



ISTANBUL +  
**BRIDGES**  
+ SAN FRANCISCO

BRIDGES - SAN FRANCISCO + ISTANBUL - 2015

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2015 CALIFORNIA COLLEGE OF THE ARTS + ISTANBUL MARMARA UNIVERSITY, FACULTY OF FINE ARTS



#### AKNOWLEDGEMENTS

I'm very grateful to Prof. Dr. Inci Deniz Ilgin for collaborating on this interdisciplinary Diversity Course exchange between California College of the Arts and Marmara University, Faculty of Fine Arts and sustaining this opportunity for students interested in a fertile international dialog. I would also like to thank all the students from CCA & MUGSF who were willing to work on this project and make an effort to participate in a cross cultural conversation. A special thanks goes to Alex Campbell (Illustration), for working extra hours in designing our catalog and exhibition invitation and to Olivia Stambor for customizing and maintaining the class blog.

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INTRODUCTION  
SAN FRANCISCO  
+  
ISTANBUL

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 from diverse cultures and religious backgrounds; Istanbul with a more ancient history of multi-cultures has continued to developed through migration its cultural base. 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 Architecture 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. 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.



Maha Almadhi (Interaction Design) video shows a historical timeline of the major events that since the 1880s, contributed to the waves of migration in the Arab world; Alex Campbell (Illustration) in her book examined queer youth who practice a form of witchcraft or nature based spirituality; Yu-Wen Chen (Furniture) her sculpture is an investigation concerning her identity, her personalities and the Western influence on her life; Sabrina Florence (Interior Design) her sculpture is a result of her and other families lineage and histories; Danny Hsieh (Architecture) designed an interactive and portable Kiosk on a site that invites new and old communities to come together through the events hosted by his Kiosk; Peiqi Jin (Illustration) builds a simultaneous timeline between her twin sister living in China and her life in United State to compare the differences and similarities in two completely different cultures; Atoosa Maleki (Painting/Drawing) explores the collision between the past and present of her native language Farsi in searching for her identity; Carl Nodzinski (Furniture) investigates the relationship between immigration, labor, and the creation of American identity; Nan Qiu (Interior Design) investigates multiculturalism in two different neighborhoods in San Francisco; Olivia H. Stambor (Furniture) in "Chelsea Grin" looks at gender defense; Wimalin Suklar (Interior Design) in her model contrasts the "lowest" and the "highest" economic communities in the city; Xiaoya Sun (Furniture) in 'Private Space', produced an interactive cabinet as an exploration in the relationships between people; Rama Watts (Sculpture) created a kinetic sculpture "Gerobak" intended to raise global awareness, promote food diversity and spark social dialogue; Jiadai Wu (Jewel/Metal Arts) created a vessel, intending to express a stage of confusion in finding a cultural identity.

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. Inci Deniz Ilgin, Ph.D.  
Interior Design Department,  
Marmara University Faculty of Fine Arts

This is the sixth time, CCA and MUGSF collaborates in a multidisciplinary project with the focus of Istanbul and San Francisco. In each project, it has been very inspiring to witness the richness of topics and artistic interpretations that come from multicultural group of students.

Istanbul and San Francisco continue to offer excellent sources with their rich historical heritages that form 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 commonalities of total strangers living in the same city, cultural and historical transformation of the city, characteristics of interiors based on user particularities, urban senses and the gap that comes from inequalities in many levels of life. They have utilized once again powerful methods to reflect their observations and continued to surprise us. It has been encouraging to witness growing interaction between MUGSF and CCA students, which contributed to the development of the projects.

As before, this has been a great experience for both parts. I would like to extend my sincere gratitude once again to Prof. Mariella Poli for initiating such a fruitful project and making Marmara University, Faculty of Fine Arts, a part of it.



ARTIST WORK

CALIFORNIA COLLEGE  
OF THE ARTS  
SAN FRANCISCO





**ALEX  
CAMPBELL**  
ILLUSTRATION

I am a fourth year Illustration student graduating in May. Growing up in San Francisco, in such a diverse and changing environment has greatly influenced my work both conceptually and aesthetically. My interest in illustration and design began when I was young, reading comics, drawing, and witnessing my parent's graphic design careers. After graduation I hope to work in the comics industry and wish to bring more visibility to gender/queer and social issues as well as nature and environmental sustainability. I hope to broaden awareness of these important issues through art and design, connecting people emotionally and physically with the landscapes in which they live.

## “WUTCHES”

This project investigates the relationship between queerness and witchcraft, from the Inquisition in Europe, to the Salem Witch Hunts in the United States, to the modern day social and spiritual oppression of queer people. Historically as organized religions such as Christianity took over old earth based religions queer individuals have become increasingly “othered” causing many old traditions associated with individuality and queer lifestyles to be destroyed.

My book “Wutches” (butch witches) examines queer youth who practice some sort of witchcraft or nature based spirituality. These youth have found solace from mainstream homophobia and religious persecution by creating their own spiritualities, whether Wicca, neopaganism, or a self/group created spiritual practice. They have pulled aspects from many different traditions to create highly personalized practices which fit their own specific needs and aesthetics. In a time when queer youth are still being outcast from many spiritual and religious pursuits and the community that often comes with them these practices are empowering these individuals with self-reliance and the courage to stand up for themselves and what they believe in. By creating new beliefs which are accepting of differences, especially of queer lifestyles, they are reclaiming histories and traditions which were stolen by mainstream religions long ago. Many of these old traditions champion and value genderfluidity and non-heteronormative practices so these individuals are able to connect spiritually with aspects of their lives which have been criminalized both socially and legally in most modern day societies.

These self-proclaimed “witches” or “wutches” go mostly unnoticed in many people’s everyday existence but I find that their stories carry important messages for both the queer and witch communities as well as for those who don’t consider themselves a part of these groups. In an interview format “Wutches” will cover the stories of four queer people living in the area who identify with the term “witch/wutch” or have a special relationship with nature spirituality and look at each of their relationships with queerness and witchcraft.







