

Common Boundaries

This exhibition and catalogue is the result of a Interdisciplinary Diversity Course "Multiculturalism and Identity". It features the artworks from an interdisciplinary group of artists/designers investigating current and historical perceptions concerning culture and identity in everyday life and their complex relationship to artistic and cultural production.

Areas and issues under examination include the representation of space both physical and psychological in every conceivable site within our personal and physical boundaries. Memory, race, religion, gender, identity, history are also recurrent concerns that permeate our daily lives and contribute to our understanding of who we are as a culture.

The individual views in this catalogue and exhibition are a result of a complete commitment from each participant and their experience, vision, interests and esthetics.

Mariella Poli

MULTICULTURALISM AND IDENTITY | CCA | FALL 2012

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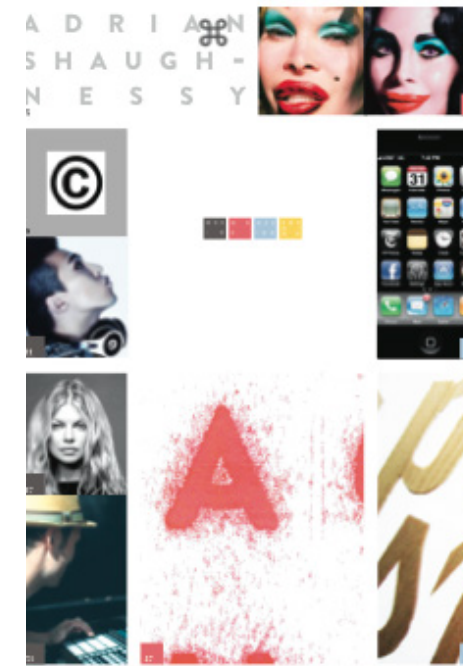


KALEE ABELLA
GRAPHIC DESIGN

We see things we like, cut, paste, steal or copy ideas from the Internet all the time. It has become so easy to “take” and find inspiration. This allows the creator to gain greater knowledge and ideas, yet what we do with what we take either benefit us as the artist\designer or we are presented with consequences. The poster created for this exhibition is an expansion of a publication I created called, “⌘ Magazine.”

⌘ embraces artists and designers to copy or appropriate what they admire and are inspired by, yet sets an awareness to what they do with what has been taken and the context of how something’s appropriated.

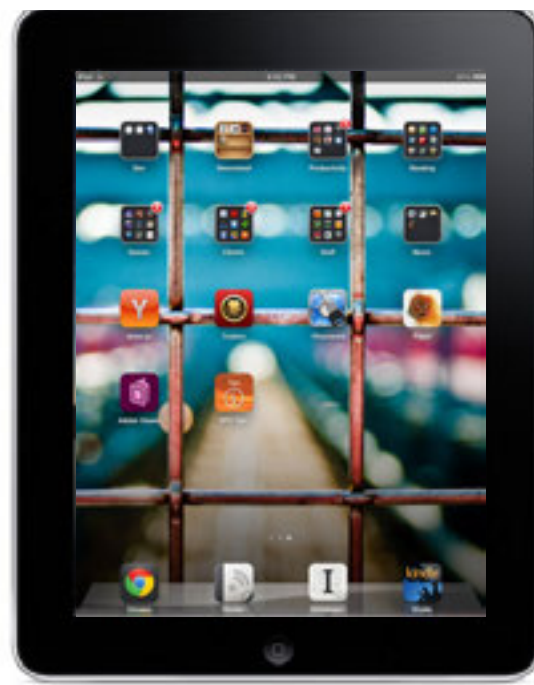
The command sign stands as a metaphor of how easy it is to take. The quote, “Everything comes from somewhere,” is screen-printed over the command sign and taken from the article, “The Myth Of Originality And Joy Of Copying,” by Adrian Shaughnessy.

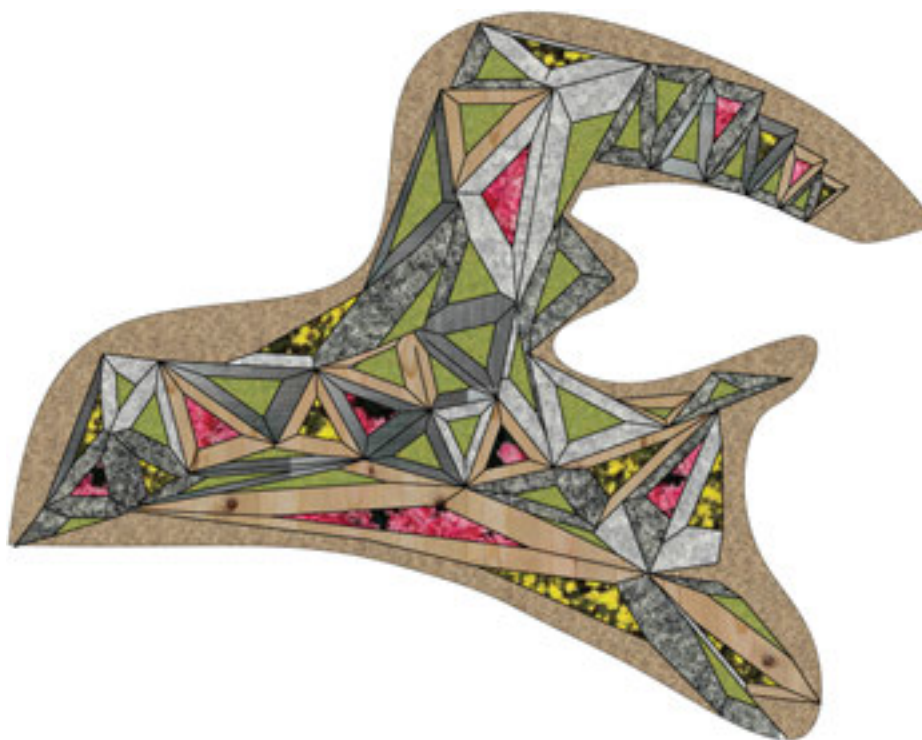


QUALITY OF COPYING

Capital is the realization of... I am honest with myself that I see art as a copy and that all creative production is essentially...
 I don't think the designer or musician was guilty of anything other than a philosophical gesture, a statement that wasn't a homage of acknowledgment - tattoos, images, photographs, language, etc.
 If we do our 'messy' with us and style we can hope to make something fresh, novel and unexpected but we shouldn't feel ashamed that we are making anything that is derivative...
 The issue of the act of appropriation and that which

what art became highly posed at a time when it has been elevated as a place of mystery and holiness. Today, when what art is created, and we really have the 'right' reason to think for that. Pop music, as with all music before it, is never...
 when Jonathan Letman, has always played a key role in Dyer's music. The songwriter has gathered not only from a pantheon of vintage influences like Bob Dylan, The Beatles and Scott Fitzgerald and Jack Kerouac but also from a pantheon of contemporary influences like David Byrne, Led Zeppelin and Bob Dylan. Appropriation...
 He also raised the issue of the 'let's study of creativity for his 2001 album Love and Theft.' Hip-hop, and other forms of contemporary music, whether conscious or unconscious, borrowing a sophisticated language of sampling processed sounds to make new musical forms. It is the same without sampling the music doesn't exist. This forces us to ask the question: is it a new art form because it uses existing sounds rather than sounds being out of musical statements? For me, the answer is no. It is hard to see how it is any different from the dozens of other references. It's that what was the great modernist music's backbone - the historical, technical and still arguing out that's sound - with it in the same way, it's still and still





VANESSA CARVALHO
ARCHITECTURE

While exploring the Tenderloin, San Francisco, I have come to realize the lack of natural landscape, so my intension is create the visual and experiential environment one would have in nature and manipulate it for the community. By walking through the area and interacting with people from the Tenderloin I have learned a lot from their experiences. My knowledge of the Tenderloin is not only the actual lose of nature and greenery, but also the absence of education in this topic. Most unfortunate people that grew up in the tenderloin with very little money have never experienced anything outside of the city. People who are unable to afford to go anywhere are suffering of not experiencing the true beauty of an environment that came way before cities did.

To better the environment of the city I am creating an architectural element that can be placed in the city and with the interaction of people and the environment it grows and brings nature into the city. As the city deteriorates over time so will this piece. The materials used to create this object as well as the plants injected onto the surface will take over and the nature will stand on its own and even spread. The modular piece would be broken down into smaller gestures throughout the city leading you to the larger pieces, which lies in the alleyways.





COURTNEY COSTELLO

INDIVIDUALIZED

I am interested in the instances in our lives that leave us longing for closure, the moments we find ourselves unable to move on from. I often find myself wondering, "what is the measure of truth for that which exists only as a memory?" and further more, if our past experiences are what shape our identity, how do we define ourselves and continue to grow if we cannot process the emotions these experiences have left us with. Don't Come Back is part of a larger body of work, which investigates the struggle for resolution with the past between my conscious and subconscious self. The work serves not only as an expression of myself, but also as triggers for ones own memories upon viewing.



I need to know that you would come back if you could
because you are the memory in my muscles -
enabling me.

If you won't carry me, I can't move.



MARIA, 44

Maria has been a migrant worker for over 20 years. She lives in the migrant camp grounds with her husband and her oldest son. She works as a farm worker to support the rest of her family who live in Mexico. Her two daughters are studying in one of the top Universities in the Center of Mexico. Unfortunately Maria just experienced an accident at work, which has kept her from working due to the pain from being crushed in between two crates.



