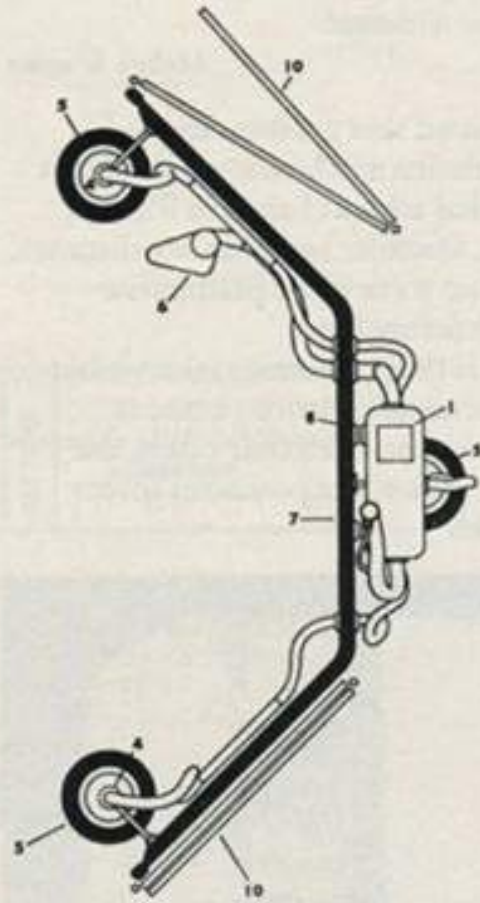


*Above: side elevation and plan of a learning station*

*Right: grouping of learning stations*

### Key

- 1 Heating/cooling unit
- 2 Battery fed power 'pack'
- 3 Extract for air cushions
- 4 Hydraulic rams for vertical adjustment
- 5 Air cushion pads
- 6 Warm/cool air intake
- 7 Perforated acoustic screen
- 8 Honeycombe core
- 9 Fixing rails for interchangeable equipment
- 10 Translucent folding screens
- 11 Illumination
- 12 Warm/cool air extract



**In this gallery: Images from e-flux Architecture, Superhumanity. Image on top: From Anton Vidokle e Arseny Zhilyaev's essay, "Art without Death". Film still from Richard Viktorov, Moscow-Cassiopea, 1974.**

*Superhumanity* was a collaboration between e-flux Architecture and curators [Beatriz Colomina \(/en/architecture/2011/04/30/towards-a-global-architect.html\)](https://en/architecture/2011/04/30/towards-a-global-architect.html) and Mark Wigley for the third Istanbul Design Biennial, which was titled "Are We Human? The Design of the Species: 2 seconds, 2 days, 2 years, 200 years, 200,000 years". The question "who are we?" is the starting point for an investigation of the possible relationships between the human species and design. This is not seen as a way of extending life, but an analysis of what it is exactly that defines us as human. As the authors write: "Wielding the weapon of design, the 50 contributors to *Superhumanity* took the concept of the 'self' as a privileged site to analyse, debate, and speculate upon these and other questions from a diversity of viewpoints."

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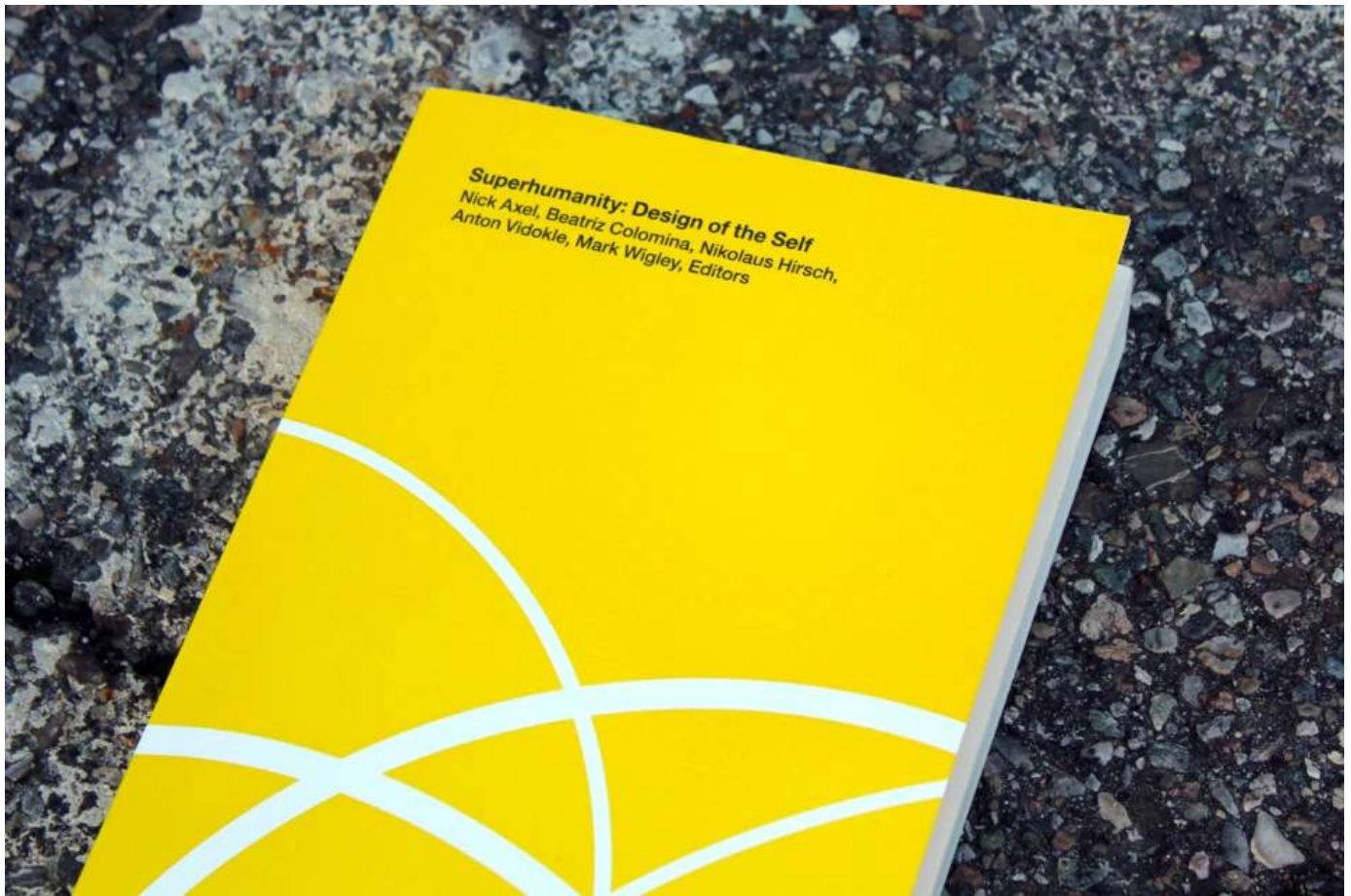
**Read also: Curated by Beatriz Colomina and Mark Wigley, the third Istanbul Design Biennial stimulates an understanding of the world, partly as it affects us all as human beings in our multiple historical, social and economic evolutions - from the Palaeolithic to Facebook. (/en/design/2016/11/03/are\_we\_human\_.html)**

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**Nick Axel, Beatriz Colomina, Nikolaus Hirsch, Anton Vidokle, Mark Wigley (eds.),  
Superhumanity: Design of the Self, e-flux Architecture and University of Minnesota  
Press, 2018**

This book triggers reflections (and paranoia) about the whole series of human characteristics that can be “designed”. Perhaps what distinguishes us from other animals and makes us human is self-analysis. In one of the most important passages in *are we human?*, a book published in 2016 in parallel with the Istanbul Biennial, Colomina and Wigley write: “the human animal spends a remarkable amount of time looking at itself and its artifacts from an ever increasing number of angles at every scale, from the whole planet to atomic and now subatomic details”. From this point of view, the designer must not only design and produce objects, not only resolve problems starting from specific contexts or questions, but must also - by jamming the gears of normality - be capable of making us hesitate.