**ATOOSA  
MALEKI**

PAINTING/DRAWING

Atoosa Maleki was born in Tehran-Iran. After earning her PhD, she worked as a research scientist at the University of Oslo (UiO) in Norway for four years. Maleki earned her BSc in Polymer Engineering at Amirkabir University of Technology (Tehran Polytechnic) and continued her studies in Polymer-Chemistry at UiO in Norway. Following her passion for art, Maleki enrolled in the undergraduate Painting/Drawing Program at California College of the Arts (CCA) in 2013. She is inspired by nature, culture, and science. She also appreciates Persian calligraphy and its relation to Iranian culture. Many times, she uses single letters to avoid identifying a specific direction, getting the advantage of priming, which in psychology refers to a raised sensitivity to certain stimuli due to prior experience.

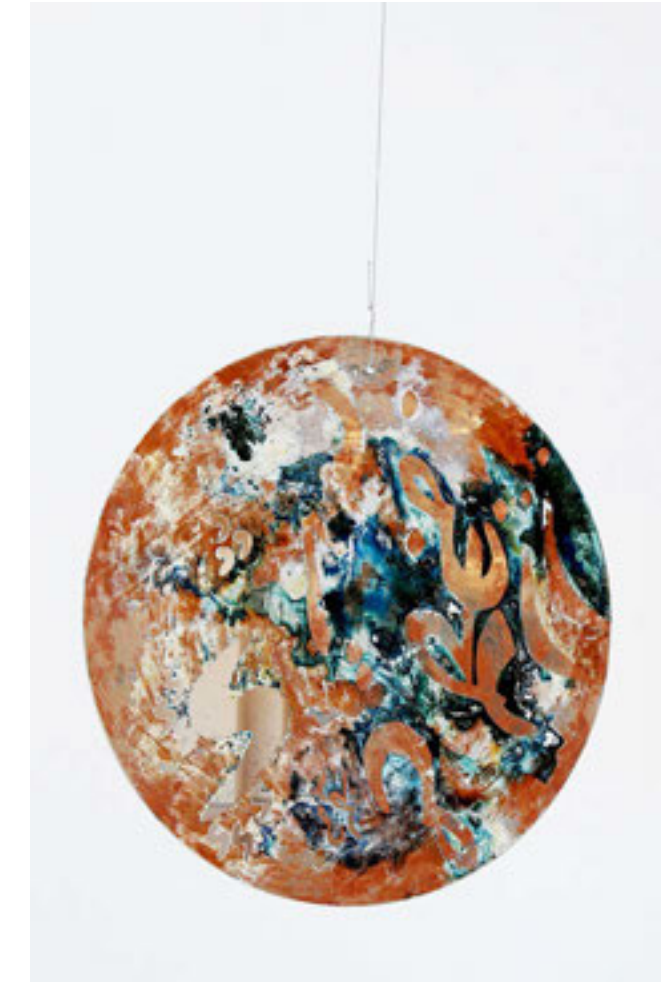
## “FUTURE IS PAST”

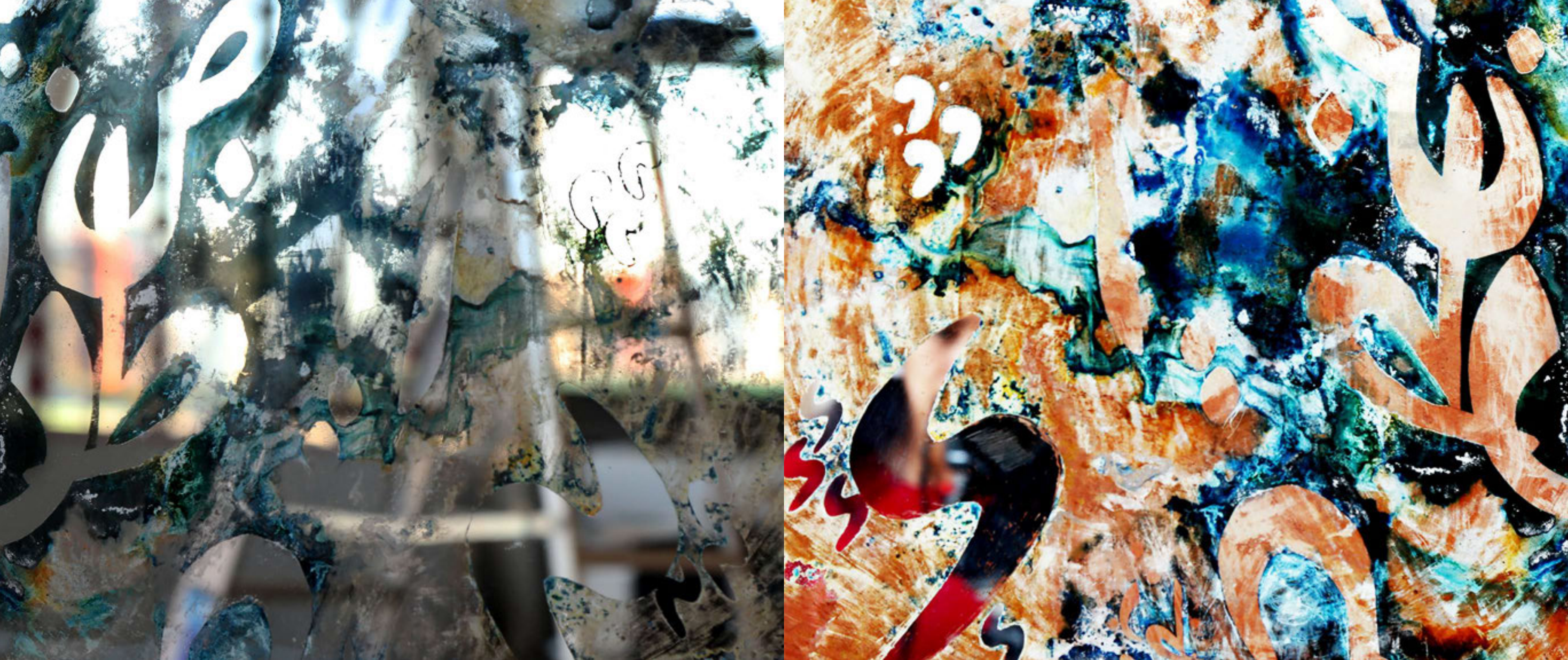
Language is one ability that humans have to create complex systems of communication. People engage with each other through communication that can come in many forms such as written, spoken, or body language.

