

# YAHSIWORKSHOPS

31 AĞUSTOS-8 EYLÜL  
31 AUGUST-8 SEPTEMBER  
2008

MAUREEN MOOREN  
JAMES GOGGIN

# 20

**EST**  
**V**  
EMRE SENAN TASARIM YAKFI  
EMRE SENAN DESIGN FOUNDATION



YAHSIBEY TASARIM CALISMALARI  
TUM DUNYADAN USTA TASARIMCILARI  
VE TASARIM OGRENCILERINI BIRARAYA  
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YAHSIBEY TASARIM CALISMALARI  
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EMRE SENAN TASARIM VAKFI VE  
OGRENCILERI YAHSIBEY KOYU  
SAKINLERINE YUREKTEN TESEKKUR  
EDERLER.

YAHSIWORKSHOPS IS AN  
INTERNATIONAL  
NON-PROFIT PROJECT, AIMING TO  
GATHER DESIGN MASTERS AND DESIGN  
STUDENTS.

HERE THE STUDENTS AND THE PROJECT  
LEADERS WORK, DISCUSS AND LIVE  
TOGETHER DURING THE WORKSHOP  
PERIOD WITHOUT PAYING ANY FEE.

IF YOU WANT TO LEARN ABOUT THE  
WORKSHOP PROCESS YOU CAN JOIN US  
AT THE PRESENTATION DAYS OR VISIT  
[www.yahsiworkshops.com](http://www.yahsiworkshops.com).

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VILLAGE PEOPLE.

ON GOING WORKSHOP:

**MAUREEN MOOREN (HOLLANDA)**  
TASARIM CALISMASI SURUYOR

**YAHSIBEY**

DESIGN  
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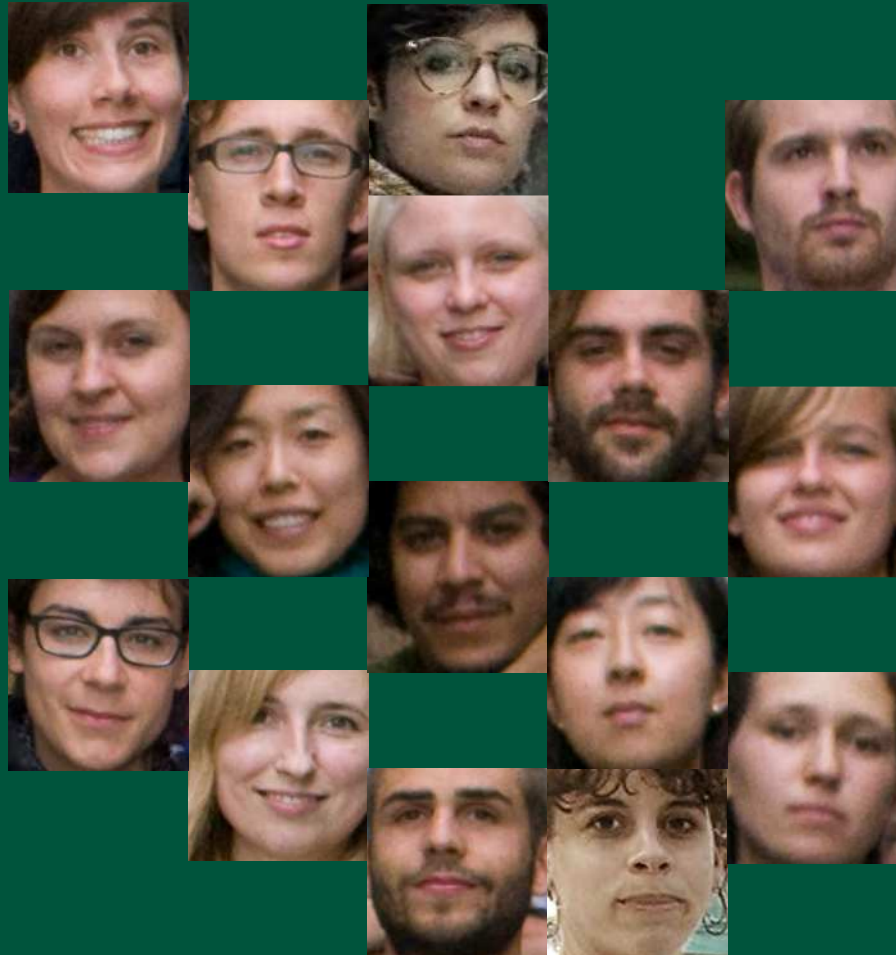
**Proje Lideri**  
**Project Leader**

Maureen Mooren  
James Goggin



**Katılımcılar**  
**Participants**

Simone Koller  
Astrid Seme  
Dries Wiewauters  
Hyo Kwon  
Joris Van Aken  
Julie Van Severen  
Stephen Serrato  
Anna Haas  
Annett Hóland  
Boris Van den Eynden  
Goda Budvytyte  
Grégory Dapra  
Ines Cox  
Isabelle Vaverka  
Lidia Wilkosz  
Lu Liang  
Simone Koller



## BRIEF

Atölye binasını bir kamusal alana dönüştürün. Önceden belirlenmiş gruplar halinde, Türk mimarlarından Nevzat Sayın'a ait Yahşibey atölye binasındaki belirli bir alanı analiz edin, şu anki amaçlanan kullanımını değerlendirin ve tümüyle farklı bir kullanım belirleyin. Bu kullanımı mümkün kılacak içeriği üretin/düzenleyin/derleyin/sergileyin. Grubunuzun ilerlemesini günlük gösterimler ve bütün gruplar arasında yapılacak ara sunumlar için belgeleyin. Nihai sunumunuz, dönüştürdüğünüz alanın kendisi olacak. Alanınızın nihai belgesi ya da basımı için en uygun ortamın ne olacağını düşünün.



## BRIEF

Transform the workshop building into a public space. Working in a pre-assigned group, analyse a particular space in Turkish architect Nevzat Sayın's Yahşibey workshop building, consider its current intended use and then determine a completely different use. Produce/arrange/collect/curate content that facilitates this use. Document your group's process for ongoing daily display and interim presentations between all groups. The final presentation will be your space itself. Consider the most appropriate medium for final documentation or publication of your space.









01

ATŪLYE ALANI  
WORKSHOP  
SPACE

Goda Budvytyte  
Grégory Dapra  
Hyo Kwon  
Isabelle Vaverka



"We may from time to time, without prior notice and without refund or compensation, change the operating hours of the Park or attractions, close the Park or any part of it temporarily, restrict the number of persons having access to the Park, and/or suspend or cancel any attraction or entertainment program, due to capacity, inclement weather or special events, to ensure safety, security or order, or if we consider that the circumstances so require." \*

-Disneyland Park Hong Kong / rules and regulations.

Our installation is an attempt to define the Yaşibey workshop room as a public space by setting a rule for it. The rule becomes a space in itself and the space is transformed by the rule. The sentence (rule) used in the space was selected from a collection of 216 rules compiled by our group. This collection has been alphabetically compiled into a book, printed and bound in Dikili, and now left on the workshop room bookshelf.