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**Title:** Superhumanity: Design of the Self **Editors:** Nick Axel, Beatriz Colomina, Nikolaus Hirsch, Anton Vidokle, Mark Wigley **Dimensions:** 17,6 x 25,4 cm **Pages:** 448 **Illustrations:** 74 b&w photos **Publication date:** January 2018 **Publishers:** e-flux Architecture and The University of Minnesota

Press **ISBN (Paper):** 978-1-5179-0521-7 **ISBN (Library Cloth):** 978-1-5179-0520-0 **You can read the 50 essays here::** <http://www.e-flux.com/architecture/superhumanity/>

We Heart



Ares Badsector for the Mural Istanbul Street Art Festival

J o u r n a l i d e s

## Istanbul Culture Guide

**Straddling continents and epochs, we explore the cultural quintessence of Turkey's sprawling and intoxicating capital...**

Partner Story • 9 March, 2018

Running its way from the Black Sea to the Sea of Marmara—which in turn leads on to the Aegean and Mediterranean—the mighty 32km long Bosphorus is a unique strait; in that it separates the continents of Europe and Asia.



The significant waterway—densely populated on each side—is a fine spot to grapple with the formidable geography and skyline of Istanbul whilst getting a glimpse of world-renowned landmarks and monuments that include the 1459 Topkapı Palace Museum; impressive historic waterfront houses built during the Ottoman era; and the inimitable Hagia Sophia, the Greek Orthodox Christian patriarchal basilica turned imperial mosque turned museum.

Set to enjoy a critical renaissance this year, Culture and Tourism Minister

Connecting Europe with Asia, the 15 July Martyrs Bridge spanning over 1,500 metres across the Bosphorus strait.

Numan Kurtulmuş predicts Turkey's number of tourists will rival the 36 million that visited in 2014, prior to a series of setbacks for the country that climaxed in the bloodiest coup attempt in its political history in July 2016. The country's most populous city (the world's fourth largest, with some 14.6m inhabitants), Istanbul

will woo many of those visitors, its sonorous and exalted mix of history and culture resonating through its storied neighbourhoods.

Due to be completed in October, its 'New Airport' will be capable of handling up to 150 million passengers per year—as well as confirming the city as a major international transport hub (the \$11bn project is planned as the world's largest), the airport will ensure that Istanbul will retain its position as a progressive global icon.

With tourism to the Turkish capital set to flourish throughout 2018 and beyond, We Heart—in collaboration with dealchecker.co.uk—walks you through the cultural corners of the ancient city once known as Byzantium.



Istanbul New Airport—a new six-runway airport capable of accommodating up to 150 million passengers a year—designed by team led by London-based studio, Grimshaw, along with Norwegian design firm Nordic Office of Architecture, and London studio Haptic.



Bant Mag. Havuz, Kadıköy







Jonah Freeman & Justin Lowe, *Scenario in the Shade*, (Detail) (2015–17) Shown at the 15th Istanbul Biennial, Courtesy of the artists and Marlborough Contemporary Photograph Sahir Uğur Eren.



Candeğer Fürtün, *Untitled*, 1994–96, Shown at the 15th Istanbul Biennial, Courtesy of the artist. Presented with the support of SAHA—Supporting Contemporary Art from Turkey. Photograph, Sahir Uğur Eren

Istanbul's contemporary cachet rose to international prominence following its crowning as European Capital of Culture in 2010—once known for its rich historical heritage, almost overnight a raw edge of wanton creativity became the envy of cultural cities the world over, reviving neglected neighbourhoods and welcoming a new wave of museums, design-conscious hotels, restaurants, bars, coffee shops, and eminent cultural hubs; like [Bant Mag. Havuz](#) in Kadıköy, an arts space owned by one of Turkey's most prominent counterculture magazines

space owned by one of Turkey's most prominent counterculture magazines.

Fans of contemporary art travelling to the city in 2018 needn't worry about the absence of its International Istanbul Biennial (considered as one of the most prestigious alongside Venice, São Paulo, and Sydney, the art biennial falls on odd years), as this year is the turn of the Istanbul Design Biennial; the multi-platform biennial celebrating its fourth edition by exploring a range of disciplines from industrial design to architecture; interiors to graphics; fashion and textiles to new media design and beyond.

Istanbul Modern (Istanbul Museum of Modern Art)—located on the banks of the Bosphorus, in a converted warehouse in the Tophane neighbourhood—holds the title of Istanbul's first contemporary art museum, inaugurated in 2004 and home to works of Turkish (and non-Turkish) artists including Nuri İyem's revered *Peasant Women*. Temporarily moving to the historical Beyoğlu neighbourhood, the name of a major architect is soon to be announced for a return to the site as part of the ongoing Galataport development; the museum's temporary home—the 1896 Union Française building on Meşrutiyet Street—will open May 2018.



Istanbul Modern



Istanbul Modern (Istanbul Museum of Modern Art), Photo by Murat Gemen



DEIH for the Mural Istanbul Street Art Festival



Chu Doma for the Mural Istanbul Street Art Festival

Fans of art beyond a gallery's white walls can pound the streets of the laid-back Kadıköy 'hood on Istanbul's Asian shore, home to [Mural Istanbul Street Art Festival](#) and large-scale murals from artists such as Fintan Magee, Treze, Mr.Hure, and Alex Maksiov; the district having been transformed into a colourful outdoor street art gallery. (Download the [Street Art Istanbul](#) app to ensure no gems throughout the city are missed.)



Moda Çay Bahçesi, Photo by [@hippriest](#)

Linger a little longer in now-gentrified Kadıköy-Moda and make the most of its stylish restaurant and bar scene. Still emerging as a fully-fledged destination for Istanbul's hoards of visitors, young entrepreneurs have either opened up new spots or given a new lease of life to older haunts; [Koço](#)—established in 1928—the perfect example of a restaurant that has modernised with the times.

Boasting a prime location with its expansive terrace overlooking the Sea of Marmara, Koço's tables are full with people of all ages chowing down on fresh fish and mezes. On warm days, Moda Çay Bahçesi is another strait-side spot to unwind at, and surely the best place to grab a coffee and pastry for people watching in this emerging neighbourhood; its open-air tea garden

feeling a million miles away from the hustle of city life.

Back on the European side of the Turkish capital, the multi-use Zorlu Center (hosting retail and restaurants to the country's largest performing arts centre) will again play host to the Barcelona-born international electronic music festival [Sónar](#). Unfolding 6–7 April this year, Istanbul's second edition of the revered festival will be guaranteed to pull in crowds making the annual pilgrimage to party; confirmed artists include Nosaj Thing, Booka Shade, Erol Alkan and the more commercial yet unashamedly good fun, Fatboy Slim.



Sónar Istanbul, Photo by Cem Gultepe





The Populist at Bomontiada



Kilimanjaro at Bomontiada, Photo by Engin Aydeniz

Live music can be experienced more regularly over in Şişli. Regarded as one of the city's most affluent neighbourhoods, it's also home to some cutting cultural edge—thanks to the recent rejuvenation of Bomonti's Historic Brewery; Bomontiada serving up a flawless mix of arts, music, and food and drink in a space that dates back to 1894.

Craft beer bar The Populist stays true to the venue's roots as Istanbul's first brewery, and injects a dose of American beer hall sensibilities; whilst the star of the show at Kilimanjaro is a sweeping artisan-crafted wooden bar cum installation that softens the industrial space. Live music venue Babylon hosts international DJs and bands, and galleries and bookstores complete the energetic space.