I was born in Tehran, and grew up with Iranian culture. My first and main language is Farsi which is the current official language of Iran. However, we are learning two other languages as second language in the school: Arabic and English. Learning Arabic is essential in the schools in Iran, since the Quran (Muslim's holy book) is written in Arabic. After the introduction of Islam in the 7th century, Persians adapted the Arabic alphabet to Persian and developed the contemporary Persian alphabet. Historical Iranian languages are grouped in three stages, usually referred to as Old (until 400 BCE), Middle (400 – 900 BCE), and New periods (since 900 CE). Of the old Iranian languages, the better understood and recorded ones are Pahlavi scripts (a language of Achaemenid Iran, the first Persian empire) and Avestan (the language of the Avesta, which is the primary collection of religious texts of Zoroastrianism).

I am able to read Arabic, however, I do not understand the meaning unless I read the translation in Farsi. I cannot understand the old language either, but I feel strong necessity to learn about the root of my current language and the connection in between. My project studies the collision between the past and present languages and discovering where I can find my identity.

The double sided circular hanging mirror acts as selfreflection in the form of language. One side represents the letters from the past and one side representing the present





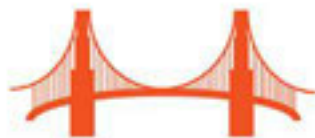


**CARL  
NODZENSKI**  
FURNITURE

I am a senior furniture design student at the California College of the Arts. I draw my inspiration from a variety of sources, however my interest in mechanics and engineering is perhaps the most obvious quality characterizing my work. I believe my most successful work emphasizes the kinetic beauty of machinery and symbiotic harmony among the various components within a mechanism. There is also an element of humor that I enjoy in this approach as well, striving to increase mechanical complexity and sophistication beyond what the task requires. As I move forward, I hope to continue exploring new territory within the world of mechanics and motion in the pursuit of creating compelling and interactive pieces.

## “MANUFACTURING AND IMMIGRATION”

This project serves as an investigation of the relationship between immigration, manufacturing, and the American economy. In the United States, manufacturing has greatly slowed, as this industry has been largely outsourced. Particularly in the Midwest, manufacturing's decline has had a great effect on communities once built around industry, causing increased unemployment and economic strain. Having grown up in the Midwest, I have seen these effects firsthand throughout Indiana, Michigan and Illinois. However certain factors have been found to counter this downward trend. According to a new report from the Americas Society and Partnership for a New American Economy immigrants play an outsize role in the preservation or creation of U.S. jobs—an important measure of community vitality—and make a particularly important impact on the manufacturing sector. The study goes on to report that for every 1,000 immigrants living in a county, 46 manufacturing jobs are created or preserved that would otherwise not exist or would have moved elsewhere. Here we can see the great potential for the positive impact of immigration on the American economy. At a time when immigration is being highly politicized in the United States, the symbiotic relationship between immigration and manufacturing serves as a strong example of the revitalizing and job creating influence of immigration. Bringing focus to the positive impact of immigration, the stamp press device I have created hopes to reflect these values. Using a found industrial part, I have built a new structure around an existing industrial element, giving the piece a new function and a second life. Here, I hope to parallel the interaction between immigration and manufacturing which brings new life to the existing industry. Speaking to process quite literally, the stamp press device I have built stamps the words Immigration Revives Manufacturing when operated. Moreover, I would like this project to illuminate the restorative power of immigration in the United States when it is often falsely portrayed as a negative force.







**DANNY  
HSIEH**

**ARCHITECTURE**

My name is Danny Hsieh and I am a 5th year architecture student. I began my adventure when I moved to the United States 11 years ago, my passion for architecture started when I was a kid. My family love traveling, often the reason of our trip is to experience different architectures/spaces, which helped inspire me a lot in my future work. I focused mainly on design-build projects during the last two years at CCA, that's mostly where my passion's at.

## “THE URBAN HIVE”

Inspired by my current studio project, I will be going in depth on designing an interactive and portable architecture Kiosk on a site. The site is located on a new neighborhood in Hunter's Point, this area has a rich and diverse history background. After exploring ideas and research of our Kiosk design for the Hunter's Point neighborhood, I realized the need to go more in depth of the history of the site in order to help me further developed the project, this will also help me understand the rich cultural context of the old San Francisco shipyard.

The San Francisco Naval Shipyard was a United States Navy shipyard located on 638 acres of waterfront at Hunters Point in the southeast corner of the city. Originally, Hunters Point was a commercial shipyard established in 1870, consisting of two graving docks purchased and built in the late nineteenth and early twentieth century by the Union Iron Works Company. In 1916, the drydocks were thought to be the largest in the world. At over 1000 feet in length, they were said to be big enough to accommodate the world's largest warships and passenger steamers, during the early 20th century much of the Hunters Point shoreline was extended by landfill extensions into the San Francisco Bay. At the start of World War II the Navy recognized the need for greatly increased naval shipbuilding and repair facilities in the San Francisco Bay Area, and in 1940 acquired the property from the private owners, naming it Hunters Point Naval Shipyard. The property became one of the major shipyards of the west coast. During the 1940s, many workers moved into the area to work at this shipyard and other wartime related industries.

Most importantly, the Hunters Point shipyard was the site of the Naval Radiological Defense Laboratory; the US military's largest facility for applied nuclear research. The yard was used after the war to decontaminate ships from Operation Crossroads. Because of all the testing, there is widespread radiological contamination of the site. After the war, with an influx of blue-collar industry, the area remained a naval base and commercial shipyard. The Navy operated the yard until 1974, when it leased most of it to a commercial ship repair company. In 1989, the base was declared a Superfund site and requiring long-term clean-up.