\*For the installation the word "Park" has been replaced with the word "Space".





**If a person does  
not wish to make  
an announcement  
himself, he can  
ask another  
con**

**uch a  
at for  
the  
he**

**ng at  
am of  
behalf  
give it  
give it**

Members  
may reserve  
the place  
for no more  
than 3 hours  
a week

If a person finds a  
thing and possesses  
it under the  
impression that it  
is his own property,  
but learns later  
that it is not his  
property, he should  
act as outlined in  
the foregoing rule

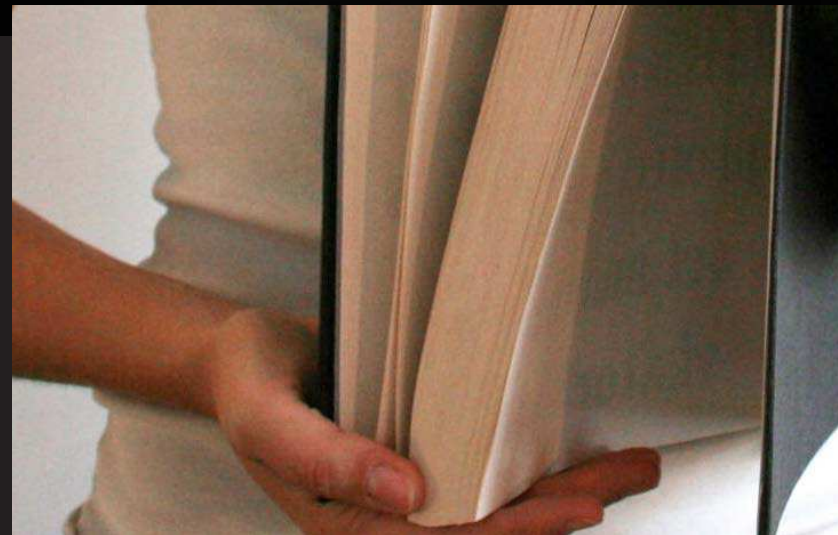
Cooperate  
with the  
staff  
in  
baskets

Beware of how much print sports

If a person does  
wish to make  
an announcement  
himself, he can  
ask another  
reliable person  
to make the  
announcement,  
on his behalf.

No off  
road  
driving

Shower  
before  
entering



No  
closed  
sole  
shoes



No food  
or drink  
allowed in  
building.  
Children using  
tables are  
fined one  
dollar

Canadian  
visitors  
will have  
to present  
their  
passports



No  
senior  
discount  
allowed



No  
sexual  
acts  
allowed

No  
"Boom  
box"  
Radios on  
premises

Please  
do not  
take our  
condiments  
home with  
you

Recycling  
in  
recycling /  
trash in  
trash can





We may from time to time, without prior notice and without refund or compensation, change the operating hours of the space, temporarily, restrict the number of persons having access to the space, and / or suspend or cancel any attraction or entertainment program, due to capacity, inclement weather or special events, to ensure safety, security or order, or if we consider that the circumstances so require.



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...or any  
restrict the  
ing access to the  
suspend or cancel  
or entertainment  
e to capacity.



02

MUTFAK  
KITCHEN

Stephen Serrato  
Ines Cox  
Lu Liang  
Astrid Seme









## Ample Food for Stupid Thoughts

Our journey from Holland to Yahşibey ends in Istanbul where we will visit the 11th International İstanbul Biennial. The biennial takes its title from the song *Denn wovon lebt der Mensch?* (What Keeps Mankind Alive?), which closes the second act of Bertholt Brecht's play *The Threepenny Opera*, written exactly 80 years ago. Brecht's words were applied in white directly on to the workshop kitchen's sliding glass doors. The function of the architecture itself -the door- could then be used to transpose the words. By opening the doors to the people, the kitchen became a transition place from Yahşibey to the Biennial in İstanbul.



ALIVE

KEEPS





MANKIND

TAHW







WHAT KEEPS MANKIND ALIVE











03

ÛST KAT  
UPSTAIRS

Joris Van Aken  
Simone Koller  
Lidia Wilkosz  
Julie Van Severen



## "Greetings from Yahşibey"

A space is defined not only by its architecture but also by the way it is positioned in the landscape. Nevzat Sayın's building seems to be built in such a way that the eye is lead towards the view, as if the building itself is functioning as a framework for the sea, the hills, the mosque... It is a private space, however, mainly used for creative workshops and locals usually never enter. Strolling through the village, it becomes clear that there is no beautiful view equal to the one from the Workshop building.

By producing a postcard -the ultimate tourist product- we found a way of giving the view back to the public.





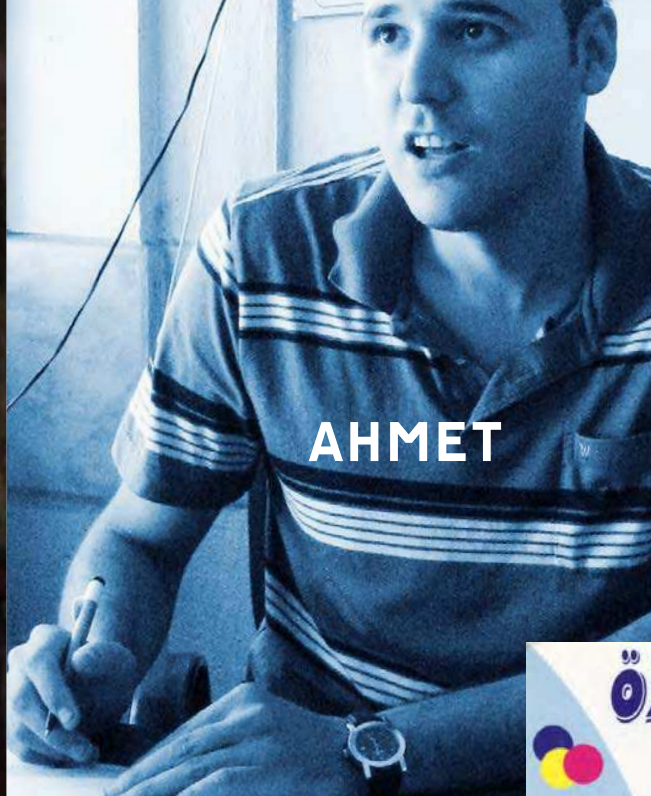






DİKİLİ

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1967'den beri...