Karabatak Café, Karaköy

From plush new mixed-use spaces like Bomontiada to its famed lokantas—worker's restaurants upon which locals descend for home cooking in a lively environ—and on to luscious street food, Turkey's sprawling capital cooks up a serious storm. Despite its unassuming appearance, Asian-side eatery Çiya Sofrası dishes up regional cuisine from around the country; Karadeniz Döner Asım Usta is widely regarded as Istanbul's (and to that extent, the world's) best döner kebab; hip hotspots like Karabatak define the youthful pulse of the city; simit (aka gevrek, bokegh, or koulouri) is a round crunchy bread covered in sesame seeds, and a must-try speedy breakfast sold by countless street vendors; freshly-made balık ekmek (fish sandwich) on the banks of the Bosphorus is an unforgettable experience.



Room Mate Emir



Soho House Istanbul



Witt Istanbul Hotel

Accommodation options are plentiful and stylish. Depending how tight the purse strings are, one can go all-out-blow-the-budget at the typically glitzy W Istanbul—with its own revolving mirrored entrance walkway and rooms with private outdoor cabanas—or at Soho House Istanbul which, stretching over four buildings, is a grand addition for the creative members club chain that features a rooftop pool, speakeasy, and devastating design updates to the imposing house built by a Genoese shipbuilder in 1873.



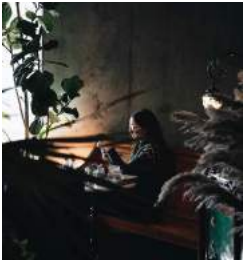
Witt Istanbul, Marvelous Room cabana

In the Beyoglu district, Spanish chain Room Mate Hotels have recently opened Room Mate Emir—a 47-room property filled with designer pieces and bundles of colour; which includes some decadent use of millennial pink. Meanwhile, the Autoban-designed Witt Istanbul Hotel—located among a host of eclectic antique shops, cafés, and designer boutiques in the Cihangir neighbourhood—nicely combines modern touches with antique details like Marmara marble used in classic Ottoman architecture.

An ability to blend tradition and modernity is one of Istanbul’s most formidable talents, its Old City reflecting cultural influences of the many empires that once ruled here; its skyline, built up over many centuries, telling the story of political, religious, and art history; true masterpieces such as the Hippodrome of

Constantine and the Suleymaniye Mosque complex leave visitors awe-struck, whilst modish neighbourhoods serve up all you’ve come to expect from a cosmopolitan metropolis in this age.





Petra Roasting Company



Three of Istanbul's most hyped emerging neighbourhoods— Galata, Karaköy, and Kadıköy—are some of the most walkable in the vast city, so time should be spent familiarising yourself and making personal discoveries. Pass a day soaking up its historical treasures, and let yourself get lost for the remainder of your stay. Revel in relics older than time itself, marvel at sights from its time as Constantinople and Byzantium, but don't miss its contemporary cultural heart; experience the 'new Istanbul', with its craft beer bars and third wave coffee ([Petra Roasting Company](#) is one of the best, with five locations throughout the city); dine on traditional flavours before diving into a discordant music bar.

Istanbul is a city of twists and turns—heritage sites to up-and-coming designers and artists—take it at your own pace and let it envelop you; in a city that straddles disparate but spellbinding continents, there is no better place to get lost.

[@goturkeytourism](#)

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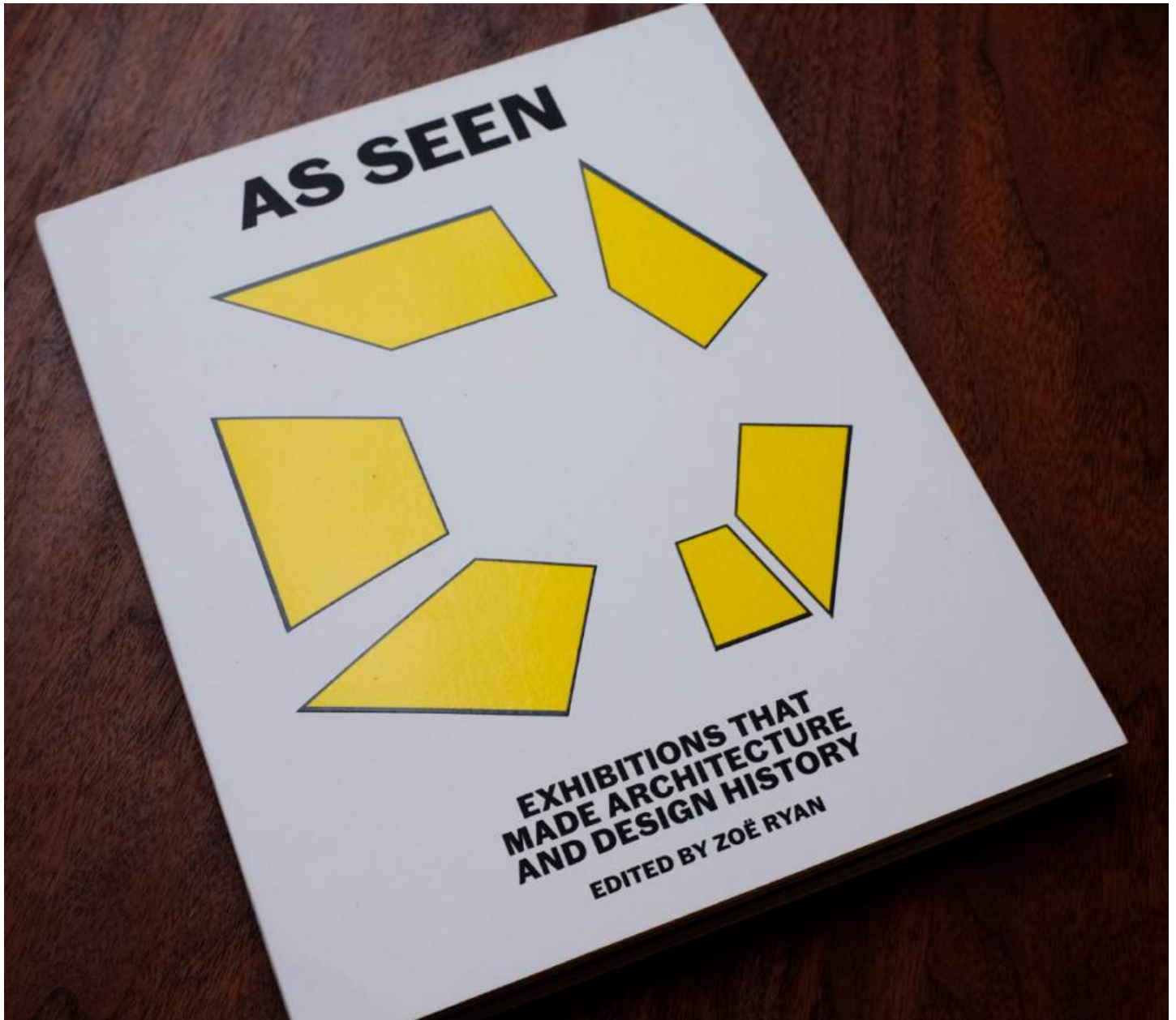
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AS SEEN

## Pioneering exhibitions that changed architecture and design

By MATTHEW MESSNER (@MESSNERMATTHEW) • February 7, 2018

Architecture Design Review



Pioneering exhibitions that changed architecture and design. A historical compendium of the art of exhibition-making from a critical and curatorial perspective. (Matthew Messner/AN)

For addressing what some consider to be an extremely niche topic, *As Seen: Exhibitions that Made Architecture and Design History* makes a convincing argument for the importance of [exhibitions](#) in broader design. While the book may not convince those who are already skeptical of the role of exhibition in the design fields, those who are at all interested will find it an invaluable resource for understanding historical and contemporary exhibition practices. Using 11 benchmark exhibitions, editor Zoë Ryan builds a conversation between a number of today's most noted curators, architects, designers, and academics

through a series of essays. The end result is a brief critical history of historic and contemporary exhibitions that changed the way architecture and design are understood.