After understanding the history of the site, I found out the importance of keeping the most valuable element of the site, diversity. Even though Hunter's Point might still be the lower income/ higher crime rate area, I still believe that my project can bring people and richness into the neighborhood. My goal is to create a project that can make the new and old community come together, sharing their different cultural background through the events hosted by our Kiosk.







**NAN (JENNIFER)  
QIU**

**INTERIOR DESIGN**

Nan(Jennifer) Qiu was born in Shenzhen, a city located in the southern part of China. She spent eighteen years growing up in Shenzhen, a lovely harbor city, and she decided to fly across the pacific ocean to continue her education in the United States. She is a senior student at California College of the Arts, who is majoring in interior design and planning to graduate in May of 2016. Her enthusiastic attitude of enjoying life, optimistic personality, and being creative in design field reflects on her works. The exploration through different interior atmospheric spatial qualities help her understanding the relationship between materiality, space and occupants within the space.

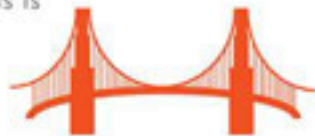
## “COLOR IN NEIGHBORHOODS”

San Francisco, located in northern California, is home to an incredibly ethnically diverse population. San Francisco has several famous ethnic neighborhoods, much of the city, including a mixed and wonderfully diverse. We can see multicultural influences in the city centre and in almost every neighbourhood. In my multiculturalism project, I focus on the visual reflections, specifically color of ethnicity and immigration within multiple neighborhoods. I want to create a visual map with photos underlay to represent my conceptual idea. Map is not only telling people the direction of one space, but also telling the narrative of the space. Making image mappings are a process of discovery, of escaping and travelling. I want my audience can understand the underlay multiculturalism in city while reading the visual map.

First of all, I begin my research on understanding the percentage of different immigrants and how immigrants spread out in San Francisco neighborhoods. Asian immigrants are the majority, which up to 33%, secondly is the hispanic immigrants. Compared to the ethnic population group in San Francisco, Asian and Hispanic are ranking in top 2 and top 3, caucasian nonhispanic(white people) occupied 42% of the population in the city. Africans are in possession of 9% only. Moreover, based on the ethnicity and population throughout the San Francisco geography map, I narrowdown to four neighborhoods: the Marina district, Inner Richmond, Mission district and Bayview. Each of them representing an ethnic group within that neighborhood.

Furthermore, the border of these four neighborhood various, I select specific street in order to focus on the color on residential and commercial architectures in detail and how these colors relate back to the culture aspect. For instance, I walk down one of my favourite street, clement, in inner richmond. I realize that majority of the restaurant, grocery store, and other commercial stores are branding in red color. Inner Richmond are occupied by most Asian people, especially Chinese people. Red symbolizes fortune, it is the national luckiest color during Chinese Festival.

Taking comprehensive observation on each neighborhood and photograph if there is several colors are repeating, it is relate to their culture aspect behind or does it various from the way people use it. I believe that this is the methodology I should follow throughout my development of the project.







**JIADAI (KATRINA)  
WU**

**JEWELRY/METAL ARTS**

I'm a senior student majoring jewelry/ metal arts at California College of the Arts. As a craft-based fine art student, my hands are trained as a craftsman and my head operates as an artist. Thinking is a necessity for my creative process and intuition, so I decided to minor in visual studies last semester. My work is a process of exploration with different materials, colors and forms, by which I try to broaden the visual language of my work aesthetically and conceptually.

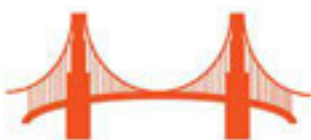
## “STATIC CONVERSATION”

Cultural identity is one of the most common issues people will encounter when they are in different countries, where, the sense of themselves becomes different because of the unfamiliar surroundings. Nostalgia makes meanings of everything that may represent nothing in its motherland: humble food tastes better, to celebrate traditional festivals becomes more meaningful and significant; all of which are intended to recreate the ambience of homeland.

My experience as a participant in the international student diaspora started three years ago. Every time I go back to my home, the gap between my surroundings and me gets wider. Time and collective memory are the only two ways to amend the gap, but when I leave, it gets ripped again. It's intimidating to watch every familiar thing become alienated especially when you know there is nothing you can do, but to accept it.

Wherever I travel, I am, and I always will be, a foreigner. There is another gap between my surroundings and me. The ambiguous feeling of searching for my roots is changing to my pursuit of rootlessness. I'm like a vessel, full of holes but constantly filling with new things while staying functional.

From my personal experience of being one of the diaspora, I've been through the insecure and confusing stage about my cultural identity; although I'm still in the process of figuring out, maybe this issue will stay for long time, therefore, I intend to make two vessels to represent the process of me thinking about my cultural identity. Form tells the stories and color presents the emotion. These vessels illustrate the many facets of the exile experience of the diaspora, through which my intention is to advocate people who have similar experience to think about their cultural identity within different cultural background; and to soothe their insecure and vulnerable moment by reminding them the beauty of their changing selves.





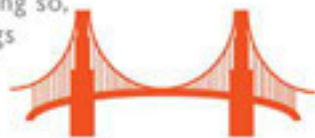


**WIMALIN (LILY)  
SUKLAR**  
INTERIOR DESIGN

My name is Wimalin Suklar, but I also go by Lily and I am originally from Bangkok, Thailand. Currently, I am a student in my senior year pursuing a BFA in interior design and planning to graduate in September of 2016. I am interested in, but not limited to hospitality and commercial design, as well as interior landscaping. These fields caught my attention because I would love to expand my practice and my unique sense of integrating materials and form to a large scale community. I also like to work with people and as a problem solver, I find their needs and tasks challenging. I seek to optimize and harmonize an environment through its potentials and limitations, while releasing emotions and reflecting identity values through structures. Significantly, I am learning the past, while writing the future for a better design. Besides my field of study, I am also interested in many other kind of arts and designs, traveling, and learning and trying new things.

