

URBAN | **BOUNDARIES**

URBAN BOUNDARIES

Multiculturalism & Identity

Fall 2014

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This catalog was produced for an exhibition at *California College of the Arts* under the direction of Prof. Mariella Poli, and collaboration with *Marmara University; Faculty of Fine Arts* in December 2014.

Design by Dorahan Arappirlioglu

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INTRODUCTIONS

INTRODUCTIONS

S.A. Prof. Mariella Poli

Diversity Program
California College of the Arts

From a small village built in 1776 called Yerba Buena grew the city of San Francisco with its population of diverse cultures and religious backgrounds; Istanbul with more ancient history of multi-cultures has continuously developed through migration many diverse cultures. Naturally, in these two cities the question of how cultures integrate and form new identities makes for fertile ground for research and an ideal situation for partnerships in study.

The platform for the artworks on view in this catalog and exhibition are a result of a Interdisciplinary Course of Design and Art, ‘Multiculturalism and Identity’ from the Diversity Program at the California College of the Arts, San Francisco, in an exchange with Marmara University Faculty of Fine Arts, Istanbul, Turkey. This catalog and exhibition features the artworks from an interdisciplinary and culturally diverse 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.

Each body of work represents a unique perception according to each individual’s experience, vision and culture identity. Piril Akai (Industrial Design) and Dorahan Arapgirlioglu (Interaction Design) collaborated on a cognitive map ‘‘Palette of time’’ investigating historical diversity in four different neighborhoods in San Francisco, Emily Chien (Interior Design) in her installation of translucent Chinese characters and English alphabets explore the written visual languages and there hybridization of identity, Dongjoo Jung (Interior Design) produced a spatial work to represent the American Dream in San Francisco, Kara Kansaku (Print Making) said ‘‘ Growing up in Hawaii ingrained in her the value of understanding your culture and mixed ethnicity (Japanese, Okinawan and Chinese).’’ She explored mixed ethnic and cultural backgrounds through food associations, Laurie Kelsoe (Textile) and Alexandra Modugno (Interaction De-

sign) collaborated in creating a quilt and cognitive sound map as a visual representation of an auditory experience from both urban and surrounding rural environments. Alexa Lowe (Illustration) produced five paintings as a visual investigation of an historical Japanese-American temporary internment camps that was situated in her hometown in 1942. Bonny Nahmias (Sculpture) work questions the existence of the separated wall between Israel and Palestine. Taiki Nosaka (Industrial Design) created an interactive game ‘‘Hiragana Card’’ for Japanese elderly immigrants to communicate through drawing and language with young Japanese-Americans to teach a lost linguistic culture, Jaza Samuel (Industrial Design), as an Indian living in US and being exposed to multi cultures explores through a modular piece of furniture the idea of her own experience with Multiculturalism and Identity, Shushan Tesfuzigta (Individualized) explores as a woman and artist from the Eritrean diaspora living in San Francisco the many facets of her own cultural identity and created a scrolling timeline, Jun Yin (Fashion Design) works reflect how Chinese immigrants identify themselves in western society from generation to generation through different layers of clothing representing periods of Chinese identification, Tingsha Zhou (Industrial Design) works concern gender and identity and her booklets illustrate true stories in comparing gay identity and community here and her original hometown in China.

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.

Prof. Dr. Inci Deniz Ilgin

Interior Architecture Department
Marmara University Faculty of Fine Arts

This is the fourth time, CCA and MUGSF collaborates in a multidisciplinary project in which the focus is the city of Istanbul and San Francisco. Both cities are perfect mediums to observe issues that involve culture and identity, as both have rich historical heritages that shaped their current characteristics. Beyond historical richness, today, both cities are constantly receiving large number of immigrants, which adds new layers to their already multicultural quality. In the past four years over one million people have migrated to Istanbul, bringing its unregistered population to almost 15 million. These immigrants are not only from different parts of Turkey but also from all around the world. As the population of the city grows, the hybridity in social and cultural fabric becomes more obvious.

This semester, Marmara University Faculty of Fine Arts students have focused their attention into immigration, urbanization, gentrification, cultural and historical transformation, gender issues,

crafts, urban emotions and senses. While one observed rapid urbanization of the city through traces of her chaotic order or influence on culture, the other tracked down the scents of the city to recollect memories or interviewed with immigrants to observe impact both people and places received.

As before, this has been a great experience for both parts. I would like to extend my sincere gratitude to Prof. Mariella Poli for initiating such a fruitful project and making Marmara University, Faculty of Fine Arts, a part of it. This time, from Marmara University, we have more hybrid class with students from Interior Architecture, Textile, Painting, Ceramics and Glass and Photography background. I would like to thank to Assoc. Prof. Idil Akbostanci from Textile Department and Assoc. Prof. Ruchan Sahinoglu Altinel and Assoc. Prof. Sevil Saygi from Painting Department for being part of and encouraging their students to participate in the ‘‘Urban Boundaries’’ project.

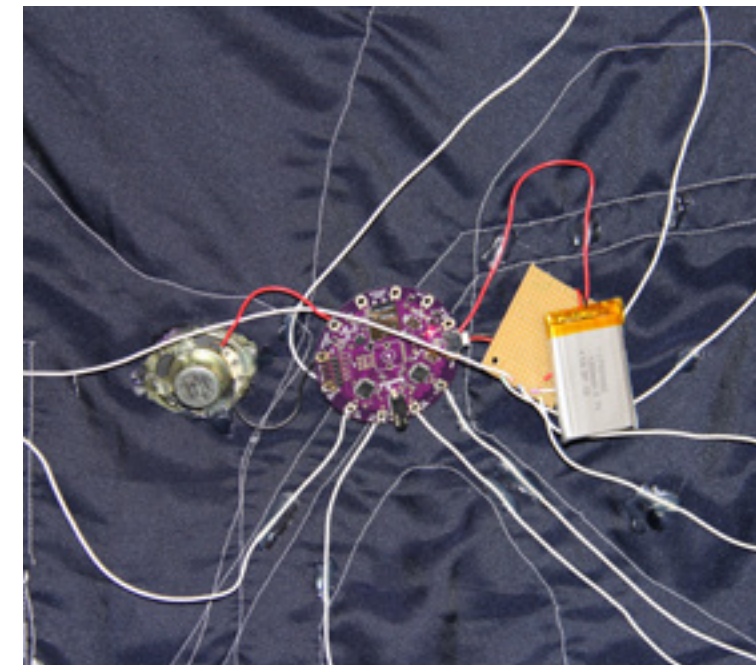
ARTIST WORK

California College of the Arts
San Francisco, United States



Alexa Lowe
Illustration

Bio
My name is Alexa Lowe and I'm an illustration major from CCA. I'm from a place called Turlock, a small-yet-developing farm town located two hours away from San Francisco. My illustration work centers around narrative and storytelling; specifically, my art has a focus on humanity, nature, and fantasy. In a nutshell, I'm a daydreamer with a sketchpad and lots of cats.



Laurie Kelsoe
Textile Design



Alexandra Modugno
Interaction Design

Bio
I like to make things with my sewing machine, screen-print, eat good food and explore this strange little planet. I'm also learning how to code and integrate electronics into my work.