Ryan, the John H. Bryan Chair and curator of architecture and design at the [Art Institute of Chicago](#), opens the book with an argument for each of the exhibitions and their places in history. These exhibitions include: *This is Tomorrow* (1956), the IBM Pavilion at the New York World's Fair (1964), *aper22* (1970), *Italy: The New Domestic Landscape* (1972), *Man Transforms* (1976), *Memphis* (1981), *Droog* (1993), *Mutant Materials in Contemporary Design* (1995–97), *Massive Change: The Future of Global Design* (2004–06), *Sense of the City: An Alternate Approach to Urbanism* (2005), and *Super Normal: Sensations of the Ordinary* (2007). The remainder of the book is divided up into sections covering the exhibitions themselves, their catalogs, their critical reception, and thoughts on their lasting impact on the design fields.

Interestingly, as is pointed out multiple times in the text, many of these exhibitions were not necessarily popular or critically successful when they were first on show. *This is Tomorrow*, which was shown at the Whitechapel Art Gallery (now the Whitechapel Gallery) in London, was covered extensively by the press, and called everything from confusing to exciting.

*Memphis*—which ran in what would now be called a collateral gallery, located at the edge of the Salone del Mobile in Milan—caused a stir among critics and designers alike, some feeling like the show was some sort of media stunt to elevate the career of Ettore Sottsass. Notably, there are no photographs of the *Memphis* show. The IBM Pavilion structure, designed by Eero Saarinen and Roche Dinkeloo was not altogether loved, but the interior exhibition, *Think*, produced by [Ray and Charles Eames](#), received rave reviews and a constant stream of visitors. In all cases, the book lays out why we should care about these shows today, despite or thanks to their initial reception. It is carefully pointed out early in the book that the most recent show was over ten years ago, in order to maintain a critical distance from early reactions.



Example of an interior spread from *As Seen*. (Courtesy the Art Institute of Chicago)

Even with this distance, the book does bring some of the shows in very close with its choice of contributors. In more than one case, curators from the shows covered are given a chance to comment on the larger topic of exhibitions, if not their own work. Mirko Zardini outlines (in a text originally published in *Log 20*) what it means to show architectural work in Montreal, where his show *Sense of the City* was exhibited at the Canadian Centre for Architecture (CCA). Paola Antonelli talks more directly about the



role of digital content and how it relates to her show *Mutant Materials*, which was the first show at the Museum of Modern Art to be accompanied by a website.

A prevailing theme throughout the essays, if not the book as a whole, is the changing nature and role of exhibitions throughout time. Sylvia Lavin discusses the allure of contemporary exhibitions thanks to their blend of demonstration (full-scale architecture-artifacts), aesthetics (design as art), and information, all of which developed in design and architectural exhibitions in stops and starts in the past century. Meredith Carruthers dedicates an essay to the exhibition catalogs, another topic that pops up throughout the book. Stepping back even further from the exhibitions themselves, Penelope Dean and Alice Rawsthorn specifically discuss the changing shape of design criticism in the form of exhibition reviews over time.

The physical book, designed by [Project Projects](#), is appropriately reminiscent of a museum catalog. Highly stylized graphic design, rich imagery, and bold use of multiple paper stocks and colors make it an artifact in itself, an idea discussed extensively in the text about catalogs. This is doubly fitting, as the genesis of the book was a research project conducted by Ryan and displayed at the 2014 Istanbul Design Biennial and eventually as a show at the Art Institute. While not actually a catalog of that show, the meta idea of a book about an exhibition about exhibitions seems fitting for the topic, more so than a simple catalog.

*As Seen* is not for everybody. Those who believe that the field of architecture and design is most importantly a professional one will likely find the conversation about long over exhibitions esoteric if not unnecessary. This book is not for them, though. For those who are interested in the expression of theoretical and avant-garde design concepts through exhibitions (which seems to be a growing number, considering the recent explosion of biennales and triennials around the world), *As Seen: Exhibitions that Made Architecture and Design History* is the closest thing to a textbook on the subject.

*As Seen: Exhibitions that Made Architecture and Design History*

Zoë Ryan

Art Institute of Chicago, [\\$30.49](#)

# The New York Times

## With or Without U.S. Funding, Unesco Celebrates American Cities

Unesco's Creative Cities Network initiative is going strong, despite U.S. plans to pull out of the organization.



San Antonio, Tex., a Unesco City of Gastronomy, is known for its mix of cuisines from various cultures. Above, some representative dishes from the restaurant Pharm Table. Lané Pittard

**By Elaine Glusac** Jan. 26, 2018

In October, the Trump administration announced that the United States would withdraw (<https://www.nytimes.com/2017/10/12/us/politics/trump-unesco-withdrawal.html>) from Unesco, the United Nations cultural organization known for its World Heritage sites program, by the end of 2018. But that rejection, tied to perceptions of anti-Israel bias, has not stopped Unesco from naming a number of American cities to its Creative Cities Network (<https://en.unesco.org/creative-cities/home>).

In November, Kansas City, San Antonio and Seattle joined a class of 64 cities inducted into the program which evaluates applicants in seven different creative fields, including crafts and folk art, design, film, gastronomy, literature, media arts and music. The network, which now includes 180 cities from 72 countries,

aims to encourage members to share best practices “to promote creative industries, strengthen participation in cultural life, and integrate culture into sustainable urban development policies,” according to a statement announcing the new members.

“Being a member of the U.C.C.N. is the starting point of a long journey to which Unesco invites all cities wherever they may be, provided they share the vision of working together to stimulate culture and creativity as motors for sustainable urban development,” Emmanuelle Robert, Project Manager for the Unesco Creative Cities Network, wrote in an email.

Unlike Unesco’s World Heritage Center (<http://whc.unesco.org/>), which singles out cultural and natural landmarks like the Great Wall of China or the Great Barrier Reef for their universal value to humanity, the Creative City designation is looser and more dispersed.

For travelers, a Creative City designation can provide a new lens through which to view a destination. Tucson, recipient of the country’s first City of Gastronomy designation in 2015, used it to train attention on its agricultural history, seed banks and locally owned restaurants. (As a possible measure of that new attention, its hotel revenue per available rooms, a marker of hotel performance, shot up 13.5 percent in 2017 over the year prior).

“Many of these restaurants have operated for decades and by generations of families,” said Brent DeRaad, the president and chief executive of Visit Tucson (<https://www.visittucson.org/>). “The Unesco designation provided the credibility we needed to convince media, foodies and other discerning travelers to finally visit Tucson.”

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The latest group of Creative Cities ranges far and wide and includes Limoges (<http://villecreative.limoges.fr/en>), France, as a City of Craft and Folk Art based on its famed ceramics. Alba, Italy (<http://www.albacityofgastronomy.it/>), synonymous with truffles and Barolo wines, was named a City of Gastronomy. Chiang Mai, Thailand (<http://chiangmai-cityofcrafts.com/>), was named a City of Craft and Folk Art, based on its lacquerware, bamboo weaving and other artisanal work. Bristol, England (<https://visitbristol.co.uk/>), home to the Oscar-

winning animators Aardman Animations (<http://www.aardman.com/>) and the BBC's Natural History Unit, was cited as a City of Film. Istanbul (<http://www.designcityistanbul.com/>) drew on its historic architecture and craft traditions, as well as its emergence as a contemporary design center to be named a City of Design.