## “DIMENSIONS OF SPACE”

This project represents the social classes of San Francisco society, but it reflects the basic societal structure of most of the cities in the world as well. People are the key to building a society or a city. They affect city planning, politics, economy, history, culture, sociology, and anthropology. San Francisco in particular, “... is one of the most unequal urban areas, and its income inequality is growing the fastest in the nation,” as stated by Adam Hudson in Truthout1. One of the reasons is because of all the young tech workers migrating to the city. In California’s Silicon Valley, Facebook, Google and Apple have hundreds of new tech millionaires who keep moving to San Francisco. But not far away, the homeless are building tent cities along a creek in the city of San Jose. As a result, apartments and houses in San Francisco are extremely pricey. Gentrification happens, displacement/ eviction sometimes occur in force, income inequality is growing, nonprofits and organizations that help communities are struggling, the homeless population is increasing, and police are cracking down on the poor. Even “the minimum wage, which is the highest in the country...is barely enough to live.” Therefore, eventually people who cannot afford the rent might have to move out or end up living on a street instead. There are 5 prominent social classes in San Francisco. There is the lower class, which is known to be impoverished, homeless, unemployed, and lacking education. Next is the working class, which is considered to be laborers or blue-collar workers. There is a lower middle class and also an upper middle class; usually the lower middle class has less of an education and lower income, whereas the upper middle class workers have a good education and a great job with high income. Finally, the upper class which is comprised of only 1 to 3 percent of the United States population and holds more than 25 percent of the nation’s wealth, including the “old money” and the “new money”. Old money belongs to the most prestigious and were born into wealth, while the “new money” is the result of investment and business ventures. Keeping that in mind, I would like to show the high contrast between the “lowest” and the “highest” community that the city could possibly have by depicting its people and their identity in private/ intimate spaces. I created this social classes apartment model to emphasize the inequality problem in San Francisco and the homeless in high tech’s shadow issue. My intention is to have this model capture the soul of each class through different type of “bed,” which is one of the most important things that can identify class to the audience. By doing so, we can learn more about the values, relationships, and meanings that shape the environment and define identity of the people and society, as well as the current problem.







**MAHA  
ALMADHI**

**INTERACTION DESIGN**

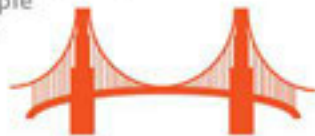
My name is Maha Almadhi and I am an Interaction design student currently pursuing my bachelor's degree in Interaction Design at California College of the Arts. I believe that good interaction design can transform the future of technology. My goal is to find problems and not just to solve them but also create better, more meaningful experiences for users. In my free time I like to ride my bike near the beach. I also enjoy playing video games.

## “ARAB MIGRATION”


Since the beginning of humanity people have been moving from one place to another in search of a better home. I was recently drawn to the humanitarian crisis that is happening in Syria which I found very heartbreaking. This crisis resulted in huge migration debates especially in Europe where countries were receiving hundreds of thousands of refugees or immigrants. This got me to thinking more about that part of the world which I'm originally from and I decided to study the paths of Arab migration over the past century.

When I started studying the history of Arab migration the first thing that I noticed was that the rate of migration was not constant over time. Most of the migration that occurs in waves. These waves are usually associated with terrible events of war and religious persecution. The first wave was between the 1870s and the 1920s with the primary reason being religious persecution of Christian Arabs. Many waves followed after that as a result of wars in Palestine, Lebanon, Iraq and Syria. By studying these events and wars we can trace back the main migration flows from the Arab countries.


For this project I plan to build an Interactive map that can be displayed on a large screen that people can use to explore the migration patterns from the Arab world over the past century. The map would show a historical timeline of the major events that happened since the 1880s which contributed to the migration waves in the Arab world. When the viewer selects one of the events on the timeline the map would show the paths of migration that resulted from this event and how many people it affected. My goal is to open people's eyes to what is happening today and what has been happening for over a hundred years. People talk about migrants and refugees and discuss policies but they forget that no one wants to leave their home by choice. These migrants are forced to leave their land and the people they love because of devastating wars and humanitarian crisis. To this day I'm haunted by images children and families fleeing their homes, many of whom never make it to safety. Artists, journalists and others have done work to showcase the suffering of refugees and migrants. However, through my work I would like to highlight two aspects. One is the scale of the problem, using a map and numbers I can help people comprehend the magnitude of this issue. Also, I would like people to see the recurring pattern over the years by showing them a timeline of these events and associated migrations.



ARAB MIG



Detroit  
Damascus



From Damascus to Detroit. Zeina a Syrian Refugee Shares Her Story

Zeina Aboushaar was only 9 when the Syrian government bombed her school in the Damascus suburb of Darayya. Since then, things have only gotten worse and the civil war has cost the lives of almost a quarter of a million people.

ARAB MIG



United Kingdom  
Syria



My name is Marwa. I am 21.

Marwa is Syrian refugee girl tell her story

Marwa's story is one of millions of Syrian refugees' experience: forced to leave her home in Syria, she speaks about her pain and how she hopes to return soon.



**OLIVIA  
STAMBOR**  
FURNITURE

I am a senior in CCA's furniture department. My main medium is upholstery and soft materials. In my creative process, I believe in a few basic tenets:

- Don't take yourself so seriously
- Do what you want
- Give no fucks
- Have fun
- There is probably a place in art history for you

I also like weird history, body horror, moths, and dead things.

## “THE CHELSEA GRIN”

“You'd be so much prettier if you smiled!”

“Smile, girl! Everything's going to be ok!”

“Women should just smile more.”

Every woman I have ever met has experienced unsolicited commands, often from strangers, telling them to smile. In their experience, it always comes from a man with whom they would otherwise have no association.

These statements are displays of entitlement and are threatening, imposing, and unnecessary

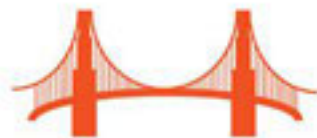
The “Chelsea Grin” is a way for women to fight back. A woman's face is not a pretty thing to be enjoyed, it's a vessel for expression – anger, fear, aggression, pain, joy.