ÖZÇAĞDAŞ

MATBAASI

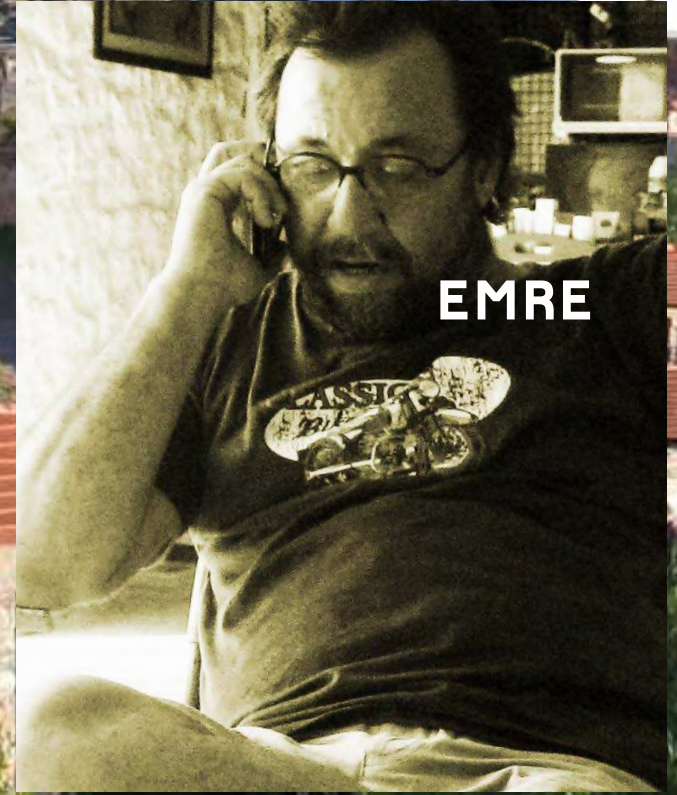
İLE ANLAŞMALI

MARBUZ - ADİSYON - DAVETİYE - EL

TEL : 6711 05 88

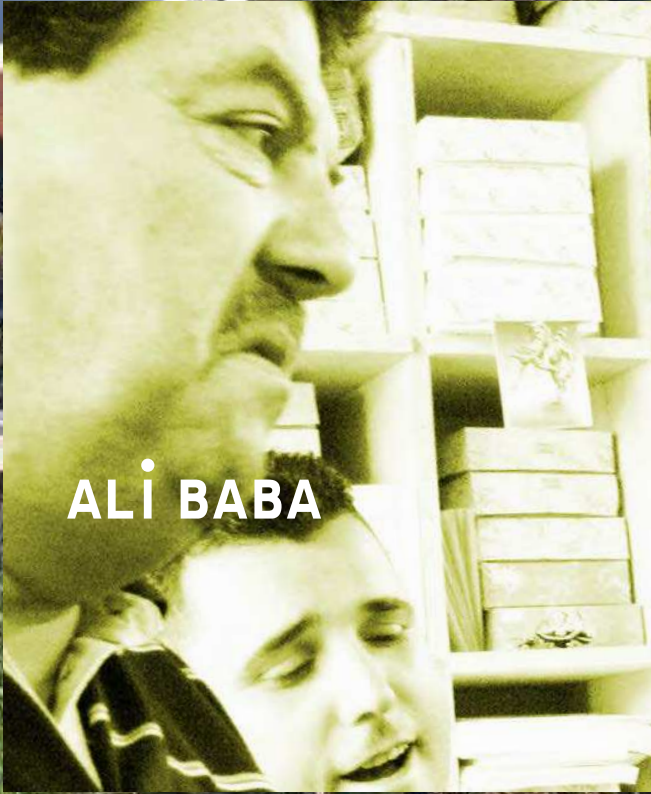
ŞE  
ADA  
LIR





EMRE





ALİ BABA



ERHAN İŞİK



YAHŞİBEY

ÇEKİM  
SHOOTING









DİKİLİ

İŞİK FOTOĞRAF STÜDYOSU  
İŞİK PHOTO STUDIO



FUJIFILM

**İŞİK** Digital  
Dikili

Ayhan İŞİK

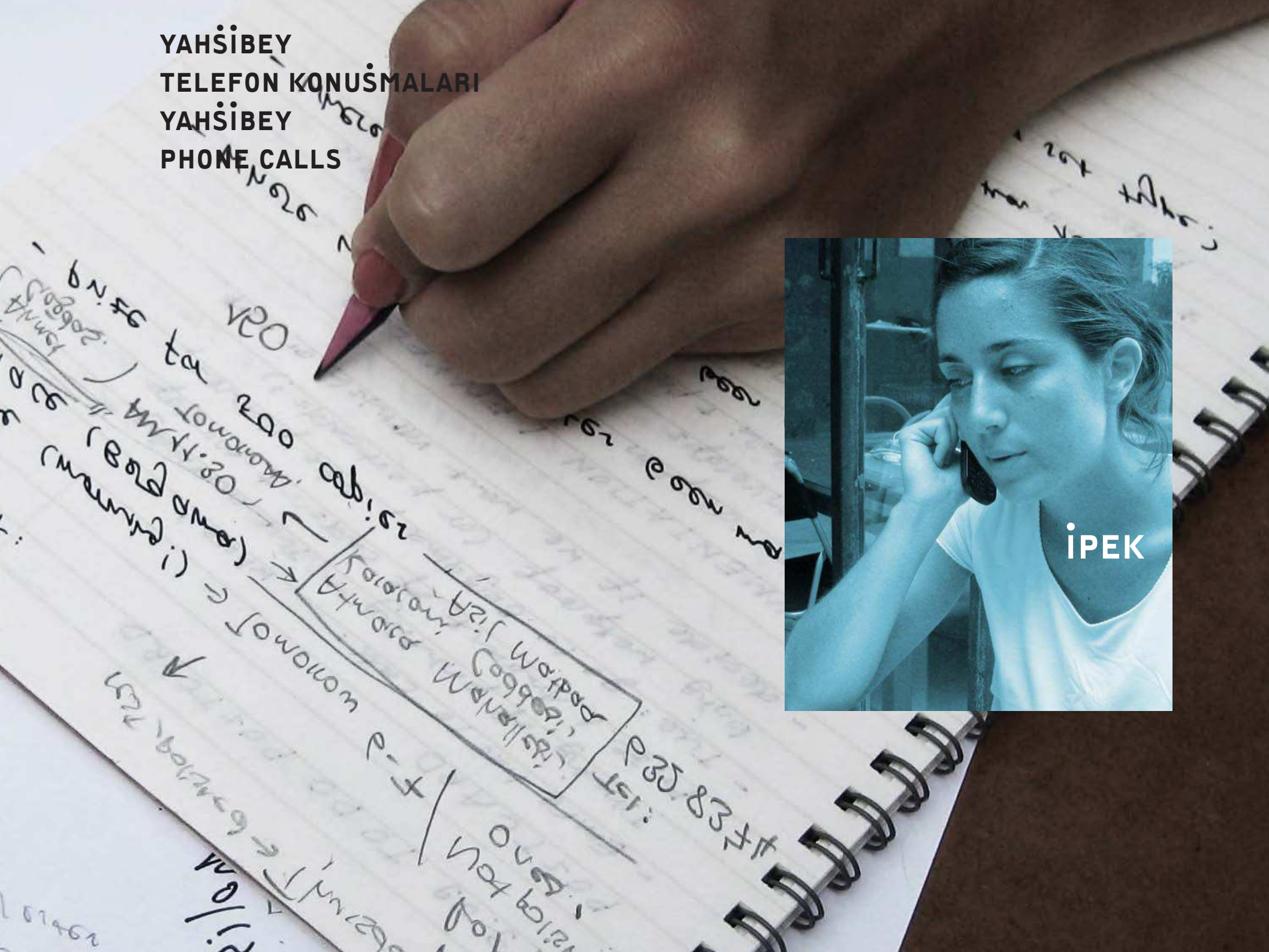
DIGITAL PHOTOGRAPHY CENTER

671 27 23 671 58 96

MERKEZ: ESKİ BELEDİYE KAPISI ŞUBE: ŞEHİT SATTI AKBUĞUT CD. 52 DİKLİ/ İZMİR



YAHŞİBEY  
TELEFON KONUŞMALARI  
YAHŞİBEY  
PHONE CALLS



İPEK

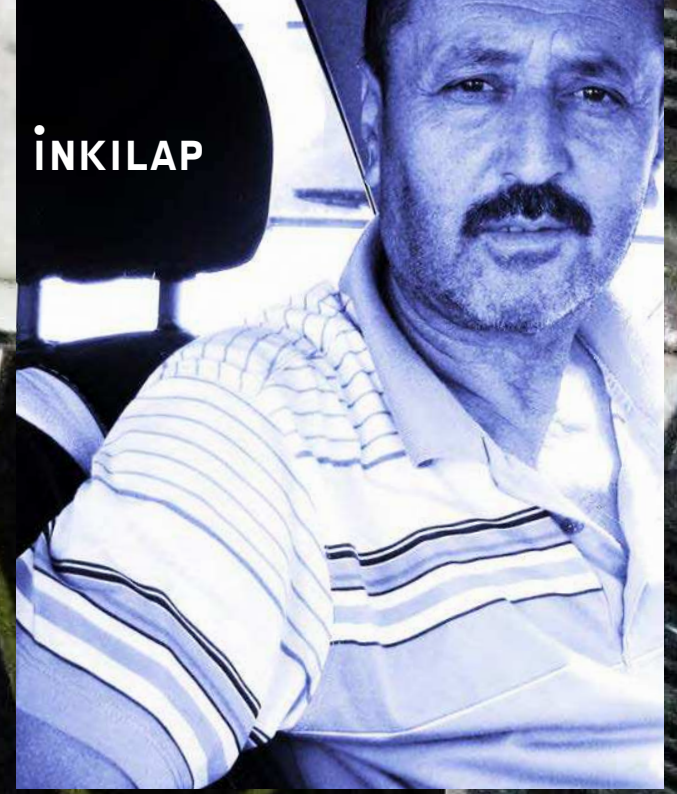


**BERGAMA**

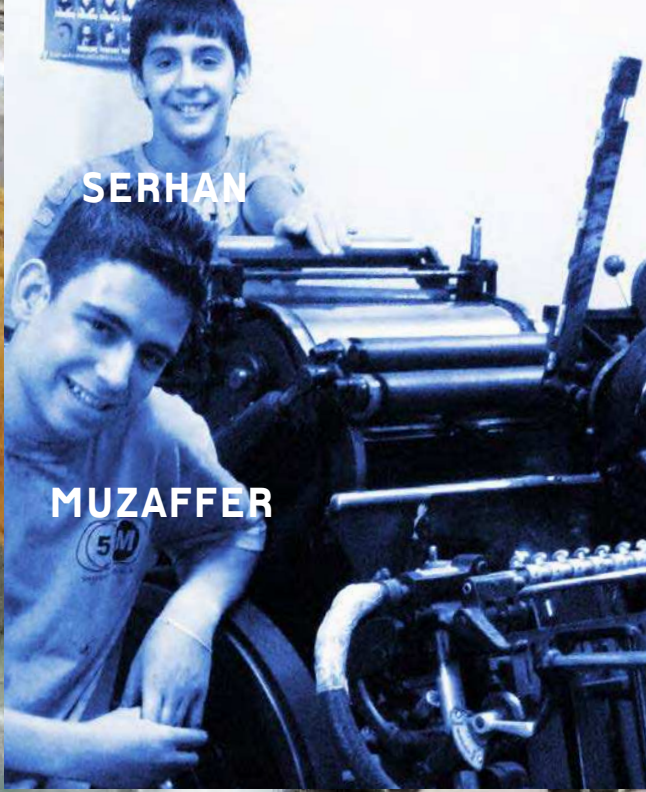
**ASIL MATBAASI**

**ASIL OFFSET PRINTING HOUSE**

**İNKILAP**

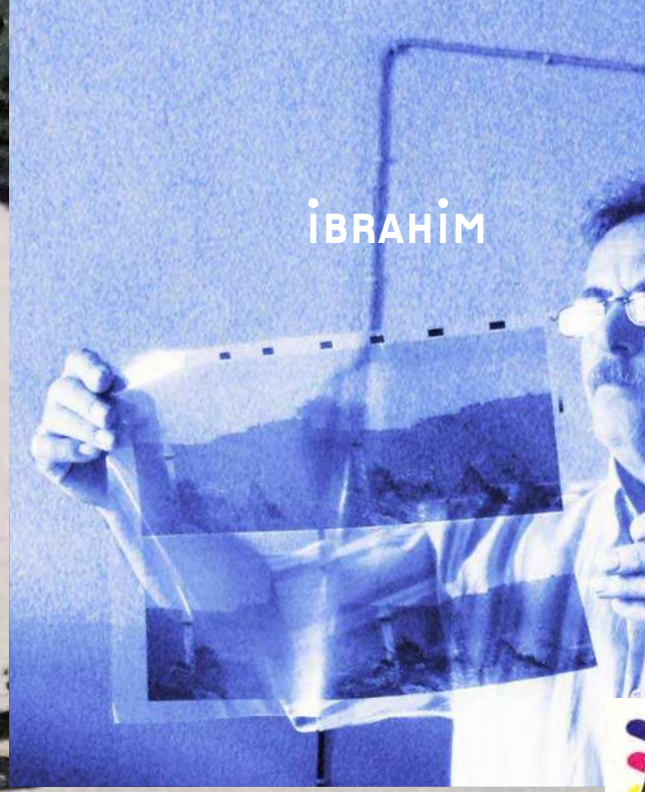






SERHAN

MUZAFFER



İBRAHİM



**MATBAA - FORM  
OFSET BASKI**

**MALİYE İLE ANLAŞMALI MATBAA**

Atmaca Mah. Karaca Ahmet Cad. No.3 - BERGAMA  
Tel : (0232) 632 83 74 - asiform-matbaa@hotmail.com





RODIEREWAIDENSTELLUNG  
MUSS ERFÜLLT SEIN, WENN SICH  
DIE HERRWÄLZE AUF DEN PER  
ZYLINDER AUFGESETZT HAT















Greetings from Yahşibey

Foto: Erhan İşik DİKİLİ Basmak: Özçağdaş Matbaa DİKİLİ











PHOTOGRAPHY : Erhan İpek, İpek Foto, Dikili  
FILM Teylan Ciset, İsmail  
PLATES AND OFFSET PRINT Anıl Matbaas Bergama  
LETTERPRESS PRINT Coşukdaş Matbaas Dikili  
VARNISH, Çür Mat İsmir  
COMMUNICATION Emre Sanan Yahşibey  
İpek Altunmaral, London  
TRANSLATION, Ali Baba Dergi Koleksiyon Dikili