Some cities offer guidance to orient travelers to their creative sides. For others, the designation is a push in that direction. The following new American designees represent that spectrum.



Kansas City, Mo., has earned the City of Music title from Unesco. Its American Jazz Museum celebrates the musical form. Visit Kansas City

## **Kansas City, City of Music**

Birthplace of the jazz soloist Charlie Parker Jr., Kansas City (<https://info.umkc.edu/cfn/resources/unesco/>), Mo., earned the nation's first City of Music (<http://citiesofmusic.net/>) title, based on its history of jazz, especially bebop and swing, and the influence those styles had on musicians at home and abroad.

The application was made by a number of organizations, including a neighborhood association representing Wendell Phillips, the city's African-American community. It is home to the 18th and Vine district, also known as the jazz district, where visitors can still hear live music in the Blue Room at the American Jazz Museum (<https://americanjazzmuseum.org/>). The nearby

Mutual Musician Foundation International

(<https://www.facebook.com/MMFInternational>), a union founded in 1917, still holds jam sessions on weekend nights after midnight.

Robert Altman made the 1996 jazz-themed film “Kansas City” in the area where the city hopes to see increased investment.

“We are hopeful this is a way to get more attention to round out the development going on down there and take some of those properties with old facades and generate some new interest,” said Scott Wagner, the mayor pro tem of Kansas City.

### **San Antonio, City of Gastronomy**

San Antonio based its pitch as a City of Gastronomy on its long history of settlement tied to its river and natural springs. Spanish colonists drew on these to create irrigation canals that linked their five regional San Antonio Missions (<http://whc.unesco.org/en/list/1466>), which are collectively a Unesco World Heritage site. Later, German immigrants contributed flour mills and breweries.

“Our food here is a composite of all these different cultures — German, Spanish indigenous and Mexican,” said Elizabeth Johnson, a chef who owns Pharm Table (<http://www.pharmtable.com/>) restaurant and worked on the Unesco application. “We made the case that we have all these amazing traditions and we need to protect, reclaim and prioritize traditional foods.”

It’s not hard to find good Tex-Mex food in San Antonio, but Ms. Johnson highlights the Pearl Brewery (<http://atpearl.com/>), a former brewing complex now revitalized with distinctive restaurants that include Southerleigh Fine Food & Brewery (<http://www.southerleigh.com/>), which makes its own beer amid the historic works. The Native American side of colonial settlement — including native food — is emphasized on programs offered by Yanaguana Mission Heritage Tours (<http://aitscm.org/yanaguana-mission-heritage-tours/>).

The city is also known for its food festivals, including the four-day Culinaria Festival (<http://culinariasanantonio.org/>) (May 17 to 20) and more niche affairs, like the one-day La Gran Tamalada (<http://www.guadalupeculturalarts.org/la-gran-tamalada/>), featuring tamale-making each December.

Several culinary initiatives are in the works, including trails devoted to tacos, barbecue and margaritas expected in 2019.





The Elliott Bay Book Company in Seattle, which is known for its bookstores and libraries.  
Neal Kumar/Visit Seattle

## **Seattle, City of Literature**

Seattle has thriving music and culinary scenes, but applied to Unesco as a City of Literature (<http://seattlecityoflit.org/>), highlighting its 19 independent bookstores; widespread library system with a central showpiece attraction in the Seattle Central Library (<http://www.spl.org/locations/central-library/cen-building-facts>), designed by the architect Rem Koolhaas; and the number of nonprofits sponsoring writing workshops and author readings.

“We decided on literature because it tells a story about Seattle that maybe people haven’t heard before,” said Stesha Brandon, the board president of Seattle City of Literature who worked on the Unesco application.

While music and dining might be more concrete experiences to hang a trip on, Seattle offers an array of creative programs that show off its literary leanings. The first Wednesday of every month, a silent reading party — where people read silently in the company of others — takes place at the Hotel Sorrento (<http://hotelsorrento.com/event/silent-reading-party>).

Among nonprofits, Hugo House (<https://hugohouse.org/>) regularly offers author readings, classes, book launches and workshops. Seattle Arts & Lectures (<https://lectures.org/>) fills 2,500-seat Benaroya Hall for talks by such authors as Colson Whitehead and Viet Thanh Nguyen.

Seattle's bookish character surfaces in other mediums as well. Book-It Repertory Theater (<http://book-it.org/>) specializes in adapting full-length novels such as "The Maltese Falcon" for the stage. Musicians with the Bushwick Book Club Seattle (<http://thebushwickbookclubseattle.com/>) write and perform songs inspired by a selected book, and encourage audiences to read that book before they attend the show. At any time, visitors can pull up the Seattle Poetic Grid (<http://seattlepoeticgrid.com/>) on their smartphones and click on dots on the map that bring up poems contributed by locals related to that area.

([https://www.facebook.com/dialog/feed?app\\_id=9869919170&link=https%3A%2F%2Fwww.nytimes.com%2F2018%2F01%2F26%2Ftravel%2Funesco-creative-cities.html&smid=fb-share&name=With%20or%20Without%20U.S.%20Funding%2C%20Unesco%20Celebrate%20Creative%20Cities&https://twitter.com/intent/tweet?url=https%3A%2F%2Fwww.nytimes.com%2F2018%2F01%2F26%2Ftravel%2Funesco-creative-cities.html&text=With%20or%20Without%20U.S.%20Funding%2C%20Unesco%20Celebrate%20Creative%20Cities](https://www.facebook.com/dialog/feed?app_id=9869919170&link=https%3A%2F%2Fwww.nytimes.com%2F2018%2F01%2F26%2Ftravel%2Funesco-creative-cities.html&smid=fb-share&name=With%20or%20Without%20U.S.%20Funding%2C%20Unesco%20Celebrate%20Creative%20Cities&https://twitter.com/intent/tweet?url=https%3A%2F%2Fwww.nytimes.com%2F2018%2F01%2F26%2Ftravel%2Funesco-creative-cities.html&text=With%20or%20Without%20U.S.%20Funding%2C%20Unesco%20Celebrate%20Creative%20Cities))  
(mailto:?)  
subject=NYTimes.com%3A%20With%20or%20Without%20U.S.%20Funding%2C%20Unesco%20Celebrate%20Creative%20Cities.html)

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## The Top 10 Most-Anticipated Exhibitions of 2018

From video game design to Yugoslavia's overlooked architectural legacy, 2018 promises exhibitions that will delve into unexplored territories.

by Zachary Edelson (<http://www.metropolismag.com/author/zacharyedelson/>)



An installation from the 2016 Venice Biennale of Architecture.

Courtesy the Venice Biennale of Architecture

While 2017 brought the architecture and design community [some superb exhibitions](http://www.metropolismag.com/architecture/best-architecture-design-exhibitions-2017/) (<http://www.metropolismag.com/architecture/best-architecture-design-exhibitions-2017/>), 2018 promises to be no lightweight either. While the ICA will be showcasing investigative journalists-cum-activists Forensic Architecture, Andrés Jaque will be exploring the architectural impact of sex and lifestyle in late-1990s, early-2000s New York City. Even big institutions are breaking ground into new areas: MoMA is giving the Brutalist concrete architecture of Yugoslavia its due and the V&A is taking an unprecedented look at the cultural impact of video games. Scroll through our full list below!