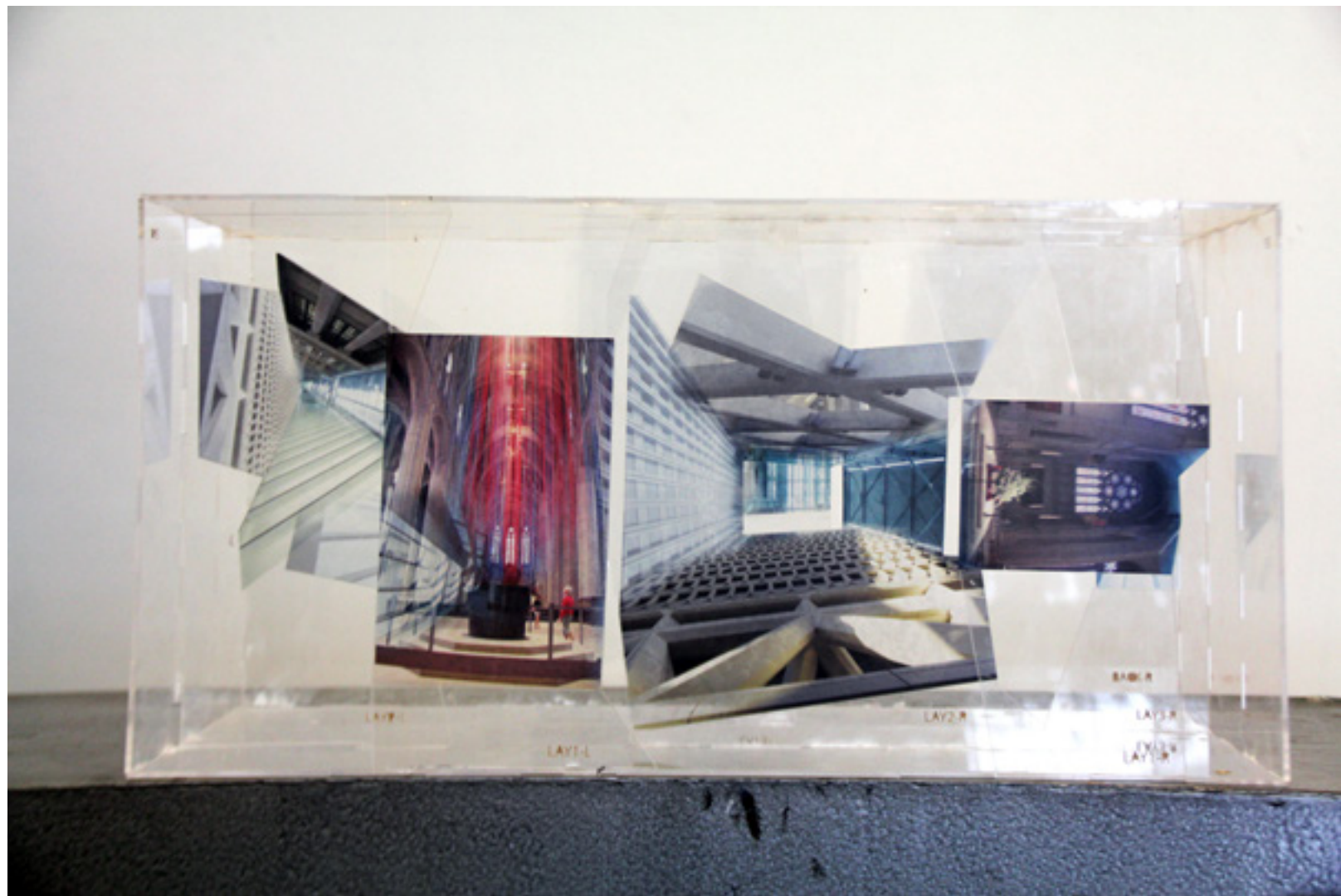


Bonny Nahmias

Sculpture

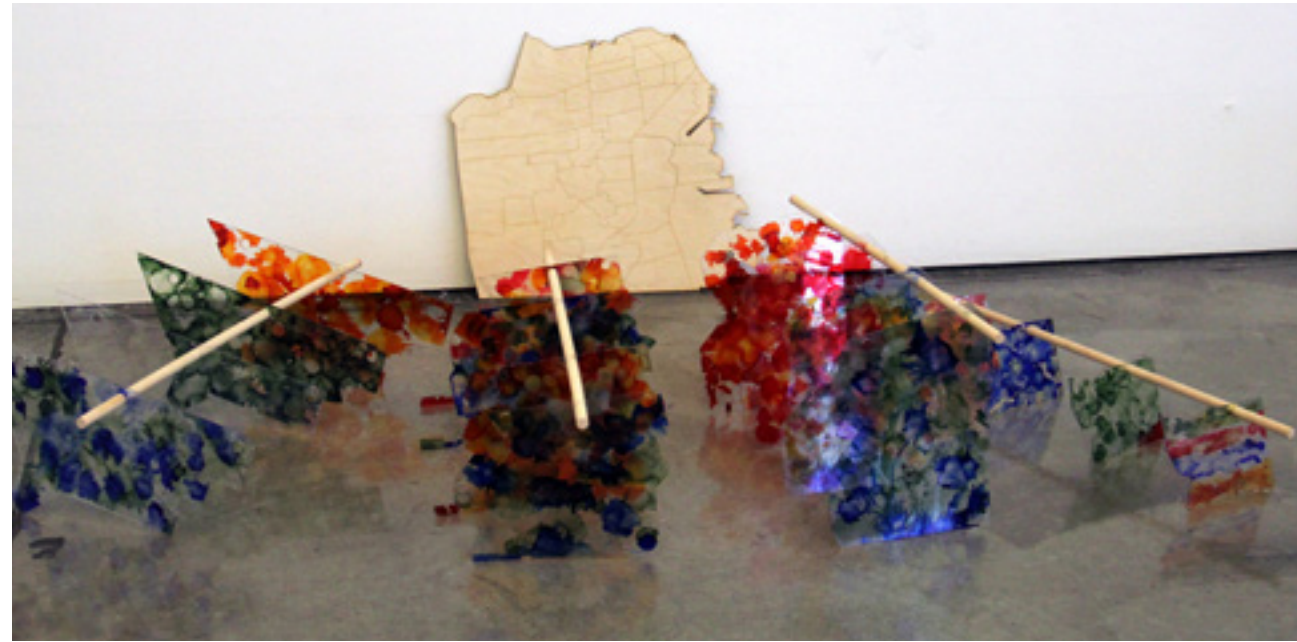
Bio

My name is Bonny Nahmias and I am a third year sculpture student at California College of the Arts. I was born and raised in Tel Aviv, Israel and moved to the US in 2006. In my work I experiment with many medium and different materials, including performance art and video, all to express an idea or concept.



Dongjoo Jung
Interior Design

Bio
My name is Dongjoo Jung. I am a senior at California College of the Arts studying Interior Design. I am originally from Seoul, South Korea. I have a variety of academic and professional experiences in diverse fields, including working as a stage designer, serving as a soldier, and studying art history. Through those experiences, I have come to understand the relationship between arts and human beings, and how they are interrelated influencing each other.



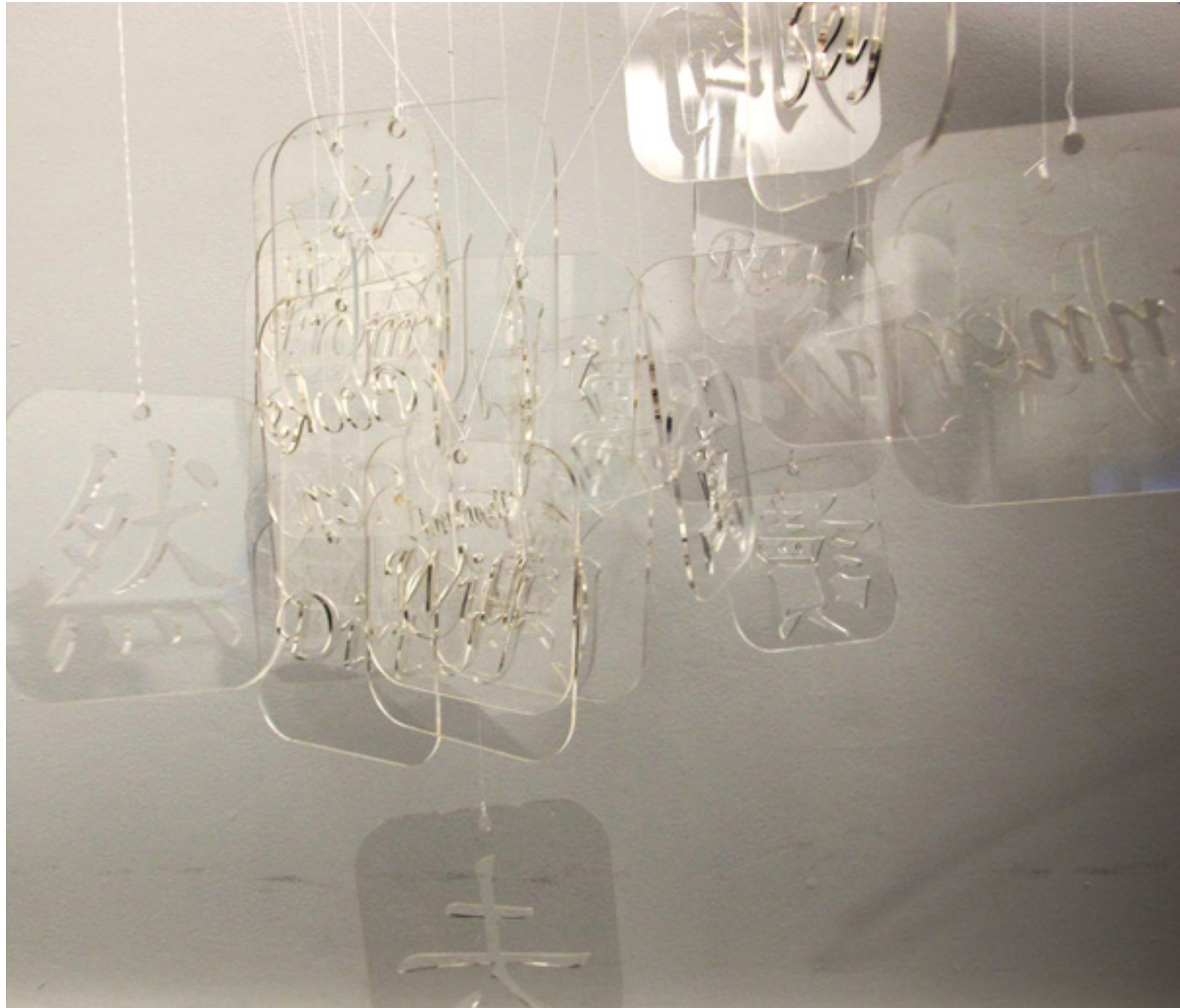
Piril Akay
Industrial Design

Bio
I moved all across the world to study design in San Francisco. I am on the brink of getting my Industrial Design degree at California College of the Arts. I am a part-time traveler, part-time shop monitor, and a full time dreamer. I continuously questions the world around me; have a long journey ahead of me with lots of thoughts in my head. I believe that rules are to be broken, and spend my day thinking of creative solutions to help people out so that they may live the life of their dreams.