MARISOL DURAN
FASHION

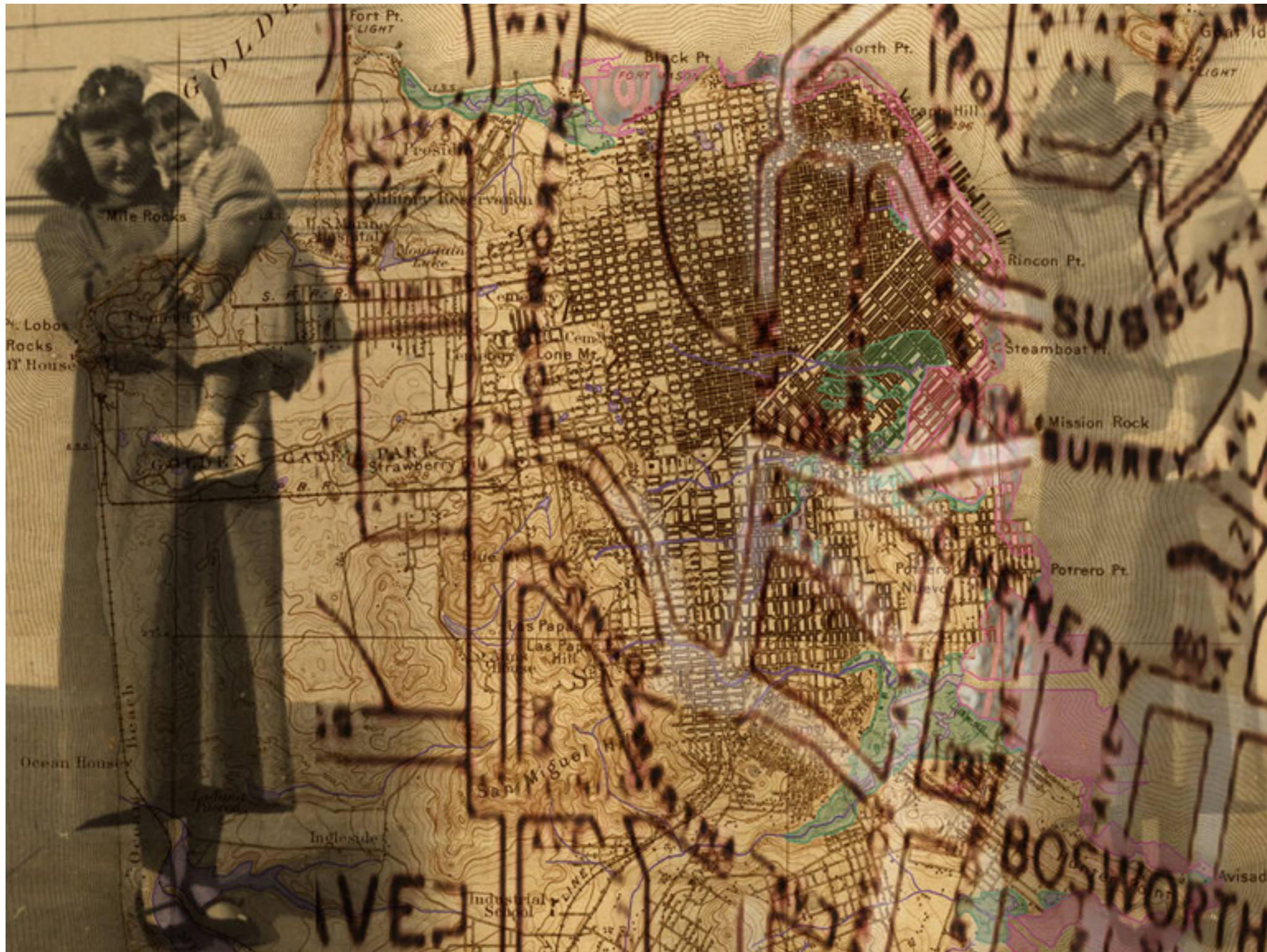
Farms workers are the unidentified individuals who work unethical hours and hard labor to bring forth agriculture in our country. Some are established locals of the area and others are migrant workers who travel throughout our country to work in the only thing they know- picking crops. Most are immigrants or were once immigrants from our neighboring countries who come to our homeland in search of a better life, each living a tough and endless lifestyle of struggle. The identity of an immigrant migrant farm worker is not only set by law but also shifted psychologically by oneself. Living in fear tears away their identity and leaves them with nothing but hope. Being the daughter of once immigrant parents and farm workers, I would like to share this lifestyle with you. This project is based on empathy and humanity, focusing on the identity of a migrant farm worker. Meet the people who feed America.



Marcos Ramirez, 49

El Señor Ramirez migrates to California every year for three months to work in agriculture. He usually migrates alone although he has three children, Gilberto, Octavio, and Marcos, who are all in charge of overseeing their family corn crops in Churintzio, Michoacan, Mexico. He is now traveling back to Tijuana in the cheapest way possible, through bus, only costing him \$100. He plans on coming back next season.





CRISTINA FLORES

ILLUSTRATION

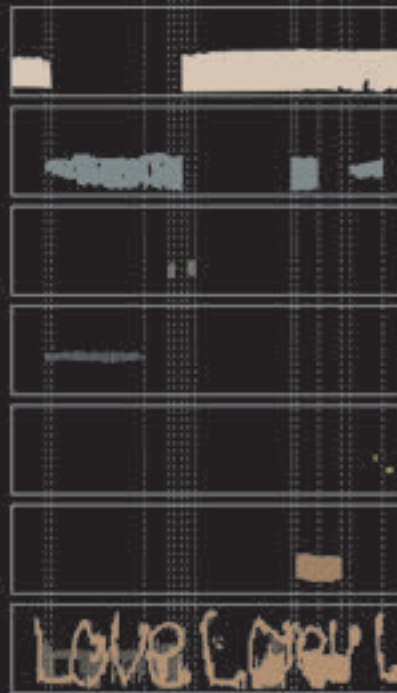
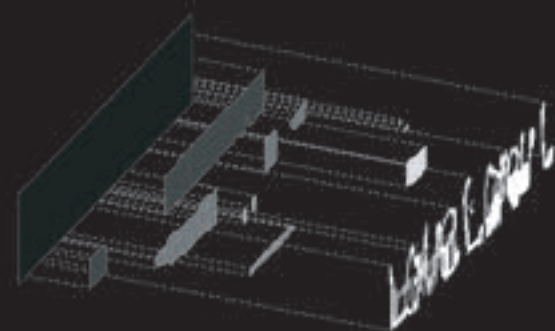
My intention with chronicling my lineage is to bring forth a sense of iterative function and art that adheres only to its own laws of representation; For my project, the chronicling of heritage and bloodline along with the amalgamation of visual archives are what I intended to build a strong foundation on in the form of several panels that in turn form a larger image that reflects the notion of connectivity and historical significance. My method for constructing a family tree so to speak is rooted in the seemingly chaotic layering, visual depth, and relevant texts or maps that mirror a history that is layered, vibrant, and chaotic as well. Venturing into this, I was surprised by the vast amount of materials I was able to draw upon and how this enhances not only the final project piece, but also my own understanding of my heritage and the origins of my ancestors. The constant transformative state that the images have gone through is what summarizes the concept of what I was able to achieve over the course of the semester.





YURY KOGAN
ARCHITECTURE

The absence of activity is not the absence of program. Within the boundaries of cities there are ruins. These are the tears and rips in the urban fabric. This fabric, with its strange thresholds and boundaries that somehow exist by virtue of what happens within them, are self aware of the intruders within their limits. As soon as a building becomes out cast from the neighborhood it starts to be the subject of all sorts of social experimentation and abuse. We see the spaces become invaded with foreign program. Illegal inhabitation, theft and dismemberment, dumping and storage of other out cast objects and people. The skin of the building starts to exhibit trauma. Posting of bills, graffiti, broken windows and other forms of vandalism mark up the surface. What we must not forget is that no building is actually abandoned. But the property starts to undergo a shift towards autonomy. However the owners fight back. the skin is healed but scarred. Sometimes the damage is never repaired and the marks rot or scab over; a visible indication of the passage of time. An abstraction of what was layered for us to peel back. In the scarring there is an art and history.



ann



location: potrero hill
hometown: san jose
belongings: grandfather sweater



"my grandpa is a second generation from ireland, and he used to be in the military, so he actually had a lot of sweaters, and things he had kept around for a really long time. when i was younger i used to borrow all his clothes because they were really cool and in fashion. as i got older, they just started falling apart, and this sweater that i am wearing started to unravel and get really holey under the armpits area, so i just cut it out in around the arms and took off the sleeves, and made it into a sweater vest which i wear all the time. i love it because i love my grandpa, and it reminds me of my grandpa. it's a really cool modern style."

kristina

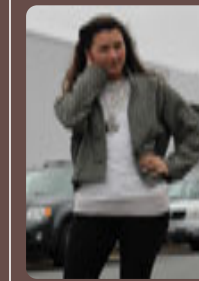


location: dolores park
hometown: switzerland
belongings: old china ring



"this ring, i love this ring. it's made from old china, so it's from like the 60s. this ring is made from a swiss designer. it's a handmade ring, and i really love this piece, beautiful and it reminds me of my grandmother's old china."

jennifer



location: potrero hill
hometown: reno
belongings: jacket

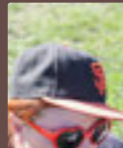


"i am wearing this jacket because...i really love it, and i keep taking it from my mom's closet, and she got it in a thrift store in the south bay its sort of this...it's a textile that...it's a black and white woven textile that is just really nice, kinda an 80s cut. my mom doesn't wear it, so everytime i got visit her, i grab it out of her closet, and i return it a few months later and she never realizes it until it's gone until she sees me wearing it."

lina



location: golden gate park
hometown: san francisco
belongings: san francisco giants baseball cap



"this baseball cap means a lot to me because i support the giants. i am from san francisco, so i have been watching the game since i was very young. all my friends and families also enjoy watching the game together, and we go to at&t park very often."