Workplaats Typografie workshop, Yahşibey, Turkey  
30 August — 8 September 2009  
Joris Van Aken, Simone Koller, Julie Van Severen  
İlida Wilkoss



PHOTOGRAPHY : Erhan İpek, İpek Foto, Dikili  
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Workplaats Typografie workshop, Yahşibey, Turkey  
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Joris Van Aken, Simone Koller, Julie Van Severen  
İlida Wilkoss





Greetings  
from Yahşibey









04

**ALT KAT**  
**DOWNSTAIRS**

Dries Wiewauters  
Anna Haas  
Boris Van den Eynden  
Annett Høland











## "Come to Prayer"

The Adhan, the call to prayer recited by the Muezzin from the Minaret, is omnipresent and strongly influences the rhythm of the day in Yahşibey. The sound is both part of the workshop and the village space. We were therefore curious to find out what the words of the Adhan actually mean. While researching, it became clear that even the people of the village of Yahşibey only understand the general meaning but not the exact literal translation, as the call is in Arabic, not Turkish. The sound and the beautiful view are the most prominent characteristics of the workshop building's outside space. We combined these two elements in a filmic setting where subtitles for the Adhan were projected in both English and Turkish onto a translucent fabric screen spanning the two parts of the workshop building. English subtitles set in one direction for the workshop, while Turkish subtitles were reversed to be read from the village. The projected subtitles formed a connection between the village and the workshop building.





## EZAN

*Allah is the Greatest,*

*Allah is the Greatest*

*Allah is the Greatest,*

*Allah is the Greatest*

*I bear witness that there is no  
deity worthy of worship except Allah.*

*I bear witness that there is no  
deity worthy of worship except Allah*

*I bear witness that (indeed) Mohammed  
is the Messenger of Allah*

*I bear witness that (indeed) Mohammed  
is the Messenger of Allah*

*Come to Prayer,*

*Come to Prayer*

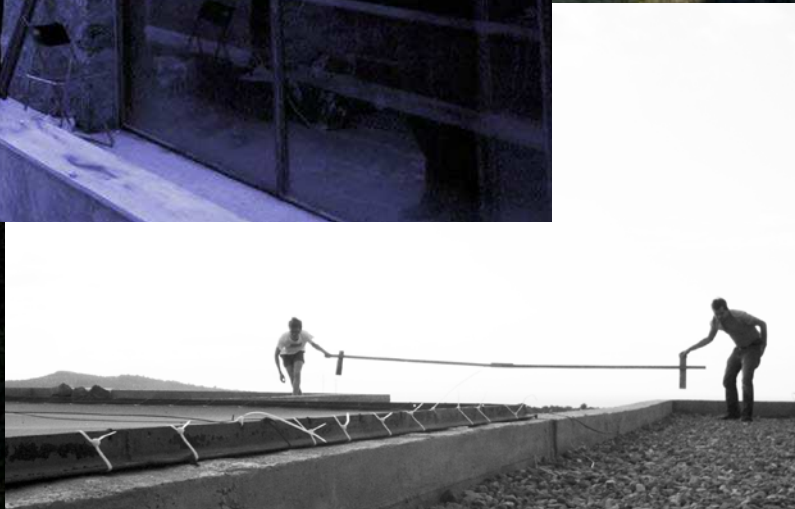
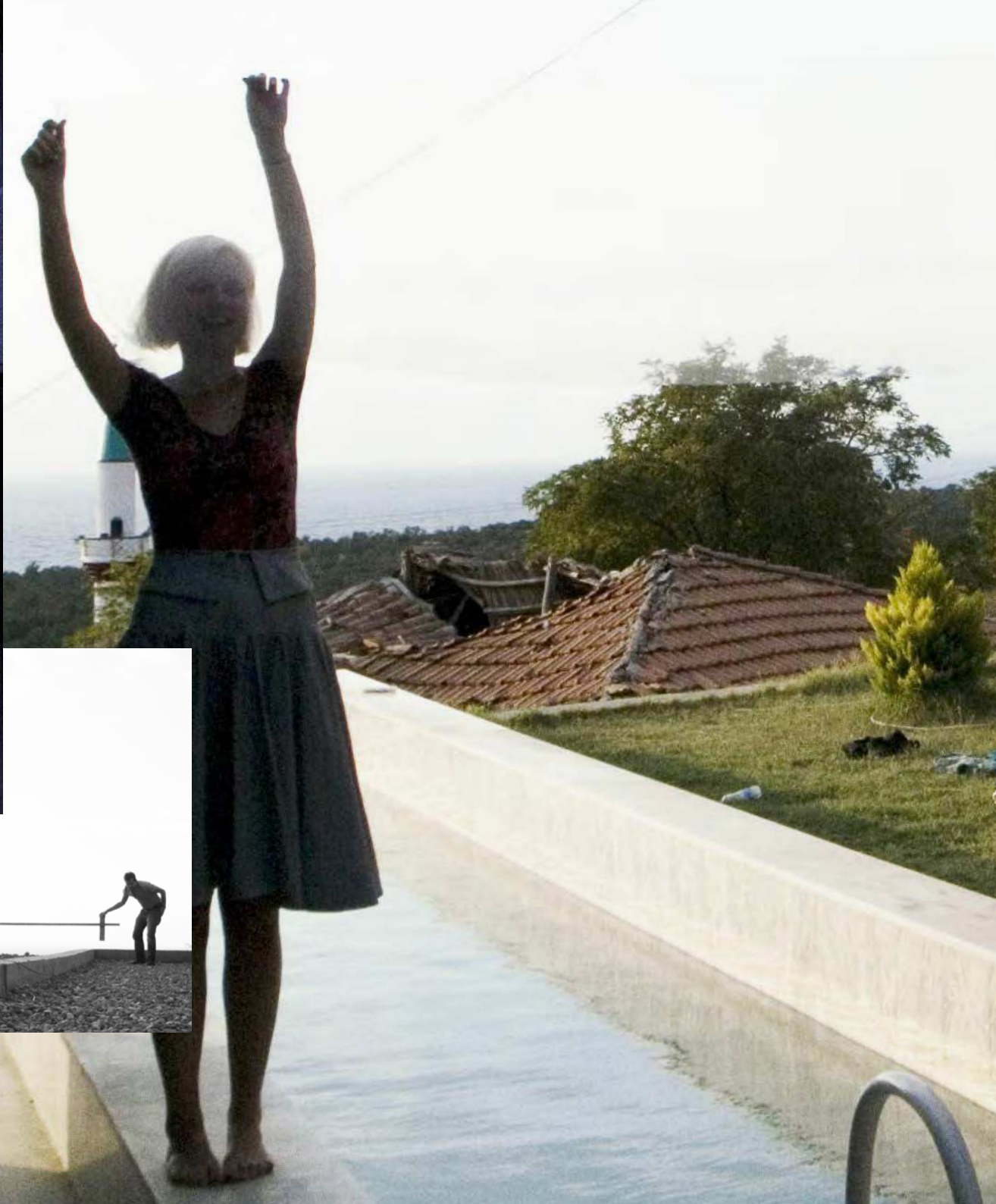
*Come to Salvation,*