Dorahan Arapgirlioglu
Interaction Design

Bio
I have been practicing graphic design for two years, but then I learned about Interaction design and came to realization that it has the power to do impact on the world. I want to do this by creating experiences that engage, empower and influence the behaviors of people in meaningful ways. I see myself as a creative problem solver who is excited by technology and new ideas. Originally from Ankara, Turkey and I have been living in the United States for 3.5 years now.



Emile Chien
Interior Design

Bio
Hi! I am Emile Chien, a senior student in the Interior Design program at CCA. I always consider each design project an opportunity to critique the current living, working, and social conditions. We should have the privilege to think big. I believe that the mission of an interior designer is to propose alternative designs that address the current societal obsession with speed and consumption. Through my design, I aim to create a healthy and sustainable culture for the communities in the future.



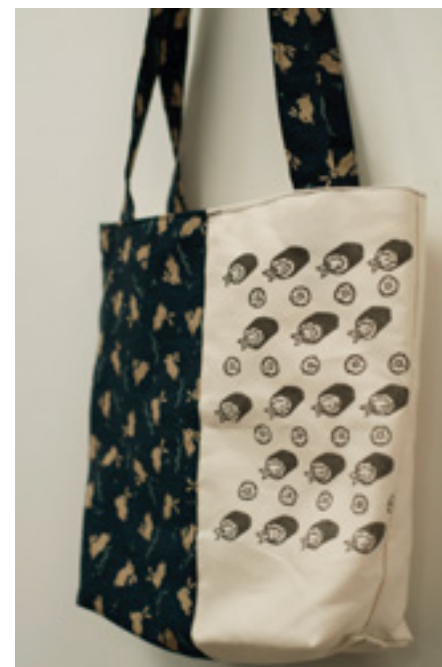
Jaza Samuel
Industrial Design

Bio
I am a senior in the Industrial design program at CCA. I am from India and have been in the States for the past 3.5 years. For my project, I wanted to focus on the concept of hybrid identity. My project focuses on combining the cultures of the States, Turkey and India through a physical form. I have designed a modular piece that incorporates different motifs from the three distinct flags, reincorporating the idea of hybridity.



Jun Yin
Fashion Design

Bio
My name is Jun Yin, and I'm a fourth year Fashion design student at CCA. I'm originally from Shenzhen, China, and have lived in San Francisco for four years. My interests lie in interdisciplinary art practices. My works are usually influenced by contemporary architecture, eastern fashion philosophy, social psychology, and performing arts. In addition to fashion design, I also have a passion for playing the French horn and traveling around the world to seek inspiration from different cultures.



Kara A. Kansaku
Print Making

Bio
My name is Kara Kansaku, a senior at California College of the Arts studying Print-making, with screen print as my technique of choice. I also have a background in Graphic Design. I was born and raised in Honolulu, Hawaii and have been living in the SF Bay Area for the past 5 years.



Shushan Tesfuzigta

Individualized

Bio

My name is Shushan Tesfuzigta. I am from Oakland California. As an Eritrean-American textiles artist and designer, I seek intelligible solutions for industrial waste by appropriating traditional textile processes. I was raised in a traditional Eritrean household by my Mother and Grandmother. I am a hybrid of ancient tradition and contemporary culture. The women that came before me have clearly influenced the ethical framework of my practice.



hiragana Japanese letters - ひらがな chart -

vowel	consonant (basic hiragana)	voiced consonant	contracted sound
	- K S T N H M Y R W N	G Z D B P	Ky Sy Ch Ny Hy My Ry
a	あ か さ た な は ま や ら わ	が ざ だ ば ぱ	きゃ しゃ ちゃ にゃ ひゃ みゃ りゃ
i	い き し ち に ひ み り <small>si (shi)</small>	ぎ じ ぢ び び <small>(ji)</small>	
u	う く す つ ぬ ふ む ゆ る <small>su</small>	ぐ ず づ ぶ ぶ	きゅ しゅ ちゅ にゅ ひゅ みゅ りゅ
e	え け せ て ね へ め れ	げ ぜ で べ べ	
o	お こ そ と の ほ も よ ろ を	ご ぞ ど ぼ ぼ	きょ しょ ちょ にょ ひょ みょ りょ
n	ん		

Use the combination of consonants and vowels

1. Check the cross point of "s" and "u" to find "す"
 2. Then, find "s" and "i" for "し"
 3. Now, you know how to use this chart

Pick a card and write down the Japanese here

①	②	③
④	⑤	⑥



Taiki Nosaka
Industrial Design

Bio
My name is Taiki Nosaka. I am a senior in Industrial Design program at California College of the Arts. I'm originally from Japan and came to the U.S. in 2007. As a designer, I'm interested in cultural and social communication. My goal, as a designer, is to create simple solutions for problems for cultures and societies.

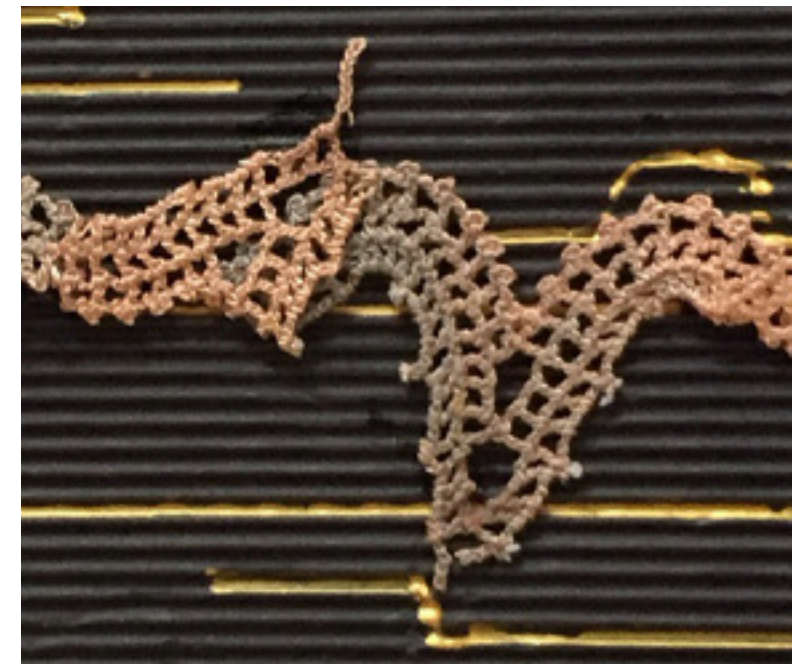
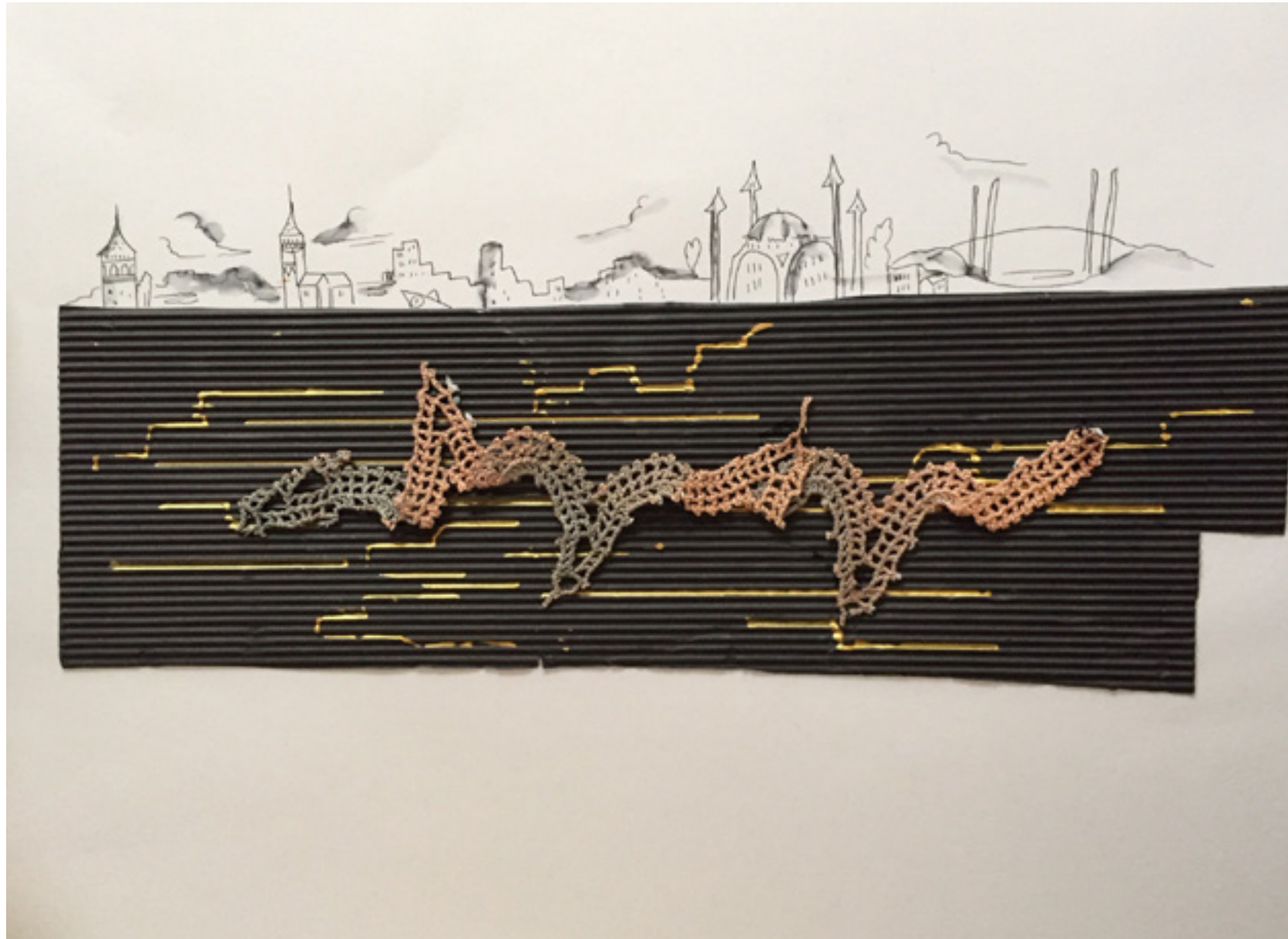