In this project, I'm asking women to make a facial expression that shows they feel. Some of my close friends have graciously volunteered by photographing their expressions that they have made when faced with being told to smile.

The idea came from a silkscreened bandana that I sometimes wear around my mouth

when I'm in a dark mood and want people to leave me alone. It has huge, exaggerated “Chelsea Grin” (the corners of the mouth are cut open, it was a legendary “calling card” of British Gangs in the early 1900s, also known as a “Glasgow Smile”). I wear it to say:

“Look. I'm smiling. Now leave me alone, otherwise your face will look like this.” This way I can protect my privacy while giving them what they want.







PEIQI  
JIN

ILLUSTRATION

My name is Peiqi Jin(Peggy), and I was born 6 Feb 1991 in China, and I came to United States in 2008 as an international student. I am in Illustration major in California College of the Arts as a currently attending student. I feel fulfilled, challenged and engaged with illustration, since I believe to do illustration in the rest of my life is the best thing in the world, and I wish I could try every media, and to do different styles of illustration.

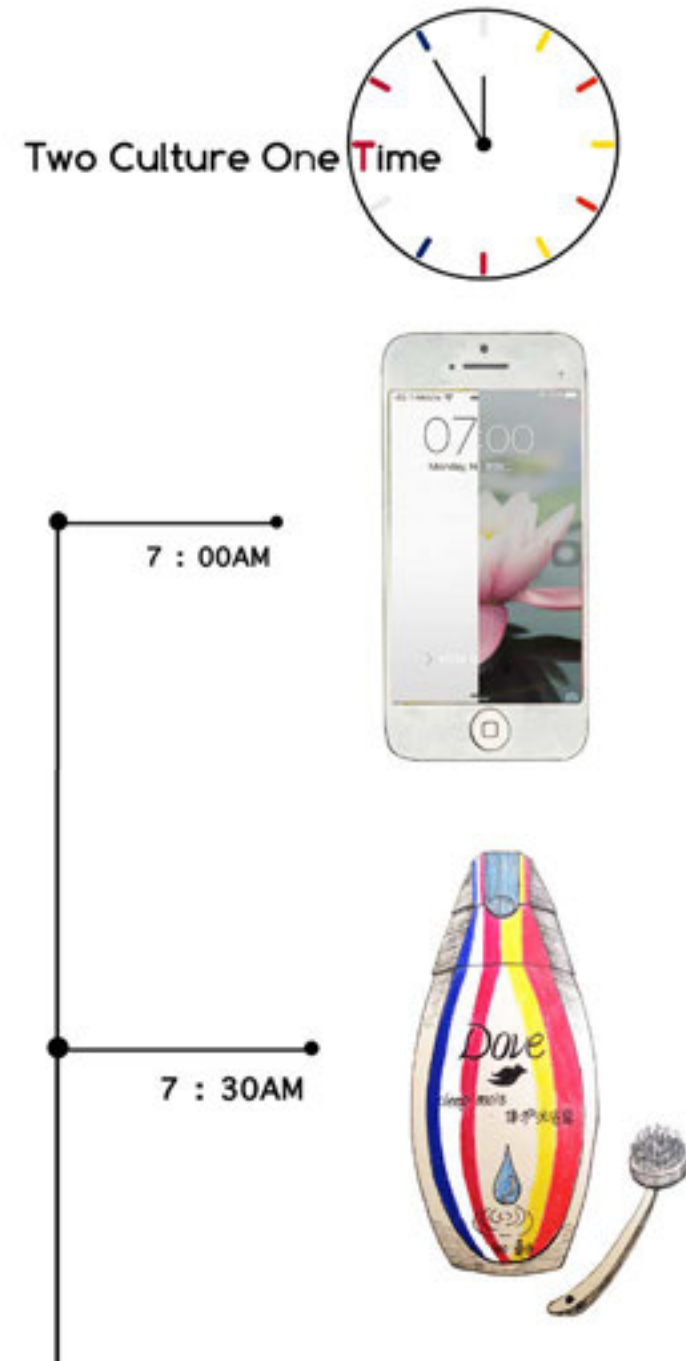
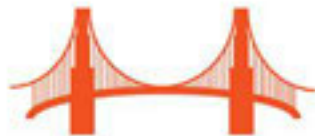
## “TWO CULTURE ONE TIME”