**Fourth Istanbul Design Biennial** (<http://www.janboelen.be/4th-istanbul-design-biennial/>), Istanbul Design Biennial, Sep. 22, 2018 – Nov. 4, 2018. Curator Jan Boelen chose the theme "A School of Schools" for this fourth iteration of the Istanbul Design Biennial. Speaking to *Metropolis*, Boelen said, "Ninety-nine years after the Bauhaus, schools are still letting their students present objects and products that are more of the same, and there are a lot of the same solutions that created the problems and the situation we are in. We have to rethink the systems that are around us and that means also rethinking education." [Read the full interview here.](#)



**Sex and the So-Called City** (<http://storefrontnews.org/program-for-art-and-architecture>), Feb. 1, 2018 – Apr. 3, 2018. And collaboration with architectural photography and film studi unprecedented look at how lifestyle shapes the built enviro of New York lifestyles from the late 1990s to the early 2000 capital investment and the *Sex and City* television show) sha

You may also enjoy "The Top 10 Exhibitions of 2017 (<http://www.metropolismag.com/architecture/best-architecture-design-exhibitions-2017/>)."

January 26, 2018

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**Dezeen's guide to the best architecture, design and technology events for 2018**



Alice Morby | 8 January 2018 | 10 comments

With hundreds of design fairs, conferences and trade shows taking place around the world every year, it can be hard to choose which to attend. To help you out, we've compiled a definitive guide to over 50 of the best events of 2018 for your calendar.



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**January**

**CES**

*Tuesday 9 – Sunday 12 January, Las Vegas, US*

The Consumer Electronics Show (CES) in Las Vegas kicks off the year, showcasing new technologies and products from the world's biggest tech brands.

[www.ces.tech](http://www.ces.tech)

[www.dezeen.com/tag/ces](http://www.dezeen.com/tag/ces)

**IMM Cologne**

*Monday 15 – Sunday 21 January, Cologne, Germany*

The first interiors trade fair of the year features products by more than 1,100 suppliers from 50 countries. Regular highlights include Das Haus – a vision of future living, which this year is being designed by art director Lucie Koldova.

[www.imm-cologne.com](http://www.imm-cologne.com)

[www.dezeen.com/tag/imm](http://www.dezeen.com/tag/imm)

**Toronto Design Offsite**

*Monday 15 – Sunday 21 January, Toronto, Canada*

Toronto Design Offsite returns for an eighth year, bringing a host of designers and artists to the Canadian city, and turning it into a "hub for creativity". Highlights this year are set to include an installation from designer Jordan Soderberg Mills, who uses mirrors and light to create hypnotic illusions.

[www.todesignoffsite.com](http://www.todesignoffsite.com)

**Interior Design Show Toronto**

Thursday 18 – Sunday 21 January, Toronto, Canada

New and established designers exhibit and give talks at this Toronto design fair, where design studio Yabu Pushelberg is this year's guest of honour.

[www.interiordesignshow.com](http://www.interiordesignshow.com)

[www.dezeen.com/tag/ids-toronto](http://www.dezeen.com/tag/ids-toronto)

**Maison&Objet**

Friday 19 – Tuesday 23 January, Paris, France

Cecilie Manz is Designer of the Year for Maison&Objet's January 2018 edition, which features products for all design sectors, from brands such as Menu (pictured), Petite Friture and Pulpo. These are displayed across eight exhibition halls at Nord Villepinte, outside Paris.

[www.maison-objet.com](http://www.maison-objet.com)

[www.dezeen.com/tag/maison-objet](http://www.dezeen.com/tag/maison-objet)

**Architect@Work**

Wednesday 24 – Thursday 25 January, London, UK

The two-day Architect@Work trade fair in London is aimed at architects, designers and specifiers. This year it will focus on the theme of light, with highlights include a talk on workplace wellness with Arup, AHMM and Hassell.

[www.architect-at-work.co.uk](http://www.architect-at-work.co.uk)

**February****Stockholm Design Week**

Monday 5 – Sunday 11 February, Stockholm, Sweden

A big highlight on the design calendar, Stockholm's annual design week consists of events and installations all across the city, as well as a furniture and lighting fair (see below).

[www.stockholmdesignweek.com](http://www.stockholmdesignweek.com)

[www.dezeen.com/tag/stockholm-design-week](http://www.dezeen.com/tag/stockholm-design-week)

**Stockholm Furniture and Light Fair**

Tuesday 6 – Saturday 10 February, Stockholm, Sweden

Over 700 exhibitors will showcase at this year's event, including Swedish design classics and rising young designers. Regular fixtures include brands such as Blå Station and Fogia, and designers including Note Design Studio (pictured) and Claesson Koivisto Rune.

[www.stockholmfurniturelightfair.se](http://www.stockholmfurniturelightfair.se)

**Nomad**

Thursday 8 – Sunday 11 February, St Moritz, Switzerland

The inaugural Nomad fair showcased collectible design in Karl Lagerfeld's luxurious former villa in Monaco, but this year the event is also taking place in Switzerland.

The event is organised by by Nicolas Bellavance-Lecompte, an architect and the director of Carwan Gallery in Beirut, and Giorgio Pace, an art and luxury brand specialist.

[www.nomadstmoritz.com](http://www.nomadstmoritz.com)

**Modernism Week**

Thursday 15 – Sunday 25 February, California, US

Held every year in Palm Springs, Modernism Week is a celebration of the impressive midcentury architecture and design in the area.

[www.modernismweek.com](http://www.modernismweek.com)

**Arctic Design Week**

Monday 19 – Sunday 25 February, Lapland, Finland

This year's Arctic Design Week, taking place in Lapland, will include a conference programme named "out-of-the-box" – focusing on future design and how to break boundaries that can limit the creative process.

[www.arcticdesignweek.fi](http://www.arcticdesignweek.fi)

**Design Indaba**

Wednesday 21 – Saturday 24 February, Cape Town, South Africa

This annual conference in Cape Town draws both renowned international designers and newcomers to showcase the best of global and African creative industries

[www.designindaba.com](http://www.designindaba.com)

[www.dezeen.com/tag/design-indaba](http://www.dezeen.com/tag/design-indaba)



## **March**

### **Geneva Motor Show**

*Saturday 3rd – Sunday 18th March, Geneva, Switzerland*

The Geneva Motor Show brings together the world's biggest car companies to present new concepts and models. Last year saw Goodyear launch a spherical tyre and Land Rover unveil a drone-equipped Discovery for search-and-rescue operations.

[www.gims.swiss](http://www.gims.swiss)

[www.dezeen.com/tag/geneva-motor-show](http://www.dezeen.com/tag/geneva-motor-show)

### **Singapore Design Week**

*Monday 5 – Sunday 18 March, Singapore*

Returning for its fifth year, this year's event will take place at the new National Design Centre, and feature trade shows, conferences, showcases, exhibitions and workshops.

[www.designsingapore.org/sdw](http://www.designsingapore.org/sdw)

### **Collective Design**

*Thursday 8 – Sunday 11 March, New York, US*

The Collective Design fair presents 20th and 21st-century design. This year it takes place in March – earlier than usual – to coincide with New York's art event, the Armory Show.

[www.collectivedesignfair.dekodesign.com](http://www.collectivedesignfair.dekodesign.com)

### **SXSW**

*Friday 9 – Sunday 18 March, Texas, US*

SXSW, short for South by Southwest, is a programme of technology-focused conferences and festivals that take place across Austin, Texas.

[www.sxsw.com](http://www.sxsw.com)

[www.dezeen.com/tag/sxsw/](http://www.dezeen.com/tag/sxsw/)

### **Melbourne Design Week**

*Thursday 15 – Sunday 25 March, Melbourne, Australia*

Created to highlight the best design in Australia, this series of events includes a cross-disciplinary conference, business presentations and educational programmes.