Tingsha Zhou
Industrial Design

Bio
Hi, I'm Tingsha. I'm originally from Chengdu, China. I'm studying Industrial Design at California College of the Arts and have lived in San Francisco for 4 years. I love traveling, and so far, I have been to 19 countries. Traveling to different parts of the world has widened my horizons, and I enjoy seeing the landscape and experiencing different cultures. Also with the better understanding, I'd like to embrace the various cultures to become part of my identity as a designer.

ARTIST WORK

Marmara University; Faculty of Fine Arts
Istanbul, Turkey



Aylin Turetken
Fashion and Textile

Bio
My name is Aylin TÜRET-KEN. I was born in İstanbul. I am a senior graduate student at Marmara University. My department is Fashion and Textile Designer. I like to improve my skills doing my future job. By the way I worked as a painter İstanbul's best and famous restaurants. I drew historical pictures on their walls. My hobbies are going to museums, playing tennis and swimming. My favorite painter is Gustav Klimt and my favorite fashion designer is Donna Karan from USA. The last thing that I would like to say is about my dream .My dream is being the best fashion designer on earth.



Ezgi Yildiz
Interior Design

Bio
Hello, I graduated from Marmara University, Faculty of Fine Arts Interior Architecture Department in 2009. In this year, I attended for masters programme on interior design at Marmara University. At the same time i am working as an interior designer, specialist on restaurant and bar designs. I have an interest in Rudolf Steiner and his works about finding a synthesis between science and spirituality within education, movement arts and architecture. As my personal passion, i am playing rebab which is an authentic turkish instrument.



Busra Yazici
Interior Architecture

Bio
Hello, I'm a graduate student in interior architecture department at Marmara University. I was born and I live in Istanbul. I like to take photos of nature and architecture. I am interested in philosophy, history, perspective and watercolor studies. My biggest dream is to travel the world.



2020
2000s
1980s
1960s
1940s
1920



Cagri Uluduz
Interior Architecture

Bio
Born in 1986, Trabzon/Türkiye. Graduated in BA and also MSc from the department of Interior Architecture at Karadeniz Technical University. Worked in a private design office as an interior architect for two years. Currently lives in İstanbul where he's continuing his postgraduate education in PhD level at Marmara University Institute of Fine Arts.



Emine Karasahin
Interior Architecture

Bio
I am a senior Textile major student at Marmara University. For this project I am interested in the never changing lifestyle of gypsies. While I was doing a deeper investigation of their lives, I went to their neighborhoods and realized all the laundry that was hanging outside their houses. I wanted to use this as part of my project. For my project I will use photographs from the city and different tools.



H. Baran Kurtoglu
Painting

Bio
I graduated from Marmara University Fine Art Faculty Painting department. I'm doing master degree at painting department now. I'm interested in historical facts and sacred rituals. I study on video performance, installation and painting on canvas.



Ezgi Tok
Painting

Bio
I graduated from Marmara University Communication Faculty. I do my master degree at painting. I usually work on public area and privacy, pop culture and media by video, video performance and installation.



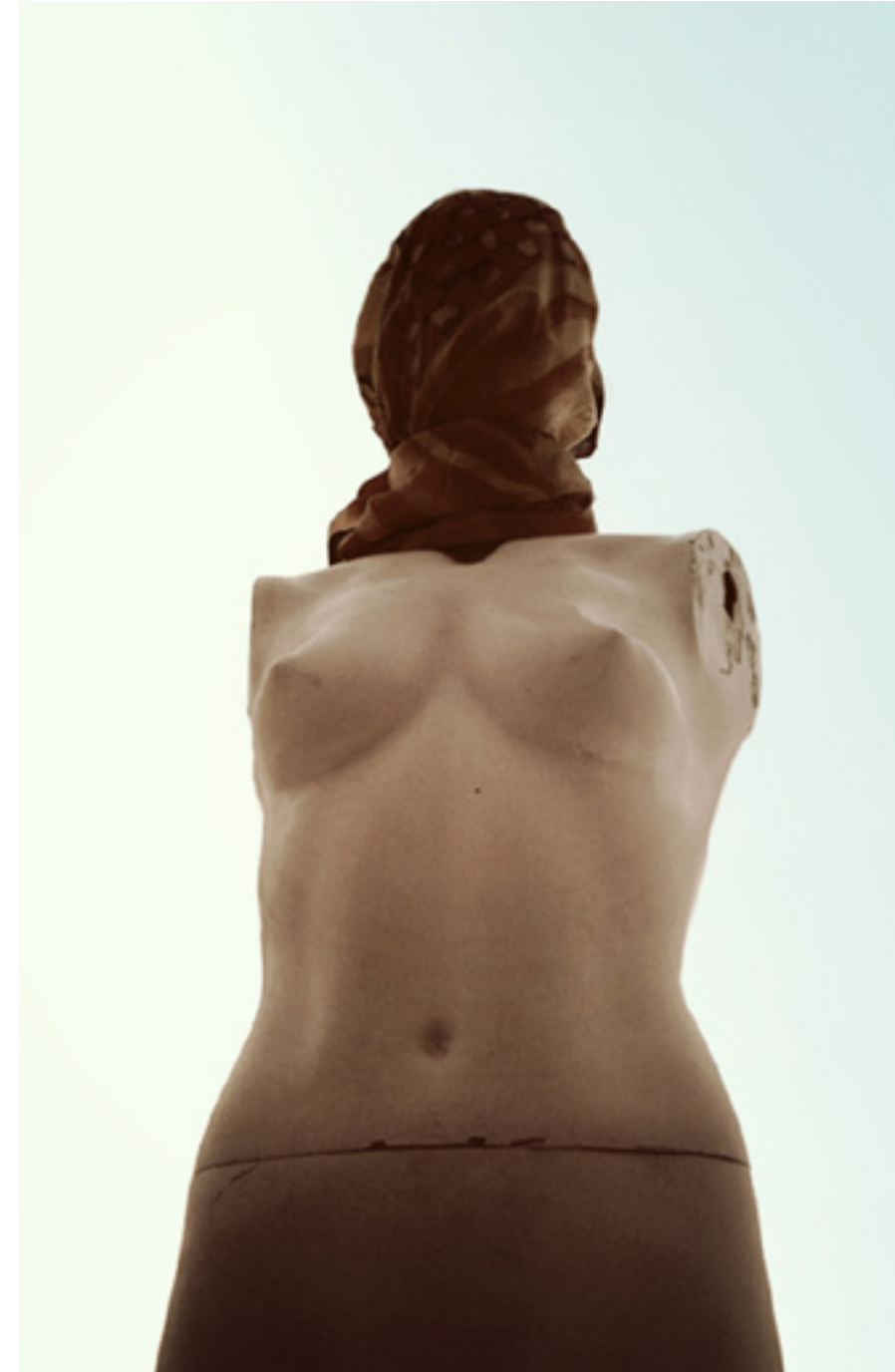
Burak Kabadayi
Fine Arts

Bio
I graduated from Marmara University, Fine Art Faculty. I started to do master at same university & department. My works focus on city, nature and connection between them. I used to make videos, installations and painting on canvas. I also use readymade objects.