POLLY LAI
FASHION

This body of work shares with different people the things they are wearing or carrying. Things we wear reflect our personality, but don't tell the story of the two together. Our experiences with clothes or personal belongings gives them meaning and soul. I have been designing clothes for nearly half of my life, and I know that beautiful clothes will not be valuable if not appreciated or cared for.

My intension is to create identity cards that document people's clothes, accessories, or other personal belongings and the stories behind them. Each card will include pictures and quotes from the wearer. I want to record the stories of the objects that they have kept for several generations or things that have strong bonds. My work allows me to share stories with people who appreciate their belongings as I do.

jose



"this jacket is part of my job and it shows to other people that I am here to protect. It's scary for students to hear of the crimes committed nearby. It reminds me of the times that people need a sense of security at night, the times that I walked with them."

location: california college of the arts
hometown: central valley
belongings: security uniform

kris



"So, I think this coat is a very simple thing, but it has a lot of meaning. when I wear it people look at me completely different. and then I also act different...or feel different. being a doctor is a huge responsibility and something that I'm really proud of. It think, even when I'm old and retired, I might still wear this white coat."

location: california pacific medical center
hometown: arizona
belongings: doctor's coat

ann



"my grandpa is a second generation from ireland, and he used to be in the military, so he actually had a lot of sweaters, and things he had kept around for a really long time. when I was younger I used to borrow all his clothes because they were really cool and in fashion. as I got older they just started falling apart, and this sweater that I am wearing started to unravel and get really holey under the armpits area, so I just cut it out in around the arms and took off the sleeves, and made it into a sweater vest which I wear all the time. I love it because I love my grandpa, and it reminds me of my grandpa. it's a really cool modern style."

location: patere hill
hometown: san jose
belongings: grandfather sweater

mark



"I have been married for 30 years. this ring has been on my finger about 30 years. this ring is my commitment to my wife. back in the day, we did not say I love you, or I care about the love ones. unlike nowadays young teenage kids, they say I love you without meanings. the ring means a lot to me, but it's just a symbol to my marriage. my wife and I we prove our love by having a family together, raising kids, and face everything problem together as a family."

location: china town
hometown: china
belongings: marriage ring

gina



"my story is this. is that in the past year I have lost one hundred pounds, so this is a new beginning for me, and opportunity to feel different about myself to get out of this space that I have locked myself into so, that is what my style is all about now, is I'm 62, and it's about being a little bit more youthful looking. I love ralph lauren's clothing. I don't wear anything but his design. for some reason I feel younder when I wear his clothes. my skirt is from his line, that's carried in macys, and I think it's a clothing line that he designs for his daughter."

location: downtown union square
hometown: new york
belongings: ralph lauren skirt

lin



"I bought every items that's on me. I buy a lot of designer brands. and my favorite is chanel. this sunglasses took me few weeks to find it at a store in new york, and I was happy when I found it. this is my fifth pairs of chanel sunglasses. I wear this one out a lot because black sunglasses is just so easy for me to wear anything with it, and it looks good on me too."

location: downtown union square
hometown: saudi arabia
belongings: pair of chanel sunglasses

alana



"I wear this levi's jeans almost everyday because they are comfortable, and they are made in san francisco locally. the company survived during the gold rush time, so it means a lot to me. it fits me perfectly, it has good quality, easy to fit, and black jeans goes well with everything, and I like black."

location: golden gate park
hometown: florida
belongings: pair of black levi's jeans

juan



"like...say the look of my life is this truth to go back to this life style, so that old man there would be me talking to young kids like you going...hey! I dont want you guys to come in and out of this prison, this is my home now, I got a life. it was told to me, so I decided to get this tattoo to remind me not to go back to my old life again."

location: dolores park
hometown: san francisco
belongings: hand tattoo

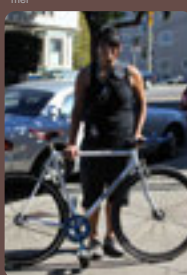
anh



"I got my first internship two years ago. I was really, like, shy about it, but I designed these headphones and I really liked them. it was cool to see my first design being produced. I love it when people compliment me and I get to say, 'yea, I made these!'"

location: west studio
hometown: san jose
belongings: headphone

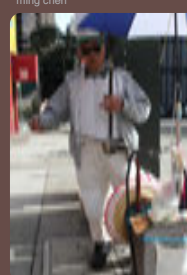
mei



"my bike means a lot to me because it takes me everywhere I want to go. like school, coffee shop, running errands...I had to save up my money in able to afford this bike. my best friend and I we had similar bike by accident, and the bike brought us closer to each other. I appreciate my bike, and all the places that it has gone through with me."

location: rose valley
hometown: taiwan
belongings: bicycle

ming chen



"I found this instrument at a second hand store. I love it because it has a very unique sound. I enjoy playing it on the street because I want people to hear my music. I am 70 years old, and I don't have a job. the only thing that I enjoy doing is playing two-stringed chinese fiddle. I found my hobby, and playing it makes me happy."

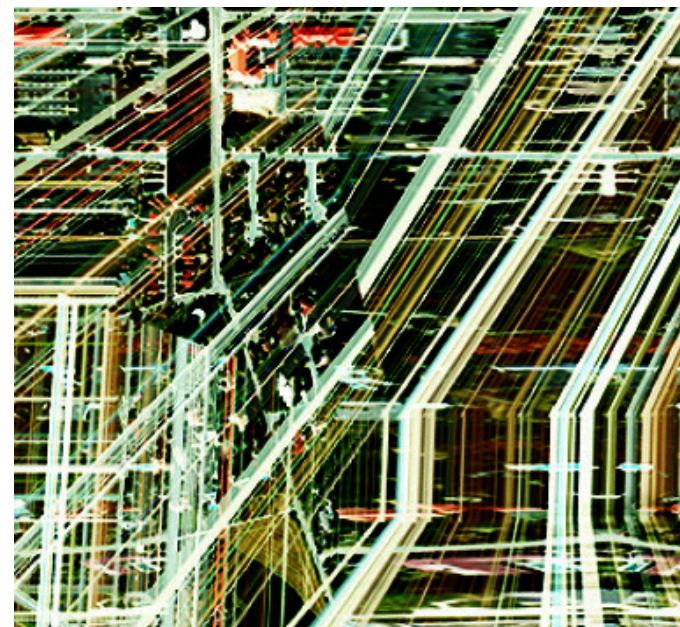
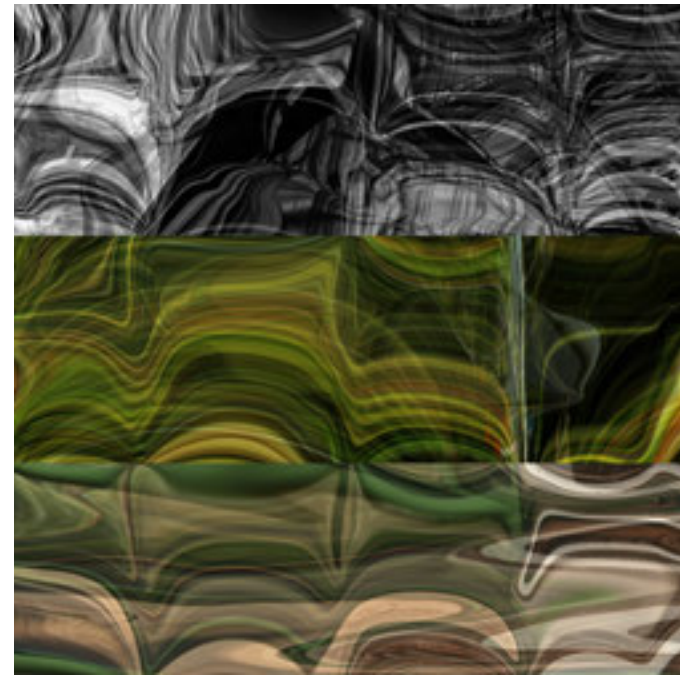
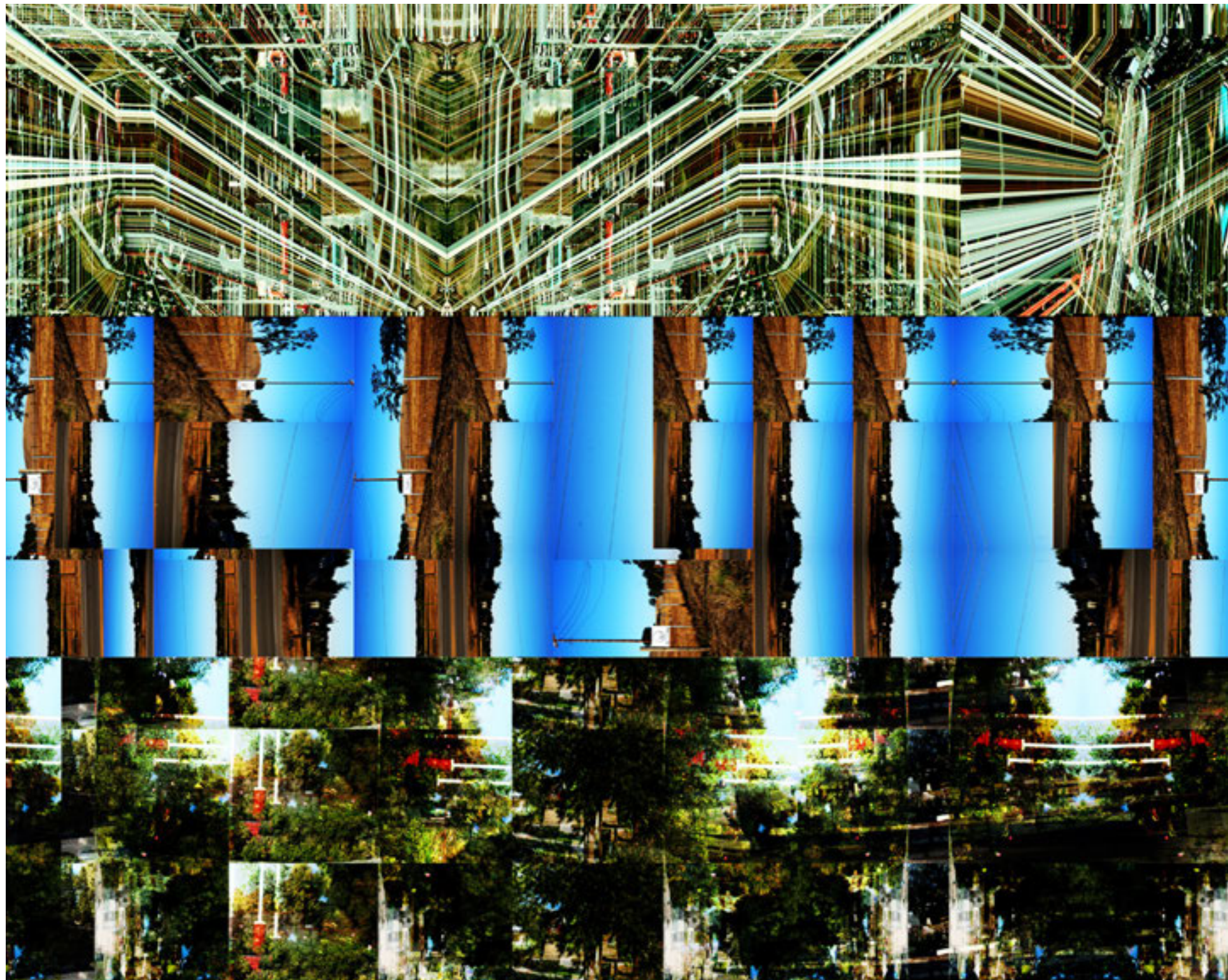
location: china town
hometown: china
belongings: two-stringed chinese fiddle
(-07)