[www.ngv.vic.gov.au/melbourne-design-week](http://www.ngv.vic.gov.au/melbourne-design-week)

### **Design March**

*Thursday 15 – Sunday 18 March, Reykjavík, Iceland*

Icelandic designers open their Reykjavík studios and host workshops for the public over four days. Last year's highlights included a takeover of Iceland's oldest porcelain factory (pictured).

[www.designmarch.is](http://www.designmarch.is)

[www.dezeen.com/tag/designmarch](http://www.dezeen.com/tag/designmarch)

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## April

### **Boston Design Week**

*Wednesday 4 – Sunday 15 April, Boston, US*

This 12-day citywide event aims to increase public awareness of the important role design plays in everyday life.

[www.bostondesignweek.com](http://www.bostondesignweek.com)

### **Milan Design Week**

*Monday 16 – Sunday 22 April, Milan, Italy*

Milan's design week is the biggest annual get-together in the design calendar. The main event is the Salone del Mobile furniture fair, but there are also design districts all over the city, from Brera to Tortona. Last year's talking points included the rise of millennial pink (pictured) and a bubble-blowing tree by COS.

[www.salonemilano.it](http://www.salonemilano.it)

[www.dezeen.com/tag/milan-design-week](http://www.dezeen.com/tag/milan-design-week)



## May

### **Design Month Graz**

*Saturday 5 May – Sunday 3 June, Graz, Austria*

Exhibitions and workshops pop-up all over Graz for this city-wide festival, which this year focuses on tolerance in design.

[www.designmonat.at](http://www.designmonat.at)

### **NYCxD**

*Friday 11 – Wednesday 23 May, New York, US*

This festival showcases design of all disciplines in all five of New York City's boroughs, with fairs including ICFE, WantedDesign, Brooklyn Designs, and a host of talks, installations and showroom events in designated districts. Last year saw Philippe Malouin showcase experimental room dividers (pictured) and Avenue Road unveil a luxurious apartment-style showroom.

[www.nycxdesign.com](http://www.nycxdesign.com)

[www.dezeen.com/tag/nycxdesign](http://www.dezeen.com/tag/nycxdesign)

### **Romanian Design Week**

*Friday 18 – Sunday 27 May, Bucharest, Romania*

Fashion, graphics and craft design all feature in this showcase of Romanian creativity, which will be in its sixth edition this year.

[www.institute.ro/romanian-design-week](http://www.institute.ro/romanian-design-week)

[www.dezeen.com/tag/romanian-design](http://www.dezeen.com/tag/romanian-design)

### **ICFF**

*Sunday 20 – Wednesday 23 May, New York, US*

The annual International Contemporary Furniture Fair takes place over four days at Manhattan's Javits Centre, coinciding with NYCxDesign (see above).

[www.icff.com](http://www.icff.com)

[www.dezeen.com/tag/international-contemporary-furniture-fair](http://www.dezeen.com/tag/international-contemporary-furniture-fair)

#### **Clerkenwell Design Week**

*Tuesday 22 – Thursday 24 May, London, UK*

The London district with the greatest concentration of furniture showroom and architecture and design studios hosts its own design week every May. Exhibitions and parties take place in old Victorian buildings, while installations are created in the streets.

[www.clerkenwelldesignweek.com](http://www.clerkenwelldesignweek.com)

[www.dezeen.com/tag/clerkenwell-design-weekdezeen.com/tag/clerkenwell-design-week](http://www.dezeen.com/tag/clerkenwell-design-weekdezeen.com/tag/clerkenwell-design-week)

#### **Habitat Expo**

*Thursday 24 – Saturday 26 May, Mexico City, Mexico*

Habitat Expo is an exhibition of architecture, interiors and design in Mexico City, featuring a conference programme about Mexico's interior design industry.

[www.habitatexpo.xporegistro.com](http://www.habitatexpo.xporegistro.com)

#### **Venice Architecture Biennale**

*Saturday 26th May – November 25th (preview 24th and 25th May), Venice, Italy*

The 16th edition of the Venice Architecture Biennale will this year be curated by Yvonne Farrell and Shelley McNamara, founders of Dublin-based Grafton Architects. Caruso St John Architects have been selected to curate the British Pavilion, with a proposal that will "engage with current political themes".

[www.labiennale.org/en/architecture](http://www.labiennale.org/en/architecture)

[www.dezeen.com/tag/venice-architecture-biennale](http://www.dezeen.com/tag/venice-architecture-biennale)



### **June**

#### **London Festival of Architecture**

*Friday 1 – Saturday 30 June, London, UK*

This month-long, city-wide celebration of architectural experimentation and practice takes Identity as its central theme for 2018. Last year's highlights included a summer pavilion by emerging studio IF.DO (pictured), which hosted a variety of community-focused events.

[www.londonfestivalofarchitecture.org](http://www.londonfestivalofarchitecture.org)

[www.dezeen.com/tag/london-festival-of-architecture](http://www.dezeen.com/tag/london-festival-of-architecture)

#### **Birmingham Design Festival**

*Thursday 7 – Sunday 10 June, Birmingham, UK*

The first Birmingham Design Festival will take place this summer, bringing a series of workshops, talks, exhibitions, demonstrations and screenings to various venues across the UK city.

[www.birminghamdesignfestival.org.uk](http://www.birminghamdesignfestival.org.uk)

#### **Barcelona Design Week**

*Tuesday 5 – Thursday 14 June, Barcelona, Spain*

Conferences, exhibitions, business meetings and networking sessions take place in the Catalanian capital for this week-long event.

[www.barcelonadesignweek.com](http://www.barcelonadesignweek.com)

#### **NeoCon**

*Monday 11 – Wednesday 13 June, Chicago, US*

NeoCon is North America's most important design exposition and conference for commercial interiors.

[www.neocon.com](http://www.neocon.com)

#### **Design Miami /Basel**

*Tuesday 12 – Sunday 17 June, Basel, Switzerland*

Design Miami's partner event takes place at the Messe Basel exhibition hall, which was extended by architecture firm Herzog & de Meuron in 2013.

[www.basel2018.designmiami.com](http://www.basel2018.designmiami.com)

#### **Medellin Design Week**

*Wednesday 20th – Sunday 24th June, Medellin, Colombia*

This year's Medellin Design Week will follow the theme "the future is uncertain". It will see designers and architects respond during exhibitions, talks and events taking place all over the Colombian city.

[4.medellindesignweek.com](http://4.medellindesignweek.com)

#### **AIA Conference**

*Thursday 21 – Saturday 23 June, New York, US*

This three-day programme of conferences and networking events takes place in a different US city every year. New York plays host in 2018.

[www.conferenceonarchitecture.com](http://www.conferenceonarchitecture.com)  
[www.dezeen.com/tag/aia](http://www.dezeen.com/tag/aia)

#### **New Designers Part I**

*Wednesday 27 – Saturday 30 June, London, UK*

The graduate exhibition returns to London for 2018, with the first part including textiles and fashion, costume design, and jewellery and metalwork from students all over the UK.

[www.newdesigners.com](http://www.newdesigners.com)  
[www.dezeen.com/tag/new-designers](http://www.dezeen.com/tag/new-designers)



#### **July**

##### **New Designers Part II**

*Wednesday 4 – Saturday 7 July, London, UK*

Architecture, interiors, furniture and product design, plus graphics and illustration, feature in the second phase of the graduate exhibition. Schools to look out for include University of Edinburgh (pictured) Kingston University and Loughborough University.

[www.newdesigners.com](http://www.newdesigners.com)  
[www.dezeen.com/tag/new-designers](http://www.dezeen.com/tag/new-designers)

##### **AIFF**

*Thursday 19 – Sunday 22 July, Melbourne, Australia*

Furniture from Australia and New Zealand is on show at this trade-only event taking place this year at Melbourne's Exhibition Centre, as part of Decor + Design.  
[www.aiff.net.au](http://www.aiff.net.au)



#### **August**

##### **São Paulo Design Weekend**

*Wednesday 29 August – Sunday 2 September, São Paulo, Brazil*

The only major event taking place in August, São Paulo Design Weekend is a celebration of Latin American design. It includes hundreds of independent events, from trade fairs to cocktail parties.