*Come to Salvation*

*Allah is the Greatest,*

*Allah is the Greatest*

*There is no God except Allah.*









Tanrı'dan başka yoktur tapacak  
worthy of worship except Allah

Tanrı'dan başka yok  
worthy of orship except Allah



Şüphesiz bilirim, bildiririm  
I bear witness that there is no debt

Şüphesiz bilirim, bildiririm  
I bear witness that there is no debt

Haydin namaza  
Come to Prayer

Haydin namaza  
Come to Prayer

WAKILAH





Salvation  
Come

haydin felaha  
Come to Salvation

MANKIND





"The Yahşibey Twenty"

\*Published by Werkplaats Typografie in Dikili on September 10, 2009 on the occasion of a workshop run by Maureen Mooren and James Goggin from August 31 until September 8, 2009





## "The Yahşibey Twenty" Participants

Downstairs: Dries Wiewauters, Anna Haas, Annett Hóland, Boris Van den Eynden.

Kitchen: Stephen Serrato, Ines Cox, Lu Liang, Astrid Seme.

Upstairs: Joris Van Aken, Julie Van Severen, Lidia Wilkosz, Simone Koller.

Workshop Space: Goda Budvytytė, Grégory Dapra, Hyo Kwon, Isabelle Vaverka.

### Workshop Leaders:

Maureen Mooren, James Goggin.

### Cover Image:

View from the Yahşibey workshop building.

### Printer:

Genç Reklam

Dijital Baskı Merkezi, Dikili. Printed in an edition of 200 copies.

### Concept:

Ines Cox, Anna Haas, Annett Hóland, Lu Liang, Astrid Seme.

### Design, Production:

Ines Cox, Astrid Seme.

### Werkplaats Typografie

ArtEZ Institute of the Arts

Thanks to

Emre Senan





The Yahşibey Twenty

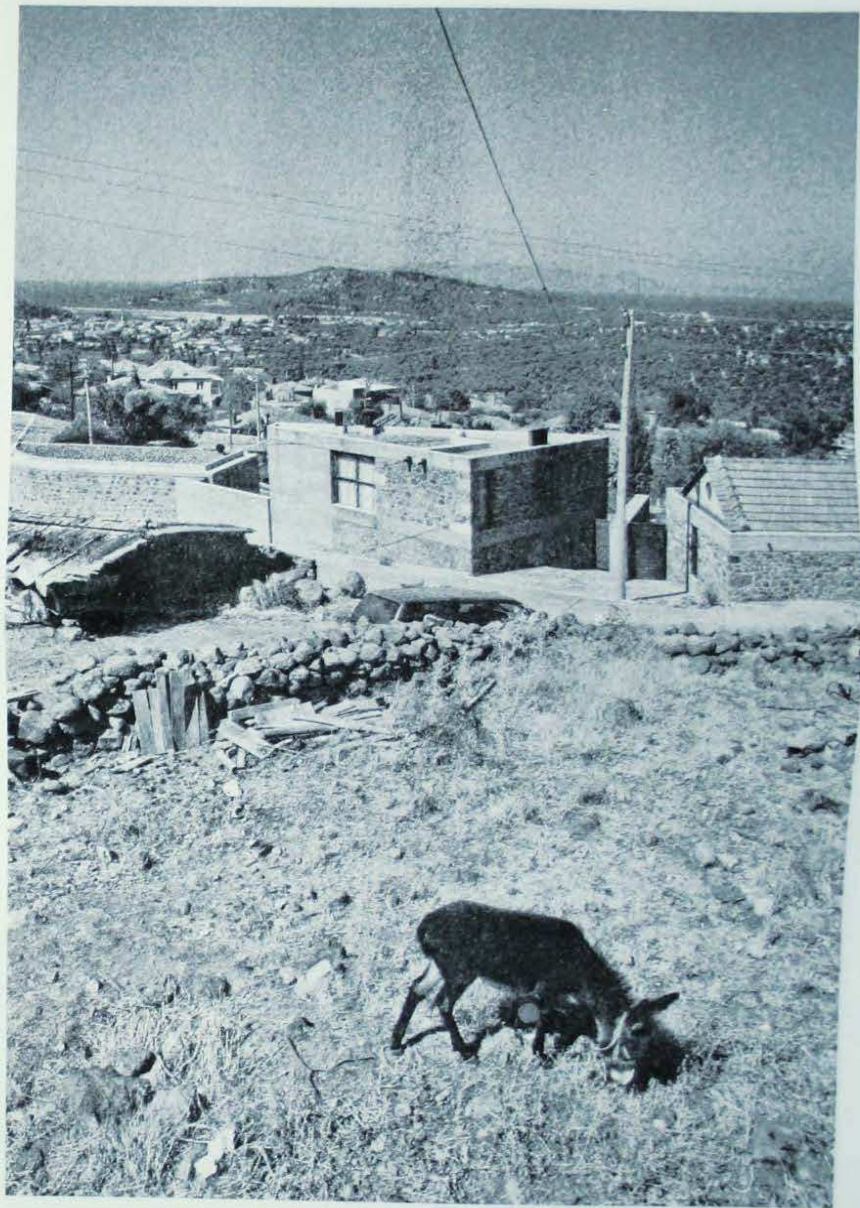


Published by the American Geographic Society, Washington, D.C.  
in the possession of a working copy by the American Geographic Society, Washington, D.C.





## The Yahşibey Twenty



Published by Werkplaats Typografie in Dikili on September 10, 2009  
on the occasion of a workshop run by Maureen Mooren and James Goggin from August 21 until September 8, 2009