david



"I used to have this girlfriend, and she never paid for anything. I remember my wallet started to get really old and the leather was cracking. I got a new one. this one with the zipper. it's much better. my credit cards don't fall out like they used to and also... it doesn't remind me of that old girlfriend."

location: soma
hometown: portland
belongings: wallet



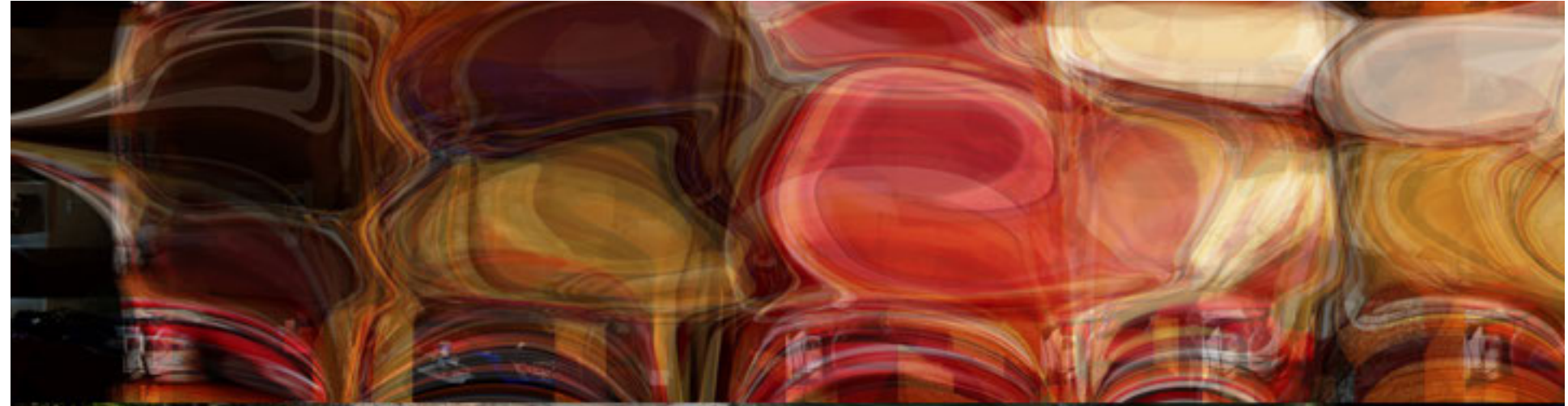
JEFFERY C. MOODY
ARCHITECTURE

Landscapes of cities and towns spatially reinforce elements of geography within our developing identities throughout our lives. Within the schemes and plans of everyday life they create pivot points within our own geographic spheres which forcibly orient our lives around specific ideas about everyday life. Inherently these factors of our experience directly feed into the shaping of our awareness of this condition. Within my own area of experience I have specifically focused my efforts upon understanding the effects that my place of origin, Templeton CA, has had upon the formation of my own geospatial identity.

The urban landscape of Templeton lies far from the developments of its surrounding cities/towns sitting comfortably within the population size of approximately 7,674 people. The town itself is bisected by the 101 highway which splits the town into two major sections, residential on the west side of the highway, with small scale commercial standing between the highway and expansive ranch land beyond the railroad tracks and Salinas River. These edges that divide the town's urban fabric are repeated in the opposing axis with two of the major routes connecting up the hospital and elementary schools which lie isolated from their respective networks which exist on the opposite side of the highway. From these dividing lines the fragmentation of Templeton's urban composition begins to be seen, which hints at a series of varied terrains that are all fragmented in some way as their territorial boundaries are distorted, cut, and shifted.

These terrains consist of spatial, psychological and cultural contexts. The first intent of this project is to expose my own awareness regarding how I orient myself in response to the transformations that I enact upon these images. The second is to open a dialogue in the understanding of landscape as a factor in the formulation of an individual's/culture's identity.

Operating upon personally significant imagery that embodies elements from my childhood home to my more recent research advances the project will attempt to rectify this understanding in some form that is generative of a formal understanding of at the potential affects of a landscape upon a cultural identity through the device of pastiche and collage. The first sub series within the larger series of collages focus upon the previously mentioned town scale expressing and fighting against the contextual content of the images through several techniques. The second set focuses upon community anchors that then recombine themselves into larger aggregations that have been shifted and reconnected. The third series focus' upon the smaller scale details of say a fence and a field of grass that then communicate a transformed sense of scale and compositional structure that was not inherent to the existing image.





KAIT MOONEY
JEWELRY/METAL ARTS

Using found objects and everyday materials, I create sculptures that move beyond an objects immediate sense of utility, mass and surface. Through a process of construction and deconstruction, subtle acts within everyday objects and industrial materials are transformed by painting, covering and adhering; re-interpreting objects, spaces and surfaces as rich sites of social and physical transformation. Through formal gestures of leaning, stacking and pairing, and the use of lowbrow materials, objects perform a queer strategy of failure and debasement to create alternative forms of being.

Gestures of abstraction re-contextualize objects within a space of negotiation, re-considering identity politics of the past and contemporary notions of queer art. Sensibilities of queerness within making and thinking formulate a delicate balance of theory, practice and embodiment. Objects work their way through subjective filter, only to pose as objective. Appropriating and performing a minimalist formal sensibility that negotiates their visual language within a queer space, material body and heteronormative art historical basis.

Objects are placed within a position of compromise. Elements are paired, composed and abstracted, reworked to reflect an objects history while positioned within an active sense of being. Shifting the pre-determined use of an industrial material works as a process of metaphor where bodies and objects unable to live as subjects of utility are re-worked through acts of subjective and queer re-interpretation. This act of negotiation and sense of compromise is used as a formal aspect of how objects relate to their composed position in space and the material histories they resist and reflect.