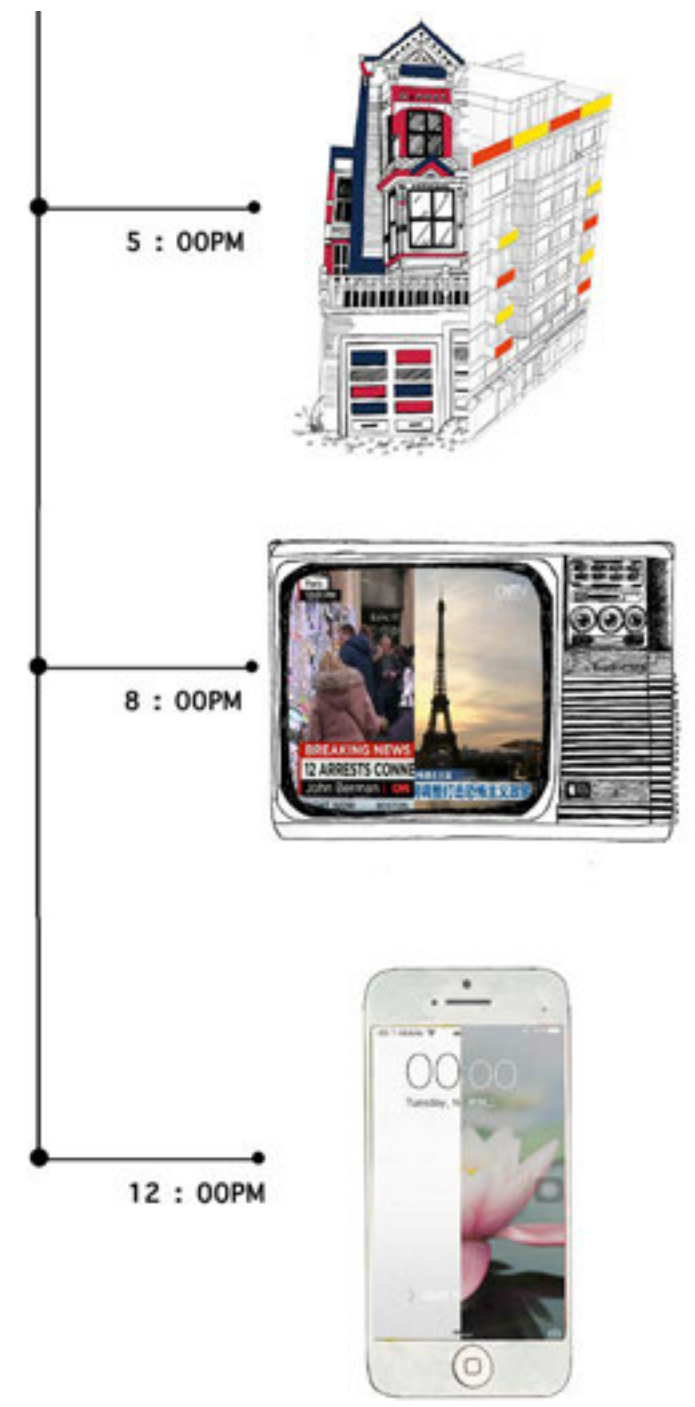
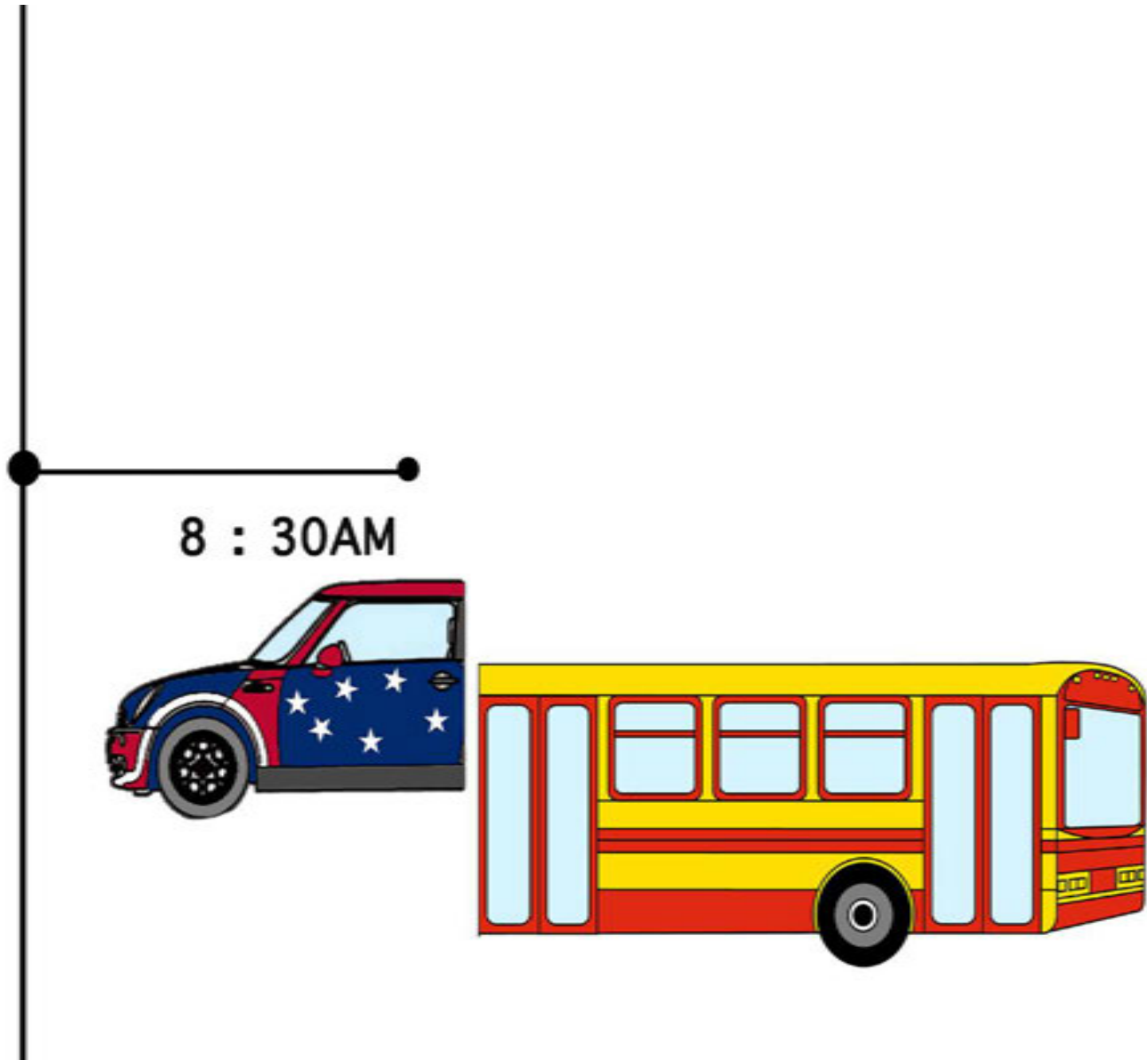
The world is getting smaller and flatter, and information technology has had a globalizing effect. With the developing of globalizing information technology, we can track all the event of current affairs of the world and we can get all the styles of life from different countries easily; we also can communicate twenty-four hours a day without regard to time zones; we can send information across national boundaries; and we can with voice-recognition and speech-translation software, converse in languages that we so not even know. Globalization has allowed for the spread of customs, language and products. Globalization has allowed for people to be able to attain goods and services not previously available. You can find Coca-Cola, McDonalds and KFC in most major cities throughout the world. Globalization has allowed people to become familiar with the culture of other countries allowing for a greater understanding.

With the widening communication between different cultures, people’s living habits will have more in common. The life style and daily habits of people in this world is looking more similar day to day. In my project, I build a time line to give a list of my sister’s life in China and my life in United State in a same day. I am going to compare the details of our daily lives in illustration, and to show the difference and the similarity of our life styles in two complete different cultures.