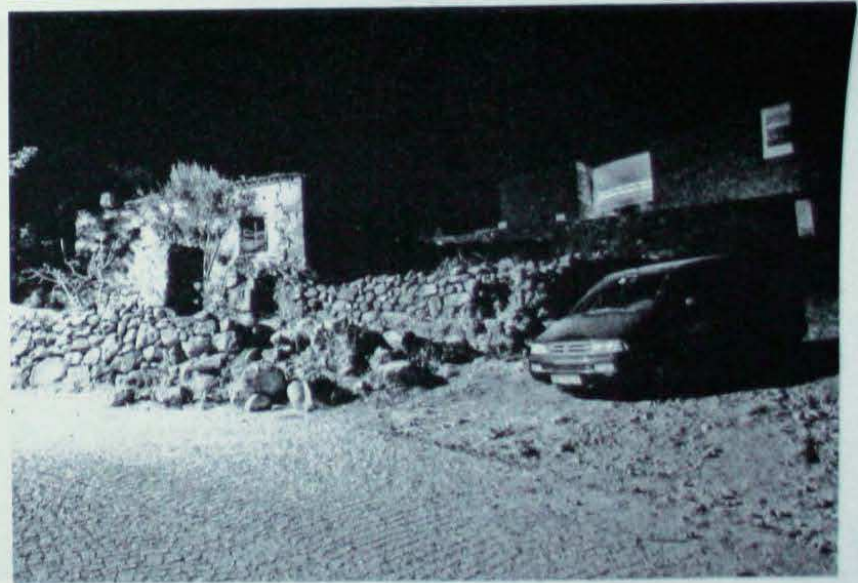
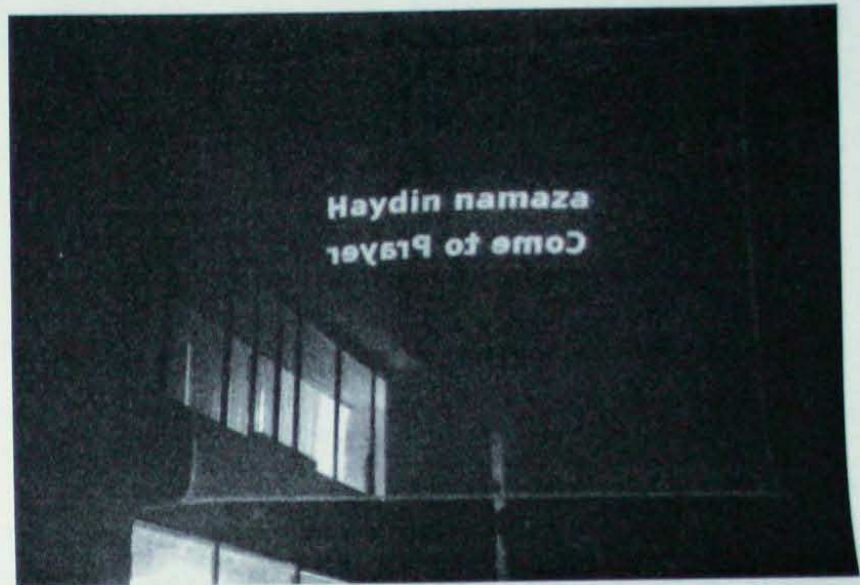
## Upstairs