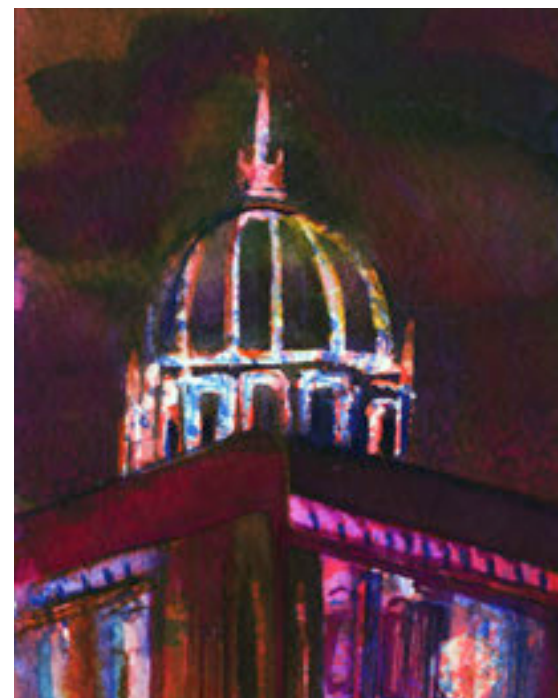
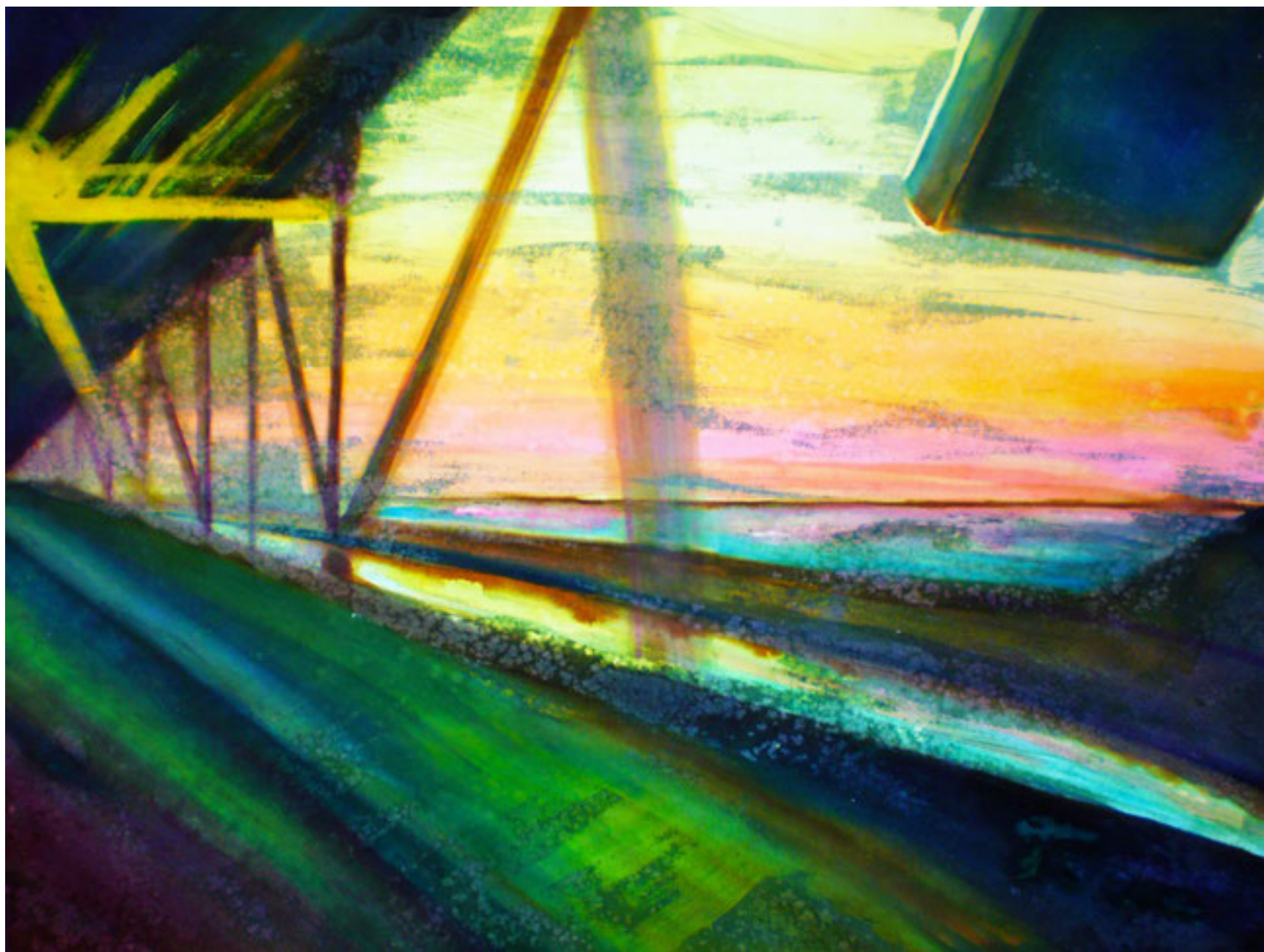
ZACHARY J. ROWDEN
ILLUSTRATION

Inspiration:
Louise Bourgeois

"Bourgeois considered the act of making art as her 'form of psychoanalysis,' and believed that through it she had direct access to the unconscious. In her view; the artist, powerless in everyday life, possesses the gift of sublimation and becomes omnipotent during the creative act. Yet the artist is also a tormented, Sisyphian figure condemned endlessly to repeat the trauma through artistic production. Hence the very process of making art is a form of exorcism, a means of relieving tension and aggression. It is also, like psychoanalysis, a source of self-knowledge. Or as Bourgeois has often said, 'Art is a guaranty of sanity.'"

When I was sixteen, my father died of a drug overdose. Throughout my teen-hood I dealt with my sister's severe heroin addiction, I helped take care of her child and watched her life go from working class to street bound. I have vivid memories surrounding my family's struggle with addiction. These memories are burned into my mind. It is my mission to exhume what has been repressed, to paint my most difficult recollections rigorously and expressionistically. I want to make these ghostly memories concrete and observe my personal development in the process. This body of work is about self examination and awareness. I am painting directly from my memory and experiencing the complexity of feeling.





HEATHER POPE
PAINTING/DRAWING

Often the color or vibrancy of the scenery around me is what informs and inspires my work. I take my camera everywhere I go, and snap pictures of everything and anything in an attempt to capture an interesting moment or a color combination that is really exciting. This drive to document every secret moment eventually led me into my current body of work.

I spend an inordinate amount of time in the car commuting between my hometown of Sacramento to the Bay Area. I drive early in the morning, late at night, always alone and shut in my tiny car, feeling more and more disconnected from the world I travel through. As I drive see amazing, colorful scenes that pull me out of the monotony of driving, but that I cannot stop to enjoy. I have been trying to photograph the atmosphere outside my car as I commute and found that the photos were inadequate to my memory of those real-life moments, thus requiring me to paint what I have experienced. All aspects of driving and travel have become important: night scenes, fellow travelers, and interactions that occurred while driving: all have become a narrative of isolation, meditation, and beauty found during mundane moments. I know I am not alone in spending way too much time in transit, and I intend to connect to all my fellow commuters and thus share our mutual experiences through these paintings.





BEVERLY SCHMIDT
GRAPHIC DESIGN

In the beginning of my nursing career I decided my job as a healer was to instill hope and joy when a patient's spirit was shattered. One method I adopted included talking about a childhood memory of the patient that was joyful and worth remembering. As soon as the patient began sharing their story, I felt as though their spirit was lifted and hope returned. It was then that I addressed their medical matters. My patients never knew my strategy, rather, it was my hidden agenda to stay on the course of healing with a sense of hope.

Bringing my past experience as a nurse and reflecting back into my personal childhood story lead me to the creation a project about joyful childhood memories. In the project, there are three visual representations included; pictures, drawings, and silhouettes. There is an array of whimsical old pictures as the point of departure, and line drawings of the place where the memory began. I then bring to light in a silhouette form an image that threads back to a joyful childhood feeling or memory.

I am reminded how the imprint of what occurred forty years ago shows up in present images and occasions similar to what I recall when I was a child. I don't have many photographs from my childhood, rather, I use my rich imagination to recreate a scene lifting my spirit just as I attempted to lift my patients spirit as a nurse. Additionally, I have assembled the photographs with the help of my cousins and friends to clarify my story as we shared the same fond memories decades later.

Sharing my stories with others invites the viewer to evoke their own childhood connection to a similar time or place and feel the same universal joy. This project gives testament to the deeper story of how our lives are all powerfully influenced by our childhood memories.





MATT SHAPIRO
INDIVIDUALIZED

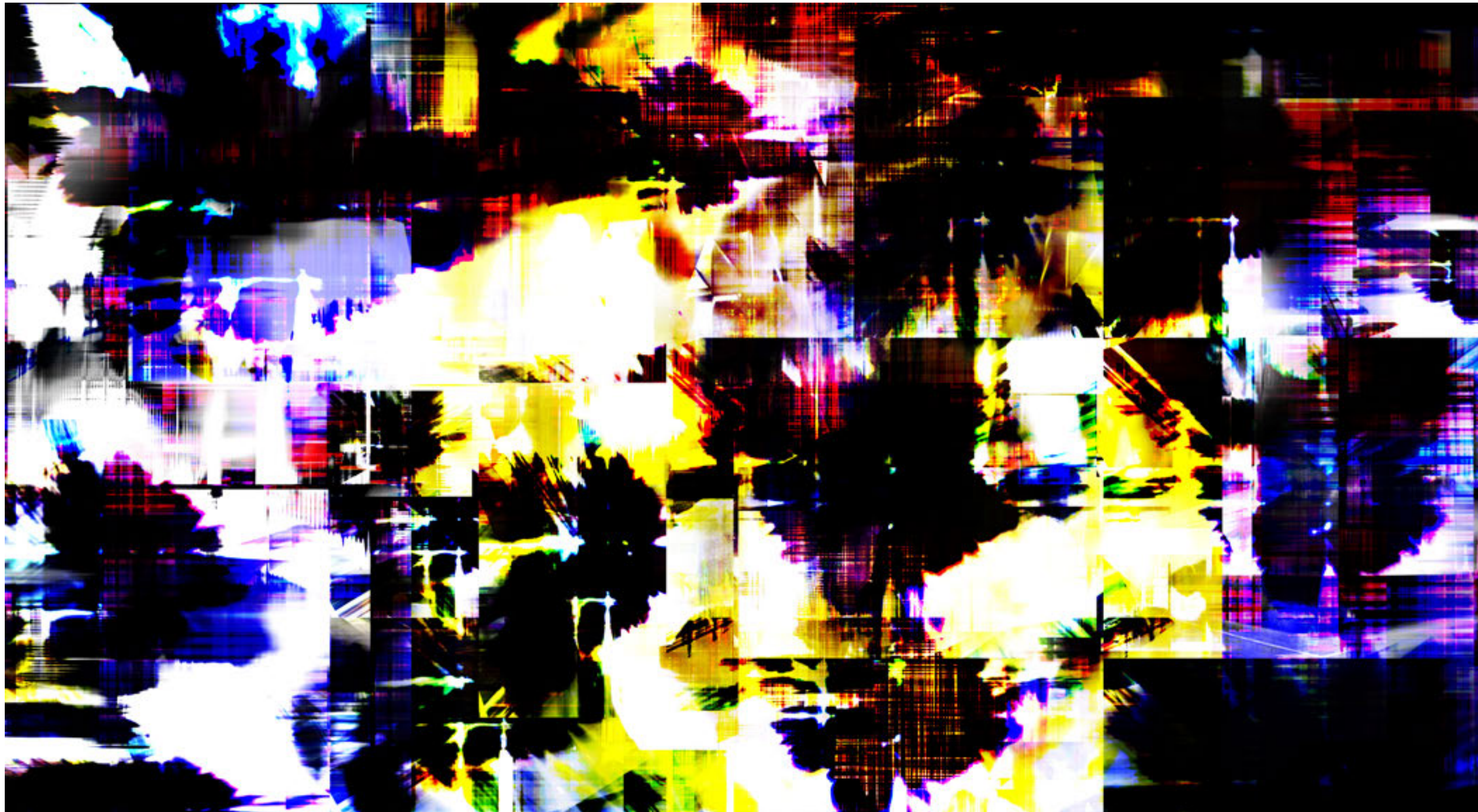
I spent an entire semester working on a series of handmade wooden boxes, containing collaged basic formal elements in an attempt at recreating the feeling of my current home. Thinking about home and what that entailed: my friends, color, line, shape, stories, space—I figured that this was the best way to represent it. Four months, and countless hours in, my process slowed, and my interest completely vanished; I was struggling. This was something that I had not experienced previously in my art making. I started questioning this lack of interest, the intentionality behind that specific as well as my collective work. A relationship began to emerge.