Fatma Kaya
Fashion Design

Bio
I graduated from Marmara University Fine Arts Faculty, department of fashion design. Now I'm doing a Masters in the same department of the same university. I usually do fabrics fashion design. Sometimes I do print design. At the same time I am using different materials for my design.



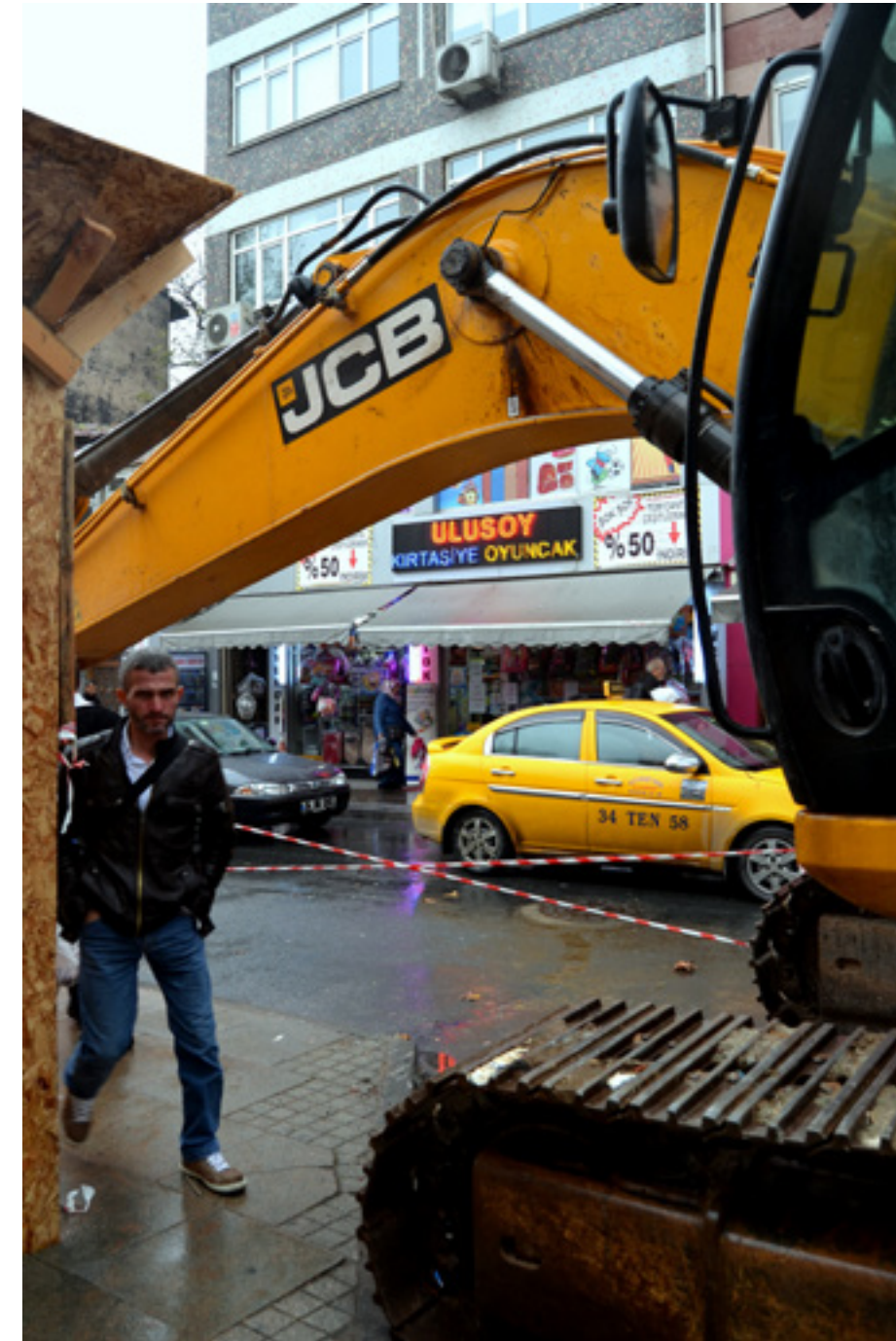
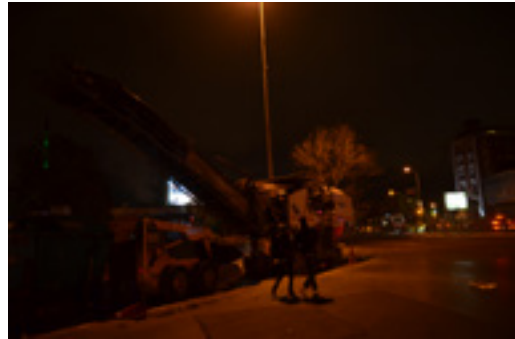
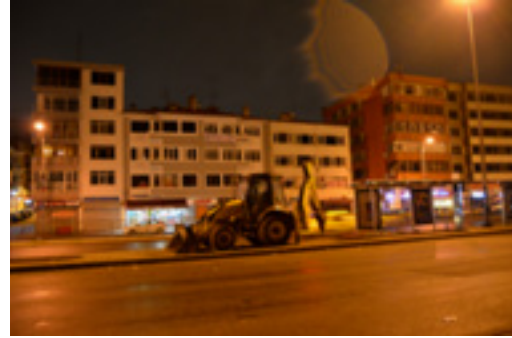
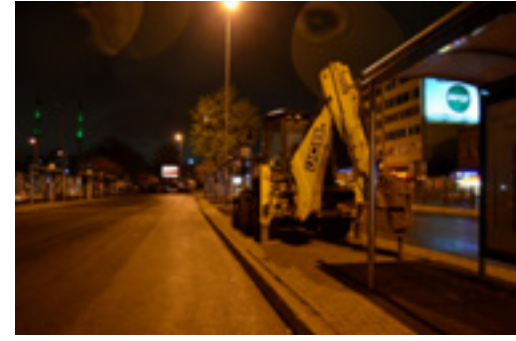
Nilhan Degirmenci
Textile Design

Bio
I was born in april 28 1987, in Istanbul. 2013, I've graduated from Marmara University Fine Arts Faculty sculpture department. Now, I'm a master student in textile department. My art life which has started in my childhood, pushed me to crossroad in my life that was the college. Whole my college life I've worked with human body, especially, woman body. With my works, I'm trying to understand the form, work with the form & trying to adapte materials to the form.



Nurtaç Uluturk Yasar
Painting

Bio
Hello, my name is Nurtaç. I graduated from Marmara University Fine Art Faculty painting department. Now, I am doing master degree and I am working as a research assistant at the same time. I am interested in the relationship between art and capitalism and my work generally focuses on these issues.



Selin Aydinol

Painting

Bio

My name is Selin AYDINOL. I'm 20 years old. After passing the exam of Marmara University I moved to Istanbul. I'm currently in my third year studying painting. I'm interested in filming, photography and philosophy. Traveling also excites me. I've traveled to Germany, Netherlands, France and the United States. My passion is to be a film director. I plan to move to the USA to study directing after I graduate from Marmara University.

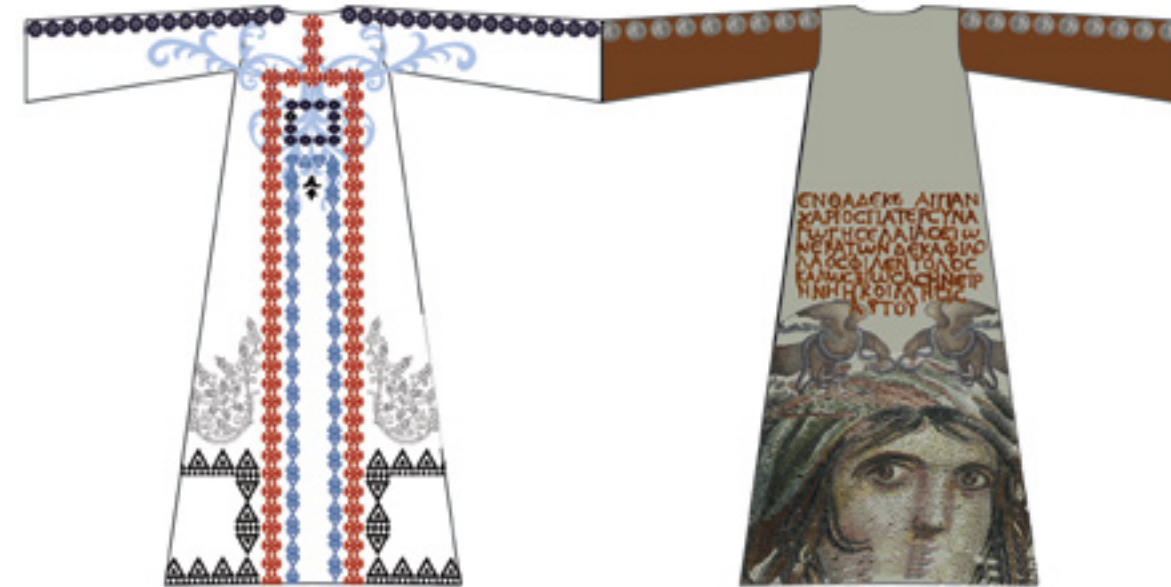


Serkan Çalışkan

Painting

Bio

Serkan Çalışkan mainly works on painting on canvas and papers, artist books and other contemporary materials who is phd student at Marmara University Fine Arts Institute Painting Department. He has joined lots of exhibitions and workshops firstly in İstanbul and other countries since 2008. He has won the Akbank Contemporary Artist Prize in May 2013.