George Ann Kightly

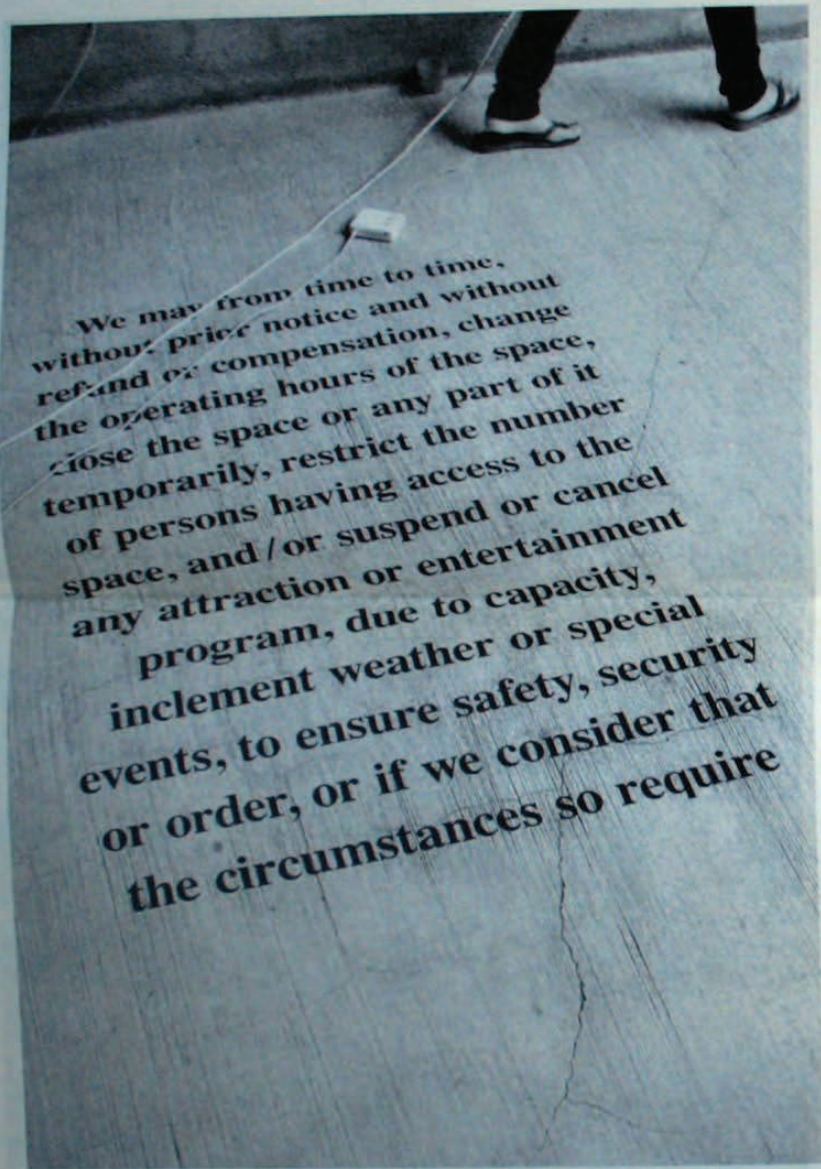
www.annkightly.com

## Downstairs

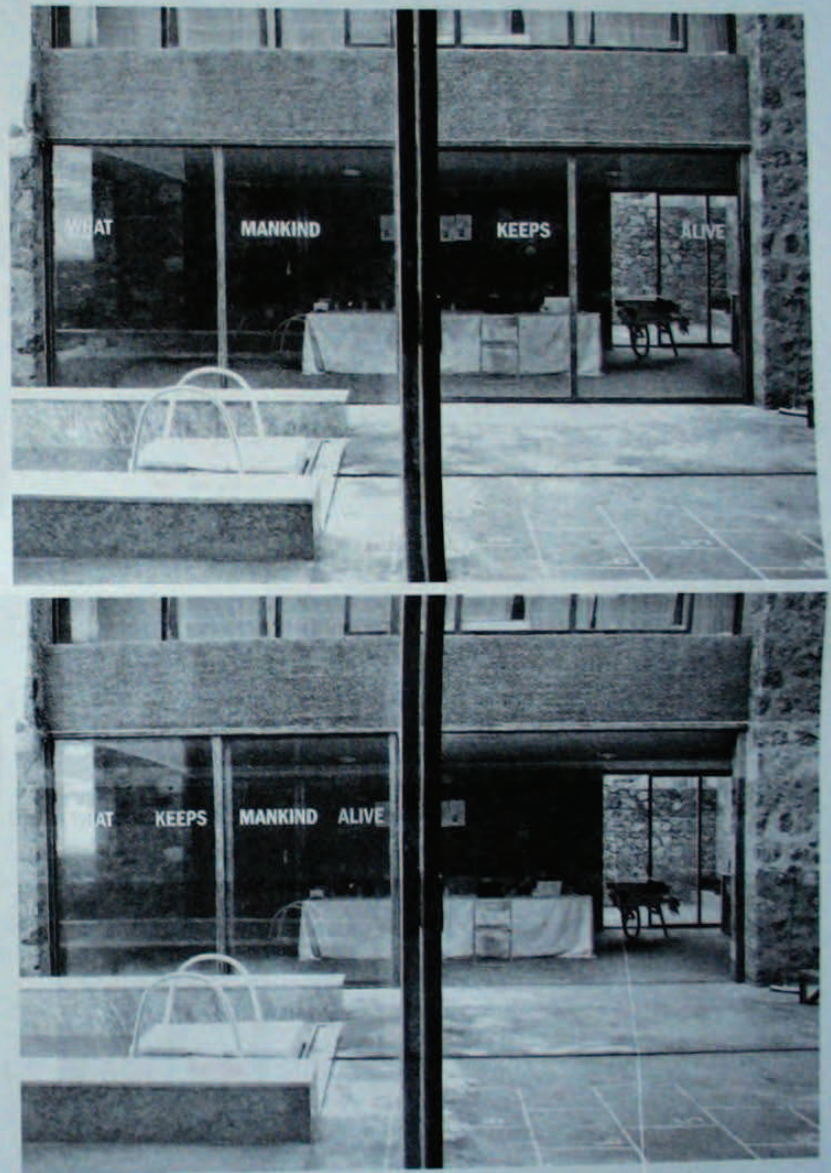




## Workshop Space



## Kitchen





## Commentary

### Transform the workshop building into a public space

Working in a pre-assigned group, analyse a particular space in Turkish architect Nevzat Sayin's Yahşibey workshop building, consider its current intended use and then determine a completely different use. Produce/arrange/collect/curate content that facilitates this use. Document your group's process for ongoing daily display and interim presentations between all groups. The final presentation will be your space itself. Consider the most appropriate medium for the eventual documentation or publication of your space.

### Upstairs

#### Greetings from Yahşibey

A space is defined not only by its architecture but also by the way it is positioned in the landscape. Nevzat Sayin's building seems to be built in such a way that the eye is lead towards the view; as if the building itself is functioning as a framework for the sea, the hills, the mosque... It is a private space, however, mainly used for creative workshops, and locals usually never enter. Strolling through the village, it becomes clear that there is no beautiful view equal to the one from the Workshop building.

By producing a postcard – the ultimate tourist product – we found a way of giving the view back to the public.

Photography: Erhan Işık, 15x1 Foto, Dikili

Film: Taylan Ofset, İzmir

Plates and offset print: Asıl Matbaa, Bergama

Letterpress print: Özgüçdas Matbaa, Dikili

Communication: Emre Senan, Yahşibey and

İpek Altınmaral, London

Translation: Ali Baba, Deri Konfeksiyon, Dikili

### Downstairs

#### Come to Prayer / Haydin namaza

The Adhan, the call to prayer recited by the Muezzin from Yahşibey's mosque minaret, is omnipresent and strongly influences the rhythm of the day in the village. The sound was both part of the workshop and the village space. We were therefore curious to find out what the words of the Adhan actually mean. While researching, it became clear that even the people of the village of Yahşibey only understand the general meaning but not the exact literal translation, as the call is in Arabic, not Turkish. The sound and the beautiful view are the most prominent characteristics of the workshop building's outside space. We combined these two elements in a filmic setting where subtitles for the Adhan were projected in both English and Turkish onto a translucent fabric screen spanning the two parts of the workshop building. English subtitles set in one direction for the workshop, Turkish subtitles reversed to be read from the village. The projected subtitles formed a connection between the village and the workshop building.

Allah is the Greatest,  
Allah is the Greatest  
Allah is the Greatest,  
Allah is the Greatest  
I bear witness that there is no deity worthy of worship except Allah  
I bear witness that there is no deity worthy of worship except Allah  
I bear witness that (indeed) Mohammed

is the Messenger of Allah  
I bear witness that (indeed) Mohammed is the Messenger of Allah  
Come to Prayer,  
Come to Prayer,  
Come to Sabation,  
Come to Sabation  
Allah is the Greatest,  
Allah is the Greatest  
There is no God except Allah

Tanrı uludur,  
Tanrı uludur,  
Tanrı uludur,  
Tanrı uludur,  
Şüphesiz bilirim, bildiririm,  
Tanrı dan başka yoktur tapacak.  
Şüphesiz bilirim, bildiririm,  
Tanrı dan başka yoktur tapacak.  
Şüphesiz bilirim, bildiririm,  
Tanrı nun elçisidir Muhammed.  
Şüphesiz bilirim, bildiririm,  
Tanrı nun elçisidir Muhammed.  
Haydin namaza,  
Haydin namaza,  
haydin felaha,  
haydin felaha,  
Tanrı uludur,  
Tanrı uludur,  
Allah'tan başka tanrı yoktur

### Workshop Space

#### We may from time to time

*"We may from time to time, without prior notice and without refund or compensation, change the operating hours of the Park or attractions, close the Park or any part of it temporarily, restrict the number of persons having access to the Park, and/or suspend or cancel any attraction or entertainment program, due to capacity, inclement weather or special events, to ensure safety, security or order, or if we consider that the circumstances so require."*

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"Disneyland Park Hong Kong / rules and regulations. For the installation the word "Park" has been replaced with the word "Space".

### Kitchen

#### Ample food for stupid thoughts

Our journey from Holland to Yahşibey ends in Istanbul where we will visit the 11th International Istanbul Biennial. The biennial takes its title from the song *Dem wovon lebt der Mensch?* (What Keeps Mankind Alive?), which closes the second act of Bertolt Brecht's play *The Threepenny Opera*, written exactly 80 years ago. Brecht's words were applied in white directly onto the workshop kitchen's sliding glass doors. The function of the architecture itself – the door – could then be used to transpose the words, by opening the doors to the people, the kitchen became a transition place from Yahşibey to the Biennial in Istanbul.

### Participants

Downstairs: Dries Wjewaeters, Anna Haas, Annett Höland, Boris Van den Eynden

Kitchen: Stephen Serrato, Ines Cos, Lu Liang, Astrid Seme

Upstairs: Joris Van Aken, Julie Van Severen, Lidia Wilkosz, Simone Koller

Workshop Space: Goda Budvytyte, Grégory Dąpra, Hyo Kwon, Isabelle Vaverka

### Workshop Leaders

Maureen Mooren  
James Goggin

### Cover Image

View from the Yahşibey workshop building

### Printer

Genç Beklam  
Dijital Baskı Merkezi, Dikili

Printed in an edition of 200 copies

### Concept

Ines Cos, Anna Haas, Annett Höland,  
Lu Liang, Astrid Seme

### Design, Production

Ines Cos, Astrid Seme

Werkplaats Typografie  
ArtEZ Institute of the Arts

### Thanks to

Emre Senan



Genç Haber newspaper, Dikili

## Günlük Yaşam



## Daily Life













We may from time to time  
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Index	Value
0	10
1	20
2	30

Print the array  
from 0 to 99



MIANN