When I came to school, two things happened. My love of this new world of art that I was immersed in, began to flourish, and my previous love of everything else in my life that was fun and stress-free began to slowly diminish. I started creating a breadth of intricately hand cut, formally exquisite paper works that would later become and serve as my homage to the art world. At the same time, Noodle Dude was born. Noodle Dude was born in the pages of my art history notebook. In his early life, he existed as a mockery of the classical paintings that I did not want to love. Whether it was his creation of mosh pits in the middle of a Van Gogh, Cezanne, or Manet, I recognized his presence was a perfect example of something that he would evolve into. His creation was something that happened naturally and his growth became habitually all consuming. His attitude and demeanor manifested itself visually without much conscious thought, but has grown to encompass these things without change. Noodle Dude has taken on

many forms; his days as a gang banger are far from over, which explains his frequent visits to jail, as well as his alter ego life as a black metal murderer. He will say anything, make fun of anyone, and hate you for no reason. He listens to slayer, and wont hesitate to tattoo your girlfriends name on his face. He will burn your painting, eat your sculpture, and take your money. He is the artist bad boy. He does not give a fuck. Not now, not ever.

He was at the center of my interest in the box project. He is the livelihood that exists within myself and the spirit of my friends that makes our house what it is. He was what I had been looking to grasp onto over the years, always present, but at the wayside. I wanted so strongly to keep my fingers in this false interest that seemed to satisfy my art school commitment; however, when I lost that interest completely, noodle dude took over. It was like a wave crashing all at once: the suit and this realization of my actual identity was born.