[www.designweekend.com.br](http://www.designweekend.com.br)



## September

### London Design Biennale

*Tuesday 4 – Sunday 23 September, London, UK*

The 2018 London Design Biennale will be devoted to the theme Emotional States, and will see international designers respond with installations spread across London's Somerset House.

[www.londondesignbiennale.com](http://www.londondesignbiennale.com)

[www.dezeen.com/events/2016/london-design-biennale-2016](http://www.dezeen.com/events/2016/london-design-biennale-2016)

### Helsinki Design Week

*Thursday 6 – Sunday 16 September, Helsinki, Finland*

The range of events organised for the Finnish festival includes exhibitions, fashion shows, talks and workshops, along with a growing number of satellite events. Last year's highlights included a self-sufficient prefab house and furniture for victims of displacement.

[www.helsinkidesignweek.com](http://www.helsinkidesignweek.com)

[www.dezeen.com/events/2017/helsinki-design-week-2017](http://www.dezeen.com/events/2017/helsinki-design-week-2017)

### Paris Design Week

*Friday 7 – Saturday 15 September, Paris, France*

Paris Design Week encompasses 2018's second instalment of out-of-town trade fair Maison & Objet, plus open studios and design shows around the city centre, with work by students, graduates and upcoming designers.

[www.maison-objet.com/en/paris-design-week](http://www.maison-objet.com/en/paris-design-week)

[www.dezeen.com/tag/maison-objet](http://www.dezeen.com/tag/maison-objet)

### Furniture China

*Tuesday 11 – Friday 14 September, Shanghai, China*

China's international furniture expo returns to Shanghai with contemporary and traditional designs.

[www.furniture-china.cn](http://www.furniture-china.cn)

### London Design Festival

*Saturday 15 – Sunday 23 September, London, UK*

London Design Festival, or LDF for short, takes place all over the UK capital. It includes installations at the V&A, like last year's Reflection Room (pictured), as well as a series of design shows, including London Design Fair and 100% Design.

[www.londondesignfestival.com](http://www.londondesignfestival.com)

[www.dezeen.com/tag/london-design-festival](http://www.dezeen.com/tag/london-design-festival)

### Feria Habitat Valencia

*Tuesday 18 – Friday 21 September, Valencia, Spain*

The Spanish household design and decoration trade fair hosts 600 exhibitors, focusing on products made in Spain.

[www.feriahabitatvalencia.com](http://www.feriahabitatvalencia.com)

### Istanbul Design Biennial

*22 September to 4 November, Istanbul, Turkey*

The fourth edition of one the most thought-provoking biennales in the design calendar is being curated by Belgian design critic and teacher Jan Boelen, and will focus on how design education can change in the age of information.

[www.aschoolofschools.iksv.org](http://www.aschoolofschools.iksv.org)

### Vienna Design Week

*Friday 28 September – Sunday 7 October, Vienna, Austria*

This programme of events encompasses all areas of Viennese design, and includes exhibitions and site-specific installations around the Austrian city.

[www.viennadesignweek.at](http://www.viennadesignweek.at)

### Modesto International Architecture Festival

*Date TBC, Modesto, US*

Modern architecture and exhibitions in this Californian city will be available to explore on guided or self-guided tours.

[www.modestoarchfest.com](http://www.modestoarchfest.com)

### Beijing Design Week

*Date TBC, Beijing, China*

Exhibitions and installations are created in Beijing's hutongs, industrial warehouses and artists' communities for China's most important design event.

[www.bjdw.org](http://www.bjdw.org)

[www.dezeen.com/events/2016/beijing-design-week-2016](http://www.dezeen.com/events/2016/beijing-design-week-2016)

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## October

### **Biennale Interieur**

*Thursday 18 – Monday 22 October, Kortrijk, Belgium*

Contemporary design is the focus of this exhibition in Kortrijk, where accolades are presented to Designer of the Year and Interieur awards winners.

[www.interieur.be](http://www.interieur.be)

[www.dezeen.com/events/2016/biennale-interieur-2016](http://www.dezeen.com/events/2016/biennale-interieur-2016)

### **Dutch Design Week**

*Saturday 20 – Sunday 28 October, Eindhoven, Netherlands*

Young and upcoming Netherlands-based designers present conceptual and experimental design across the city at this firm favourite on the design week schedule. The show also includes the Design Academy Eindhoven graduate show, where highlights last year included a vision for the future of plastic (pictured) and leather made from cow stomachs.

[www.ddw.nl](http://www.ddw.nl)

[www.dezeen.com/tag/dutch-design-week](http://www.dezeen.com/tag/dutch-design-week)

### **Orgatec**

*Tuesday 23 – Sunday 27 October, Cologne, Germany*

This Cologne trade fair focuses on furniture, lighting, flooring, acoustics and media technology for workspaces, plus industry experts look at trends and best practice in the Trend Forum panel discussions.

[www.orgatec.com](http://www.orgatec.com)

[www.dezeen.com/events/2016/orgatec-2016](http://www.dezeen.com/events/2016/orgatec-2016)

### **Designart Tokyo**

*Mid-October, Tokyo, Japan*

Following its launch last year, Designart will return in 2018, bringing a number of exhibitions and talks to Tokyo with the aim of revitalising the city's creative scene.

[www.designart.jp](http://www.designart.jp)



## November

### **Dubai Design Week**

*Monday 12 – Saturday 17 November, Dubai, UAE*

International designers present furniture, lighting, textiles and technology to markets in the Middle East and North Africa. The show always includes a temporary pavilion, which last year was made from repurposed bedsprings (pictured).

[www.dubaidesignweek.ae](http://www.dubaidesignweek.ae)

[www.dezeen.com/tag/dubai-design-week](http://www.dezeen.com/tag/dubai-design-week)

**World Architecture Festival**

*Wednesday 28 – Friday 30 November, Amsterdam, Netherlands*

This three-day event moves to Amsterdam in 2018. The programme centres around the awards, which are decided following a series of open crits, and culminates in a gala dinner where the coveted World Building of the Year prize is announced. There is also an impressive programme of talks.

[www.worldarchitecturefestival.com](http://www.worldarchitecturefestival.com)

[www.dezeen.com/tag/world-architecture-festival](http://www.dezeen.com/tag/world-architecture-festival)

**Inside Festival**

*Wednesday 28 – Friday 30 November, Amsterdam, Netherlands*

Taking place alongside the World Architecture Festival, Inside celebrates the year's best interior design projects.

[www.insidefestival.com](http://www.insidefestival.com)

[www.dezeen.com/tag/inside](http://www.dezeen.com/tag/inside)

**December****ICFF South Florida**

*Tuesday 4 – Thursday 6 December, Fort Lauderdale, US*

The South Florida edition of the International Contemporary Furniture Fair will take place at the Fort Lauderdale Convention Centre.

[www.icff.com/florida](http://www.icff.com/florida)

**Design Miami/**

*Tuesday 4 – Friday 9 December, Miami, US*

Design Miami brings together gallerists, designers, curators and critics from around the world to celebrate and promote collectible design. Each year also sees installations created by leading designers, including the likes of the Bouroullec brothers (pictured) and Studio Swine – who both created experiences for last year's event.

[www.designmiami.com](http://www.designmiami.com)

[www.dezeen.com/tag/design-miami](http://www.dezeen.com/tag/design-miami)

Illustration by Jack Bedford.

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