Simay Yenice

Textile Design

Bio

I'm Simay Yenice, a 3rd grade textile design majored student in Marmara Fine Arts University in Istanbul. To introduce myself I'm a culture, book and coffee lover person. I love to travel, try, discover and learn. I see myself as a passionate learner. My inspiration comes from what I learn. I read a lot but learning while travelling is what I'm into.



Yesim Sancaktar
Textile Design

Bio
My name is Yesim, I'm a post-graduate student in Marmara Uni. Textile Design department. Generally I work on experimenting with fiber art on canvas. I will be addressing the issue of irregular urbanization in Istanbul by working with fiber art on canvas in a colorful and joyful way.

ARTIST STATEMENTS

California College of the Arts
San Francisco, United States

ARTIST STATEMENTS

Alexa Mowe

Learning from the Past

For my project, I have created a set of illustrations detailing the investigation of the Stanislaus County Fairgrounds in Turlock, California which was a former assembly center for Japanese-Americans during World War II. For my illustrations, I have employed a technique known as Visual Journalism. It is a technique that compiles on-site sketching and visual investigation, which takes into account personal feelings and emotional reaction to the topic. The foundation of my pieces is based upon trips that I have taken to the memorial on site and research conducted on the subject. This is an effort to highlight the lack of discussion on race relations in America. The ideal of American exceptionalism stymies that discussion, and these issues become prone to being erased from cultural history.

The fairgrounds in Turlock is the main public space in my community used for agricultural and recreational events, and has been used for such since the early 1900s. In 1942, when Japanese forces bombed Pearl Harbor, a national scare of anything associated with Japan swept the nation. The reaction to this fear was Executive Order 9066, a campaign enacted to incarcerate any people of Japanese ancestry by means of internment camps. The Stanislaus County Fair-

grounds in Turlock was one of several facilities on the West Coast repurposed as an assembly center. 3,699 Japanese-Americans were torn away from their homes and lives and forced into this camp for three months, from April 30 to August 12, 1942. Xenophobia became the equivalent of national security. As a result, the United States incarcerated innocent Americans whose only crime was having been Japanese.

From my investigations, I found that there are very few public resources in Turlock dedicated to the education of Japanese-American incarceration. The prevailing attitudes of conservatism and American exceptionalism are very likely responsible for this, which reflect themselves in the inability of Americans to discuss race-relations and recognize the mistakes we've made in the past. It is important to recognize issues like this so that we may prevent erasure of cultural history and heritage not only for the few Japanese-Americans in my hometown, but for the many Japanese-Americans across America. For these reasons, I plan on bringing awareness to this event with a series of illustrations that investigate

Alexandra Modugno & Laurie Kelsoe

Quilt Audio Cartography

Sites they are collecting sounds from are San Francisco, San Jose, and the California delta. By creating an aerial map through cartography, they hope to create a piece through quilt making that allows individuals to wrap themselves up in a cohesive and intimate experience of the bay area. Both of us will be collecting sounds from throughout the city and Alex will connect each "place" on the quilt map electronically. There will be one recording, with each of the sounds of the city playing on loop, taking the viewer on an audio journey through the quilt.

Bonny Nahmias

Façade Nouveau

Façade Nouveau is a gift to the State of Israel. It is a proposal for a new design of the wall separating Israel and Palestine. The wall, which is also known as the Separation Fence or the Security Fence, is a high built concrete structure that stretches about 430 miles (700 kilometers) around the West Bank. It is built as high as 28 feet tall, gray and unsympathetic, separating human beings from one another. The new wall, on the other hand, according to my design will be made out of soft fabric, white and sympathetic. Bells will be attached at the bottom. As the wind blows, the wall will dance to its rhythm and in turn create

chimes. It will be a pleasant sight for the eyes, and a great background for touristic pictures.

This work questions the existence of the wall as it stands today. While

parodying the current situation and the harsh reality the wall brings about, the proposal also projects a hopeful vision of what it means to shake the fixity of the wall and abolish completely.

Dongjoo Jung

Learning from the Past

The project "American Dreams in San Francisco" is about combination of two different sociocultural spaces: Great Cathedral on California St. and San Francisco International Airport (SFO). By approaching spatial conditions of two different spaces and combining them, the meaning of past American dream and new American dream would be merged, and new space would be created. The spatial montage will be an art work that shows the history of the American dream and San Francisco.

The California Gold Rush which began in 1848, is one of the most famous events of American dream. Over 90,000 of gold-seekers from other states, South America, Europe, and Asia, which is called Forty-niners, began to arrive in San Francisco with new hope and dream, and most of them immigrated. After all, the California Gold Rush not only brought rapid growth of San Francisco, making it the

largest city on the West Coast at the time, but it is also caused the birth of the state of California as the 31st U.S. state in 1850.

Grace Cathedral, is located on Nob Hill in San Francisco, was founded in 1849 during the California Gold Rush. Although the cathedral was destroyed in the fire following the 1906 earthquake, and is rebuilt in 1964, the cathedral has various meaning since it is a symbol that is included many immigrants' wishes and dreams as well as an important creature that proves the history of San Francisco.

San Francisco International Airport, the seventh busiest airport in the U.S., is a major hub of North America connecting to Europe and Asia. Over 4,000,000 passengers use SFO daily. The airport for people, who yearn for new American dream, plays an important role as the gateway to Silicon Valley, where thousands of startup companies and high technology companies are located. Today, there are many opportunities to work in those companies and to found own startup company in Silicon Valley. It is enough to be a land that is able to fulfill their dreams and wishes. Thus, SFO is the first space to achieve the new American dream.

Those spaces are extremely different, but the ultimate goal of two spaces are basically same since both of them play a role as a bridge to connect immigrants' wishes and dreams, and as a historical fact that is included many socio-cultural aspects. Therefore, two American dreams in the past and today will be visualized through

the montage.

Dorahan Arapgirlioglu & Piril Akay

Palatte of Time

The intent of this project is to represent and create an emotion of time and culture in San Francisco. Looking and researching the different neighborhoods was a very helpful in creating important reflections about these areas. When looking at all the neighborhoods we realized that these interesting cultures had changed as time passed and shaped the city we know today and therefore through this project we want to represent this change in culture, time and history and how these cities were shaped.

In order to be able to show this change first we decided to recreate a map of San Francisco and chose locations that we walk through everyday, living in this metropolitan city. These 4 neighborhoods we chose are Castro, SoMa, Potrero and the Mission. We decided to use layering and transparency as the main visual references to represent the different layers in history.

As we prototyped we decided that using translucent and clear material like acrylic was the best solution where layering the history could be indicated. We created multiple layers of the map of each of these 4 neighborhoods and picked an era to represent on each layer.

By compiling on top of each other we

were able to show the different eras of these neighborhoods. To differentiate the cultures and the changes in time, we looked into the history of each neighborhood to understand the culture and the impactful events that happened that created the change in those neighborhoods. Furthermore, to represent those cultures and impactful historical events we picked certain colors that correlate to it and painted the layers of the neighborhoods with it. The colors are directly related to historical events that took place in these areas.

The various color combinations give a unique emotion about the different eras. For instance, the Mission has an interesting history of the Spanish and the Hispanic populations moving in and shaping that neighborhood, so the first layer of the map uses red and yellow since that best represents the Spanish flag where the red represents the indigenous people and the yellow represents the soil. The violence that later on came in The Mission is also represented by the color red and this forms the visual aspect of layering. If we look at the Mission today, we can see the impact of the tech industry, so different shades of blue (connecting the world and the color of web browser)represents the tech boom that is taking place at the moment. So when the viewer looks at each palette of colors representing the different neighborhoods, one could see the transition of colors through time and create comparisons between these four, diverse neighborhoods.

Emilie Chien

Untitled

This project focuses on the interaction between the visual, written languages of the United States of America and Taiwan (traditional Chinese). Words are a powerful device for people to express their thoughts, ideas, and opinions, which enable a person to define themselves as a unique and independent living creature. Through investigating the composition of characters in two different languages, the project creates in a new hybridization of public signage that captures the characteristics of both cultures.