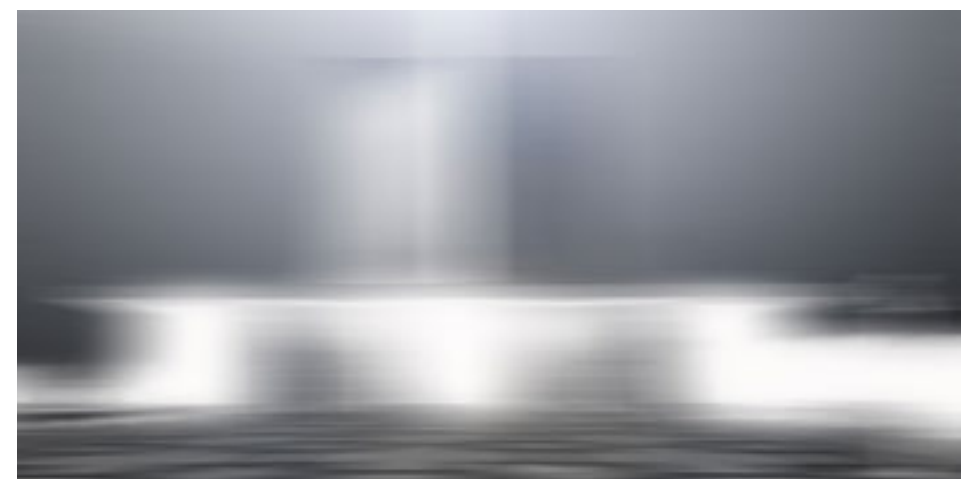
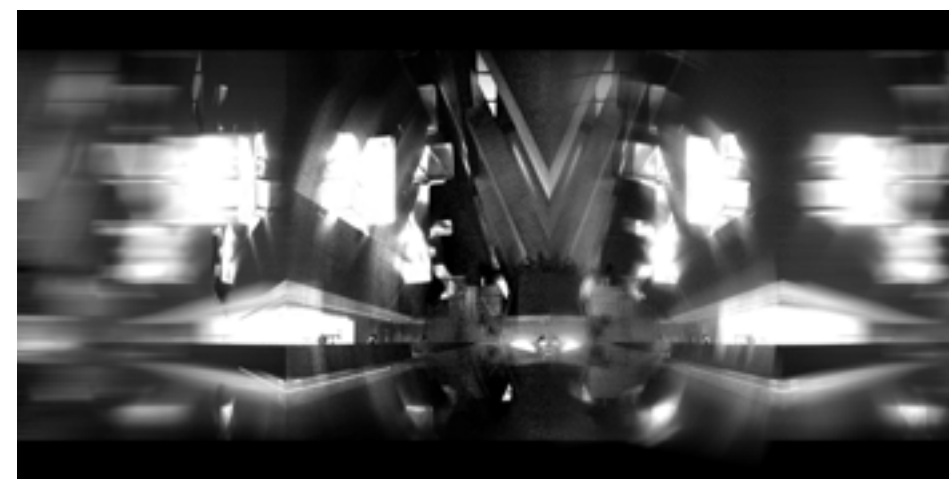
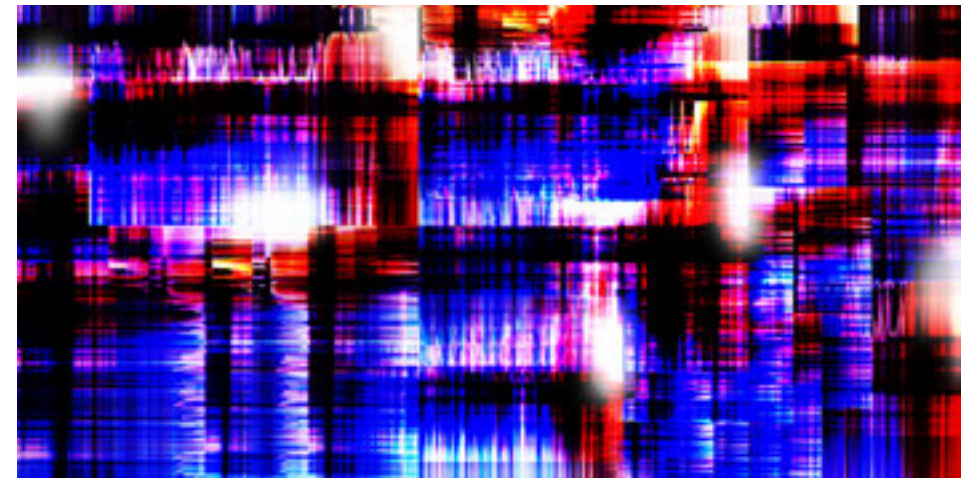
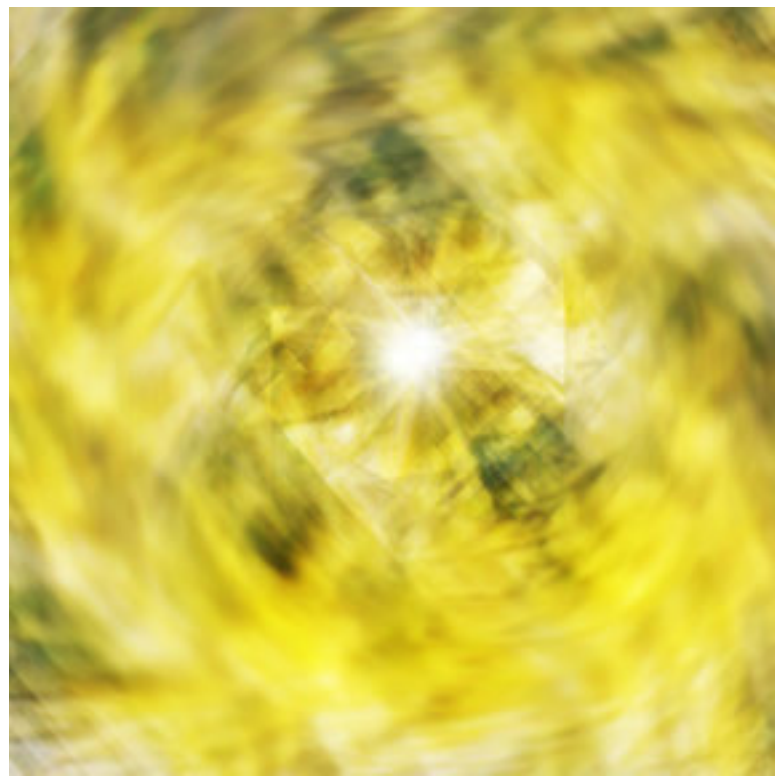
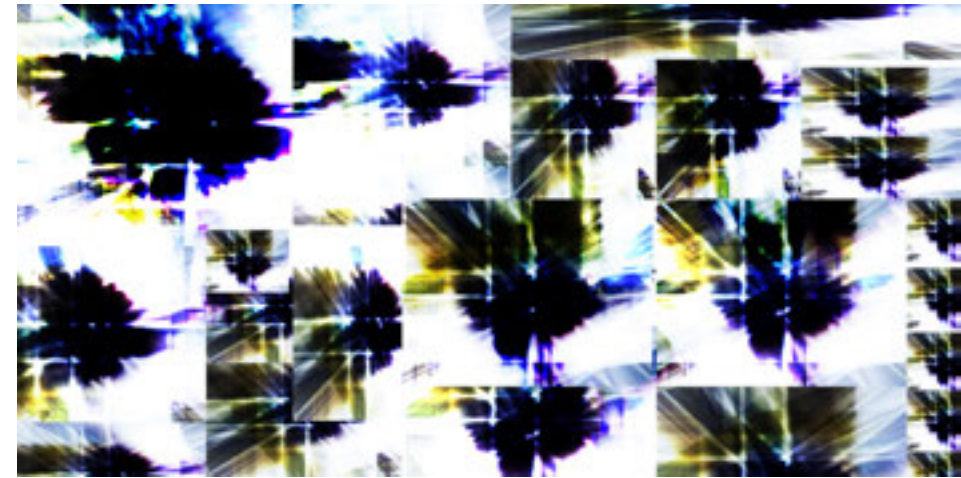
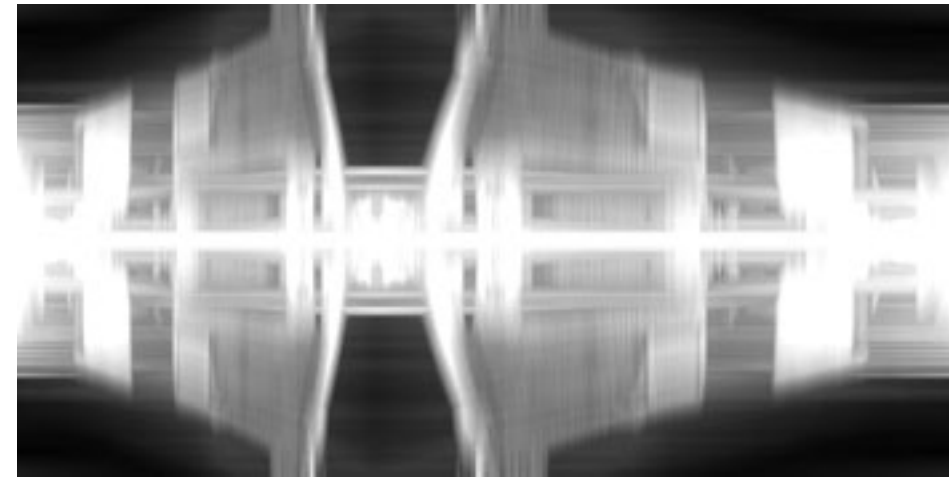
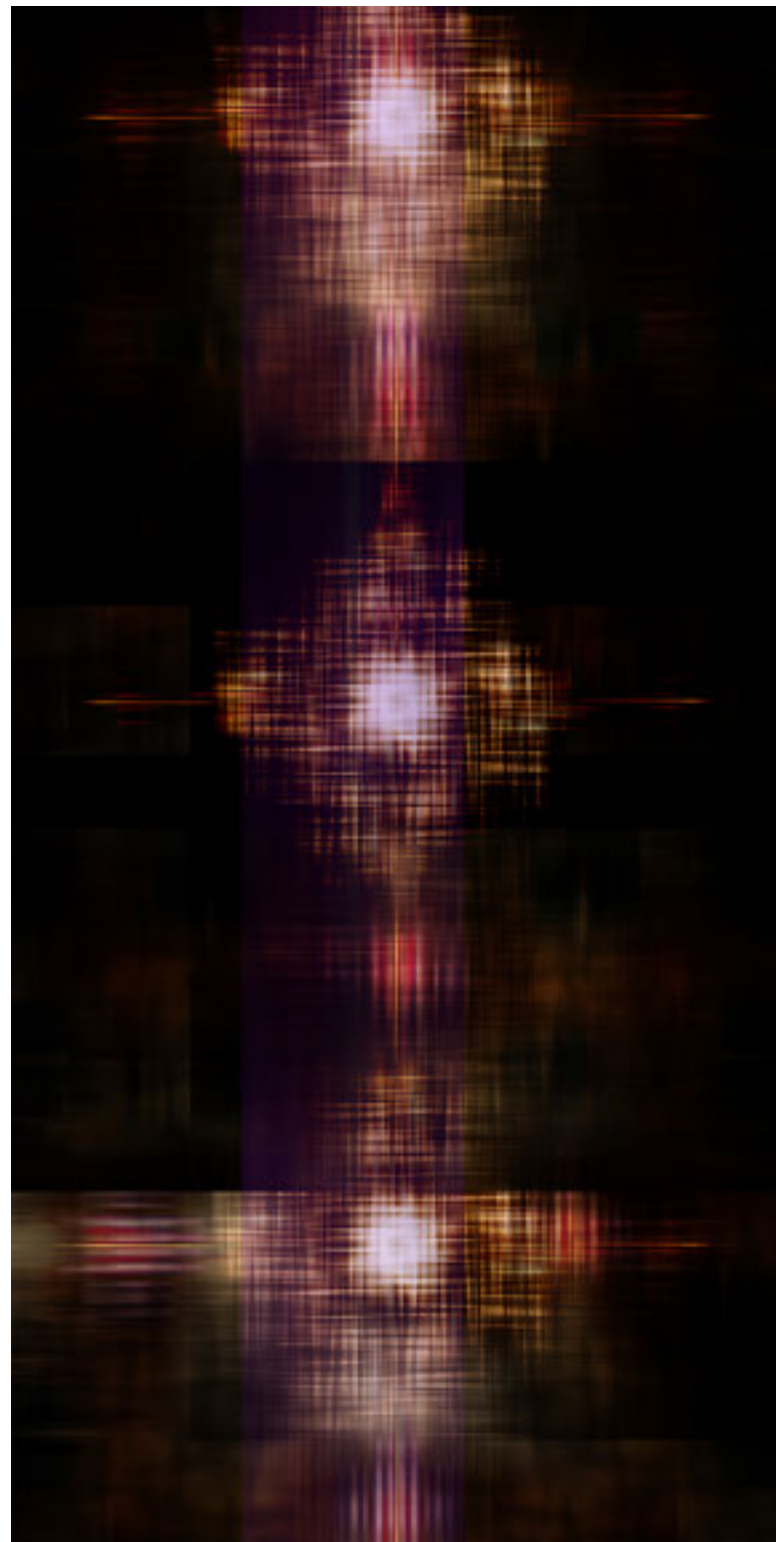
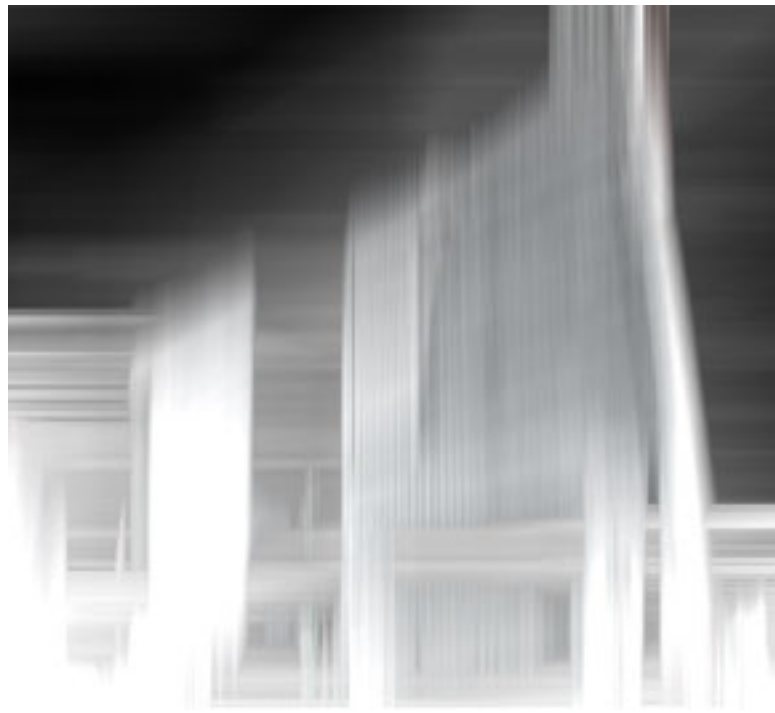