The intention of this project is to portray a layered identify by creating an installation that invites the audiences to encounter the installation in real space. The installation will be composed of characters from two different languages using transparent acrylic laser cut pieces. I chose an ancient Chinese poem and translated it into English. The poem says, “Walk ten thousand miles, read ten thousand books, wash off dirt from your body, inner self will occur” to emphasize the need to continue to learn and develop yourself as a global citizen. Learning a new language requires a very strong effort and a long term commitment. This poem encourages people to continue to explore the world, to communicate with various cultures and populations, and to gain knowledge whenever is possible. This connects strongly with the idea of exploration and identification of one’s position and identity in the world. An acrylic

piece that has images of signage systems overlapping each other is placed underneath the characters installation as a metaphor to show the transition between realistic (the signage system exists in an actual place, San Francisco’s China Town) and the conceptual, abstract state (the characters installation) of the hybridization of identity. My intention for this project expresses the meaning of living in a globalized world where various languages are exchanged and used frequently, identifying a person’s identity as a global citizen living in the 21st century.

Jaza Samuel

Interconnect

“Interconnect,” focuses on the idea of physically connecting and representing three cultures. Being from India, living in the States and having visited Istanbul, I wanted to focus on how I could physically represent the three different cultures I have experienced and how I could execute this concept through my discipline (industrial design).

The project is focused on designing a modular piece of furniture that will represent the idea of mixing and combining the three different cultures. I want to have the USA, India and Turkey flag printed on different panels of the modular piece. Then, the different pieces that me mixed and matched to create the furniture and make it functional. The modular factor gives the user a choice for different compositions for the piece creating various compositions and imagery. The differ-

ent components will be laser cut and will have different motifs from the flag engraved on them.

The reason behind choosing the flags is to represent the countries in a physical form and to show how the user could physically interact with these different components. The overall form of this conceptual piece is relatively simple; however, the complexity comes in the imagery engraved on the simple modular pieces. The motifs include, the chakra from the Indian flag, stripes and stars from the US flag and lastly, the moon and the star from the Turkish flag.

The user is supposed to be able to interact with the different modular pieces in order to achieve the goal to build the furniture, and this interaction signifies the user as being a part of the process and potentials the three distinct cultures.

Being an Industrial designer, I am always inclined towards products, and I think that this project not only represent identity and culture, but also, my discipline as an industrial designer. The two entities combined create a conversation piece and helps reiterate the concept of hybrid cultures according to my perspective. As an Indian, living in the States and being exposed to the Turkish culture, I feel that I have developed a very hybrid perspective, and through this piece, I want to be able to embody this concept of identity developing a hybrid perspective and, being a constant and very active part of this realm.

Jun Yin

Cultural identity and Self-concept through Fashion

The first time I visited the San Francisco’s Chinatown about four years ago, I was impressed by the architecture and cultural atmosphere that were built by earlier Chinese immigrants. After living near Chinatown for a year, I’ve gotten to know the lives and culture of the Chinese immigrants from different angles more and more deeply. Inspired by the lives they have made in American society and the changes in their fashion, I decided to create a work that reflects how Chinese immigrants identify themselves in western society from generation to generation. The work shows different layers of clothing that represent different identities of Chinese immigrants in different periods. At the same time, it raises questions about what we can learn about the changing identity of Chinese immigrants throughout the history of San Francisco’s Chinatown. What differences of fashion had been made between different generations of Chinese immigrants? What caused these changes, and what was missing? Eventually leads the audiences to the theme that how you identify yourself by the way you dress and how you present your culture through your fashion.

In this project, I present my work in two sections: The first section would have several layers of garments that represent the differences of cultural identities and self-concepts of Chinese immigrants from different

periods. From the outer layer to the inner layer, from the traditional Chinese garment to the more and more contemporary garment, we will see the change of the cultural identity for the person who wears it. The second section of the work would be a film that incorporates performance art. In this section, a model will wear the art works in two different social environments, performing with the garments by taking them off layer by layer, in order to question the relationship between today’s social environment and the self-concept with the different cultural backgrounds that people carry.

Kara A. Kansaku

Self Portrait: Nesting Tote Bags

While I was visiting home in the summer of 2014, I found myself looking through childhood photos, hoping to dig up inspiration for my senior show. A lot of those photos involved family gatherings and cultural festivals that we attended annually. When I think back on it, my earliest memories involve looking at old family photos, going to Japanese language classes, and participating in summer programs with the local Okinawan cultural center. I also recall food always being involved. Whether it be making homemade purple sweet potato ice cream, going to the Chinatown market stalls, or learning what “apple” was in Japanese—food was associated with everything.

But my main source of inspiration comes from my grandmother’s

participation in the local Okinawan community, and how she emphasized the importance of learning about our cultural foundations. In 2008, my grandmother was a part of the editorial staff in “Chimugukuru—the soul, the spirit, the heart”, which highlights the Okinawan culture of Hawaii as both a history and a cookbook.

Instead of a book, I’ll be doing my own investigation though screen printing food related to my various cultural backgrounds onto tote bags. Five tote bags will represent myself, and the layers that represent the cultural aspect of growing up in Hawaii, as well as investigating my Japanese, Okinawan, and Chinese ancestry. These will be nesting tote bags—the largest outer bag will represent me, and the second representing the culture of Hawaii, where I was born and raised. The last Kansaku 2 of 2three serve as physical representations of my Japanese, Okinawan, and Chinese ancestry. The size of the final three showcases which cultural background resonates with me the strongest to weakest; Okinawan, Japanese, and Chinese. This will also reflect the knowledge I have of my family heritage. The food that will be illustrated and printed onto the bags are chosen based on how I associate them with culture and memory.

Because of my design background, I think about how I can create something that is practical, and how to express my message in a public space. I chose to use canvas tote bags instead of paper because I can have my work displayed as I perform day to day

activities.

Growing up in Hawaii ingrained the value of understanding your cultural and ethnic roots. My focus for this project is to explore my mixed ethnic and cultural background through food association by utilizing what I have learned through graphic design and printmaking.

Shushan Tesfuzigta

Untitled

Eritrea has had many influences in regards to constructing its national identity. Defined by Eritreans that live, have lived, and have never lived there. Simultaneously, it has been defined by the outsider, whether it be a colonialist power or a western journalist. As a woman of the Eritrean diaspora living here in the States, I want an unskewed understanding of this place that has played a prominent role in shaping my identity. My own exploration has been through navigating wikipedia pages, interviewing relatives and archiving images that are available to the public via internet. I have examined how the history of Eritrea has materialized as well as who has recorded it and try to be critical. As a woman and artist of the Eritrean diaspora, I yearn to visually represent the multi-faceted nature of my cultural identity. To do so, I have created a scroll like timeline, that offers one way of examining the multi-cultural makeup of being Eritrean.

The different processes I used allude to where the content is from. The images of Eritrean architecture I have

collected are screenprinted using red clay I extracted from the Oakland hills. The family stories I have collected, I chose to hand embroider to achieve a more personal aesthetic. Red is something I associate with Eritrea for several reasons. A light complected Eritrean girl is described as keih (red). My parent’s family photos from Eritrea are tinted red, and the geographical landscape in these photos are also red. Here in Oakland many eateries and spaces that are run by Eritrean immigrants are named after the Red Sea. Once again reaffirming the subliminal cultural weight of the word and color red. Red in my piece serves as the threshold between here and there. Most importantly, knowing where the material is sourced from, I can symbolically but also more successfully “ground” or “locate” what constitutes being an Eritrean.

Taiki Nosaka

Hiragana Card

My project unifies different Japanese generations and preserves their own culture using an interaction game for Japanese elderly and young Japanese Americans who are not educated in the Japanese culture.

As a community gathering place, you can see many types of people in Japantown in San Francisco. They are recent immigrants , old immigrants, Japanese-Americans born in the U.S., other Asians, non-Asian residents of SF, and tourists.

Through my research on Japantown,

I discovered communication problems among the generations of the Japanese people. Old people, who are mostly 1st and 2nd generations educated in Japanese culture, don’t speak Japanese with younger generations. Many elderly Japanese are not comfortable speaking in English. Recently, many young Japanese people have been raised within American culture. They have no time to go to Japanese language school, which only some culturally conscious mothers send them to. However, extra special education is often expensive.

Recently, many other Asian people have moved to Japantown to open businesses, and they are taking over the place. The power of Japanese community is decaying, so Japantown is becoming like an “Asian” town. To bring the generations together and to preserve their culture, old generations and young generations should communicate with each other. To protect the cultural identity of people who live there, I created a card game with an easy-to-learn Japanese language chart for Japanese-Americans who are not educated in the Japanese culture. The game allows old generations help the young generations to learn basic Japanese terms and the letters, hiragana. I believe that many people would find Japanese traditions interesting after learning the basics of Japanese.

Designing for multiple generations, I

created the card game as an universal design. The size of the cards allows to players to share with one another, and the pictures of the words are painted to make it more visual. The elements of Japanese cultures make it easy for the learners, who are young Japanese Americans, to dive into the Japanese culture. On the hiragana chart, I created an explanation and an example to tell users how to play. The teacher, who is elderly, provides the cards to the learner. Then, the learner searches for the Japanese word using the chart and writes the hiragana down in the bottom space of the chart.

I brought the game to Japantown and asked Japanese elderly people to play the game with a Japanese-American who was not educated in Japanese culture. The video recording shows how two generations communicate and interact each other.

Tingsha Zhou

Untitled

For this project, I focus on the Castro district, a significant San Francisco neighborhood famous for its gay population. I moved near the Castro from my hometown of Chengdu, which has the second largest population of gay people in China. Even though the population is big, homosexuality is still a sensitive issue in China. Most of the older generation do not accept the

gay community, as they consider being gay shameful, both personally and to the family. Although the situation is getting better, the gay community is still a minority and lives underground. Compared to Chengdu, gay people here in San Francisco live proudly of what their identity is. The contrast between here and Chengdu is quite interesting and has inspired me to create this project to make a connection between the two cities. The booklet I create is a visually direct format to spared the information quickly, with true stories I collect from both two cities. On the each facing page,which creates the contrast, one side is about San Francisco and the other is about Chengdu.

ARTIST STATEMENTS

Marmara University; Faculty of Fine Arts
Istanbul, Turkey

ARTIST STATEMENTS

Aylin Turetken

Untitled

I wanted to point out using one of the turkish cultures lacework and tissue of İstanbul from textil products. In this manner that I could show both our identity and multiculturalism of İstanbul. To reveal an industrial product I tried to use various textil and printing techniques from those pattern desings.

Busra Yazici &

Ezgi Yildiz

Untitled

Scents of our cities actually codes memories in the scent itself. When we walking at the most crowded streets, going somewhere in a public bus with a busy mind, hanging out with friends after a tough day is always something we never noticed what we smelling around us. At the same time our brain is coding scents around us and when we smell that similar scent in another time we remember those memories immediately.. Our favorite coffee, lover's parfume, flowers in grandmother's garden... What we smell is also become what we do and remember after all. An irrelevant smell can catch you and make you be in that old memory. So we decided to take that experience to create memories or a specific circumstances by scents and find out

similarities and differences between İstanbul and San Francisco.

Cagri Uluduz

Cosmopol-IST

The residential apartments, which had started to seen in cities especially with the industrial revolution in 18th century, appeared in Turkish residence culture in 19th century with "the edict of Gülhane" as a result of modernisation movements in Ottomans.

From past to present, residence; created as a solution for fulfilling the sheltering needs of human beings, started to show modification and growth in all way. Various achitectural structures have started to appear and it has became visible on residential buildings in İstanbul.

Internal migration from rural parts of Turkey has led to a surge in İstanbul's population in recent decades, and it is now home to 20 percent of Turkey's people. As a global city, İstanbul in its way to be a cosmopolis, because of challenging in achieving its inhabitant population and their dwelling problems.

While losing itself in a constract/deconstruct paradox and globalisation, the city is in horizontal progress beside a solution for fulfilling the sheltering needs of human beings the dwelling is in a vertical. While all of these happens, we sacrifice from

our cultures thus modernization and globalisation and continue our lives in high-rise apartments which are our new home by then.

High-rise apartments, as a solution of dwelling problems, are in a search of identity as a reflection of urban transformation from past to present in İstanbul. The project 'cosmopol-IST' aims to show periodical progress of residential apartments that how their facade/residential identity or characteristics changes in years.

Emine Karasahin

Untitled

For this project I am interested in the never changing lifestyle of gypsies. While I was doing a deeper investigation of their lives, I went to their neighborhoods and realized all the laundry that was hanging outside their houses. I wanted to use this as part of my project. For my project I will use photographs from the city and different tools.

Burak Kabadayi &

Ezgi Tok &

Baran Kurtoglu

Untitled

We plan to investigate ethnic groups live in different distric of İstanbul and

have some interviews, videos, photographs about them. It's going to be a kind of a documentary. We basically touch on; their ethnic identity and identity acquired over time, how traditions're passed down in İstanbul, how the distance,between the district they live and city center, has an impact on culture, interactive relationship between İstanbul and the ethnic groups.

Fatma Kaya

Untitled

'Multiculturalism and Identity' 'project, I will consider the scope of İstanbul's layered structure.I place it on some historical images of the building fabric from İstanbul oganza make my project digital printing on canvas 50x60. Galata Tower, Hagia Sophia, Blue Mosque, Maiden Tower, Haydarpaşa Train Station, which I think is one of several historic buildings. This layer will cut a certain extent. Then I will complete my job in the bottom layer with a visual intervention whether by hand sewing techniques. In my project there are additional images in the preliminary study. I took my pressure as a first step in my project. They'll begin processing the canvas is transmitted.

Nilhan Degirmenci

Untitled

This project is about, finding differences & commons between these two culturs about women. With this project, not only women, i want that every

each person, no matter what, can express themselves which living in these two cities. I want them to participate. They can dress up the mannequin & writting things about "what they want to talk about." not the wall...

Nurtac Uluturk Yasar

Untitled

All around the world, metropolitan cities are known to gain their cosmopolitic structures by various migrations based on several reasons. The question is, whether this structure based on the collocation of multiple cultures lets the existance of different ethnical groups, their lifestyles and cultural values to survive on another geographical region; or, it forms a prototype by assimilating these ethnical groups.

Identity is a multi-layered notion that is formed by the assembly of several factors. Ethnical origin, social position, belief or gender can be counted as some of these factors. The social context in which the individual belongs, is the most important factor that determines which of these factors can come into prominence, because, the determinant of the identity is the instinct of belonging.

For this project, I have considered the question, whether the people, who have migrated to İstanbul by various reasons, are componants of the multi-cultural structure of İstanbul; or, they are just assimilated immigrants who have become Istanbulians. In the project, I will examine the social media

profiles of these kinds of people. I will digitally illustrate the photos I will choose and I intend to exhibit in a comparative settlement.

Selin Aydinol

Untitled

İstanbul is a city which contains people from all around the world and because of both touristic visits or migrations, İstanbul is getting even more crowded. According to TÜİK's (Turkey Statistics Institution) census results for 2013, 14 million 160 thousand and 467 people live in İstanbul. İstanbul may be a crowded city but unfortunately it's not big enough to contain all those people and therefore it creates inevitable communal problems and diffuculties such as terrible traffic.

Traffic in İstanbul is one of the biggest issue of the city and being crowded is not the only reason for it; Construction. Where ever in İstanbul, there is always a construction happening around. Hearing construction sounds is so usual that it becomes part of your day. What I want to do is show you weird/interesting situations in city about this subject. For example this strangely parked construction machinery, excavator.

Serkan Caliskan

I am so lonely

An ongoing study, "I am so lonely", consists of the sources which are used at different times on various works. Some public toilets, which are located

in different parts of İstanbul, are the places that latent gay use for communication (non-legal). The numbers which are written on the walls for communication, the fantasies and drawings give us sociological and psychological clues as well as artisty. The pictures taken from the walls, concentrate on the concept of loneliness as a part of this study. In this study, concept of loneliness is projected as a loop that increases inwardly and repeats itself.

Yesim Sancaktar

Untitled

I will be addressing the issue of irregular urbanization in İstanbul by working with fiber art on canvas in a colorful and joyful way.

Simay Yenice

Untitled

About my multiculturalism and identity project, I focused on historical identity of İstanbul.

I started from thinking historic churches transforms to mosques. As searching more I found a Greek mythological history about discovering İstanbul. That was my starting point. In Roman Empire Constantine the Great took over Byzantium and after his death the city name changes to Constantinapolis. In Byzantine Empire, Constantinapolis remained as the capital city till they fell down. Ottoman Empire took over Constantinapolis. The name changed as Kostantiniyye. As Otto-

man Empire was falling down, Atatürk found Turkey and changed the capital city to Ankara as its safe location. But still İstanbul remains the biggest and most crowded city of Turkey.

In my project I focused on those 3 empires and Turkey. I created a textile garment, which has 4 layers sewed together representing each empire and Turkey. This textile garment will look like a trench coat without the details and approaches to be a costume. It can be worn 4 different ways. Doesn't matter which layer is worn the person who wears it still be representing İstanbul.

I'd like to mention about the mythological story about İstanbul. The beautiful daughter of Inakhos, Io is one of the nuns in the sanctuary of Hera. A day Zeus sees Io and he falls in love with her. But in a short term, Hera notices Zeus's love for Io. To protect his lover from his wife's furor Zeus transforms Io into a white cow. Also he promises to not to see her but Hera takes Io and gives to Argos who is a one hundred eyed giant's supervision. Zeus worries about his lover and he sends Hermes to bewitch and kill Argos. Hera gets angry and she sends a gadfly. Everytime gadfly bites her chest Io goes insane. Io comes to Semystra (Eyüp) where Kydaros(Alibeyköy) and Barbyses(Kağıthane) rivers coalesce. She gives birth to her child from Zeus here. The name Bosporos comes from here that actually means "the cow passage".

A woman named Semystra adopts the daughter of Io and Zeus. As growing,

she started to have the marks of her mother's transportation. That's why she named as Keroessa, which means horned. Poseidon falls in love with her. From their relationship their godlike son Byzas borns.



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