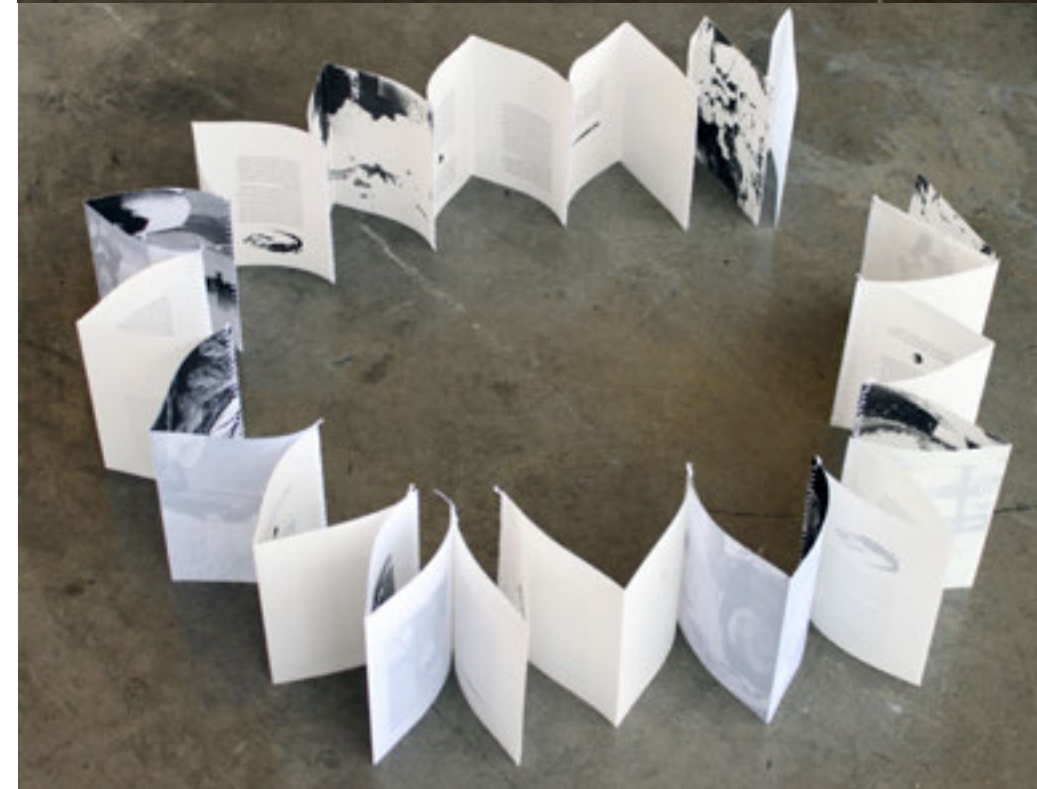
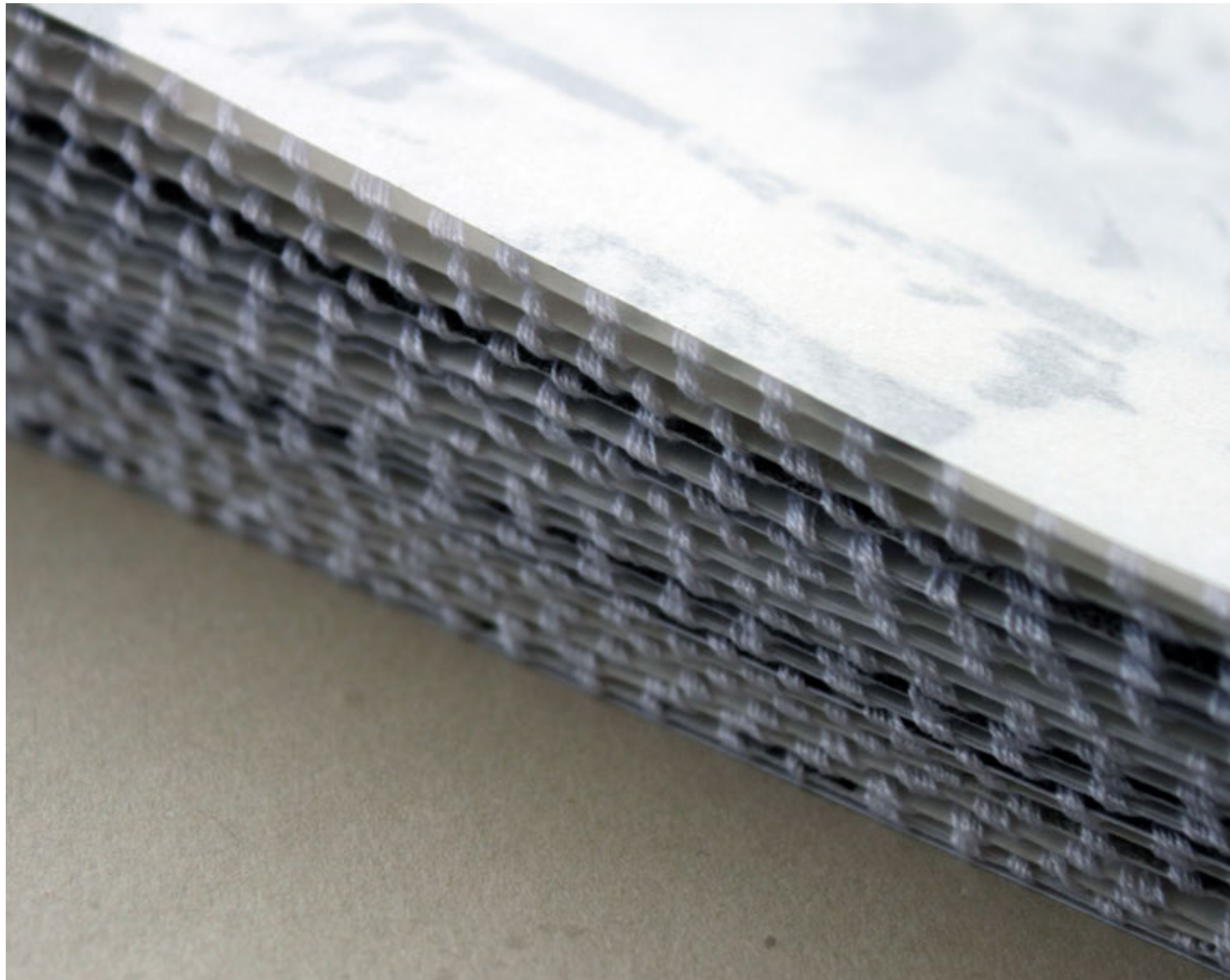
JASON VERESCHAK
ARCHITECTURE

Architectural theory has a vast amount of photographic images that form as well as solidify an architect's concepts and a viewer's interpretations about architecture. The photographs produced by architects of their buildings consist of views that are not easily experienced or even experienced at all. These photos can be modified or manipulated in a provocative way to inform one of the fictions within the architect's mind. By taking a photo and distorting or editing it in some way it can unlock the architecture and in many cases it revives grounds for a new enriched architectural interpretation.

Every individual experiences space differently than one another. The architect creates the framework for the visitor and it is how they experience it that drives this project. The project takes on two radically different buildings. Both buildings are iconic elements to the city of San Francisco. Both projects are public but live two separate lives. The Cathedral of Saint Mary of the Assumption, San Francisco being of religious experience and the Federal Building by Morphosis being of the business realm. This comparison provides a lens into the depths of architectural experience.

This project goes first hand to the source of the visitor's experience with these two iconic buildings. Engaging with the visitor on site to understand how they experience the space they are in or near. The visitor is to take a photograph that captures their experience with the architecture. They are also asked to share the feelings they get or what the experience of the architecture means to them. This data gathered provides the project a foundation to a new means of representation. From the photographs along with the thoughts of the individual allow myself to engage with their emotions and experience. Through the use of digital manipulation I am able to deterritorialize the architecture captured in the photograph then re-territorializing through a new means of architectural representation. This method allows myself to engage with their thoughts and feeling in order to create an abstraction of their experience at the same time implementing my own interpretation of the architectural experience into a symbolic graphic representation.





MAIYA WIESTER
GRAPHIC DESIGN

I come from a multicultural background: My mother is Japanese and my father is Caucasian. I have been immersed in a dual cultural lifestyle since the day I was born. Through this experience, I have developed an understanding of some of the key differences between the Eastern and Western cultures. One of the most compelling differences has to do with the treatments of our ancestors and ghosts. Western cultures have a hard time believing in ghosts beyond the media interpretation that they are frightening spirits that live to scare and kill living things. In the Eastern region of the world, ghosts are an integral part of one's beliefs regarding their ancestry. The purpose of this project is to expose Western minds to an Eastern Belief and cultivate a different way of thinking about supernatural beings.



Zornier ©³



JAMES S. ZORMEIR
FASHION

The difference between wealth, poverty, and evolution in the future will be technological and physical in nature. Social stratification will occur via those who can purchase or who are born into the privilege of technological modifications that use the human body as a platform. These modifications will eventually physically divide humanity on a biological level. The purist pursuit of technology as an extension of man's mind will be vanquished from all time relations and replaced by a visual culture of technological pre fabricated product dominance, integration, and manufacture; thus eliminating the garment as we know it and creating the second anatomy. This second anatomy will function as the protective, proactive, fully bio-integrated, augmented, and interactive smart skin of the technocrat in complete product bondage.

This work serves as a mock-up and prototype for a technologically advanced and biologically modified future. In this future an aesthetic of manufactured Hyper-Beauty comes to rule the augmented realities of a pre-programmed and socially stratified consumer base. The garments serve as a visual precursor to the possibility of a human and machine evolution in which modern humanity biologically merges with its technological creations and thus becomes enslaved to the will of the soulless machine entity.

My work involves an intense love and exploration of design, art, and making. I mix processes born of mass production and industrial maximization with the honesty of hand skill and diversity to realize designs built as an icarian warning for the not so distant future. This is an outline meant for the engineers of the culture industry.....The second anatomy is coming.