This is some background of my sister and me: we are twins and we both came to the United State as international students in 2008, and she came back to China and working in there now. I am still in United State and studying at CCA now.

According to my project, you will see the effect of globalization of our daily lives in







**RAMA  
WATTS**  
SCULPTURE

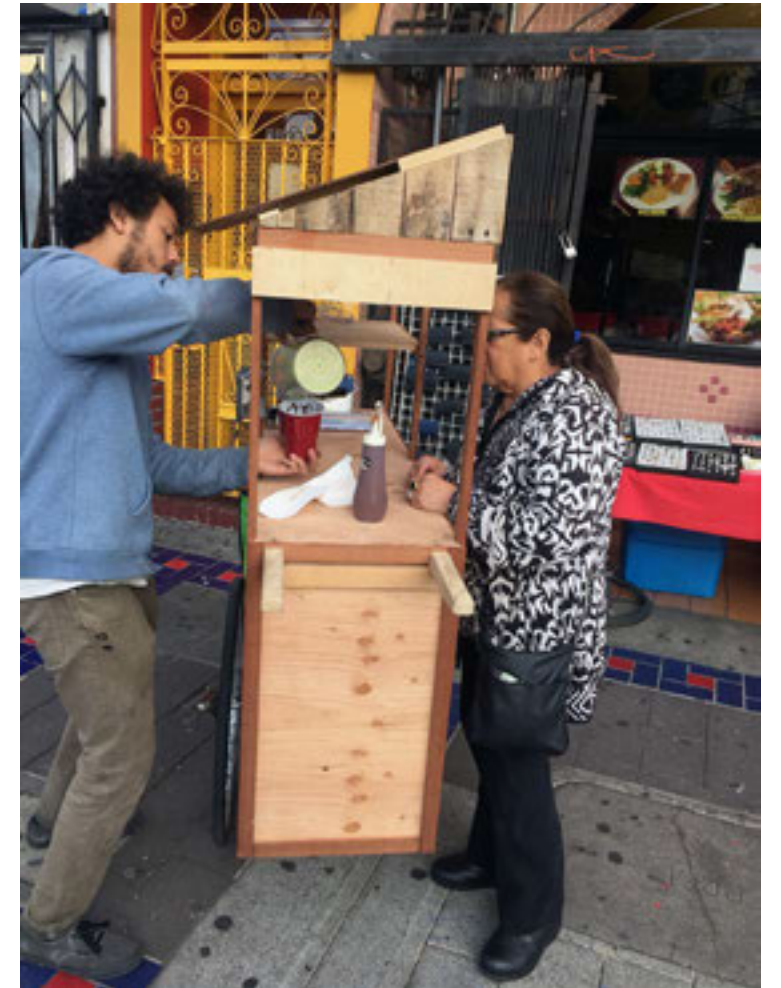
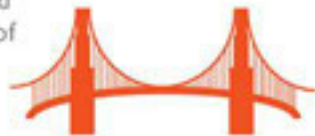
I was raised in Bali, attended High School in Australia, and I carry a passport from America. I am an American national by default, an Indonesian by birth, an Australian in education. I believe cultural dialogue is necessary to dismantle sociopolitical issues. I am in some sort of contradiction with the very idea of 'multicultural,' as I carry only fragments of each culture I am bonded to. From an island where the third world grates the first, there is beauty as much as there is disgust, there is religion as much as there is atheism. Whilst constantly visiting the US through childhood, I had a grasp of multiple perspectives of global culture and global trends. However, I fail to understand trends of my own local culture. In boarding school in Australia, I was situated between the international and local communities. I find some sense of spiritual comfort in the idea of having no true nationality, yet I fear of a dislocation from the Hearth. I seek to mediate these gaps through cultural dialogue. I am currently in my Senior year as a Sculpture Fine Arts major at California College of the Arts.

## “GEROBAK”

My life has been in constant transition, uncertain and precarious. Born in Bali to a Balinese mother, carrying an American passport from my father, and educated in Australia, I feel that I have always been a product of the global economy. The idea of uncertainty, as much as it scares me, shows potential for dynamic change but leaves room for a greater conversation. As a foreigner to my own birthplace, a stranger to my own nationality, I find that diverse food bridges polarities of cultural difference. As a whole, Indonesia represents a vast array of islands with indigenous languages, areas of cultural dialogue and areas of standardized language.

With the intent of raising global awareness, promoting food diversity and sparking social dialogue, I am taking on the role of the cultural nomad. During an exploration of San Francisco's financial district, I felt that I was drawn, not to the advertisements of commercialism, but more to the veins of it. By this I mean, I was more attracted to the flow, rather than the place. In response, I have appropriated the "Gerobak," an Indonesian food cart. The work provides Indonesian delicacies in exchange for an opinion on contemporary issues both in the news and issues not yet brought to light. I am interested in the idea of the cultural nomad, one who explore different regions and allows culture to define his or her artwork. Gabriel Orozco, among others, is a good example of one who takes on the precariousness of everyday life. I have been studying French Curator, Nicolas Bourriaud and his book, *The Radicant*. He proposes that we re-think modern. Instead of viewing modernism in light of the Western perspective of postmodernism, he insists that we embrace the precariousness of cultural dialogue. However, I do agree with much of the criticism he has received.

Traversing through the Mission District, Dolores Park, and South Market, Gerobak intervenes daily practices, where I exchange food from my own culture. Through local discourse, the project extends to a global level. Gerobak is composed of found materials of my everyday environment, wood which I already own, wood I received from Indonesia, as well as wood that I find on the street, such as crates and pallets. The idea of using a material that has found itself across the globe and using materials that are available and accessible excites me. A strong idea of Gerobak is this sense of uncertainty, about its arrival, about its placement and about its direction.









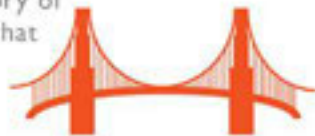
**SABRINA FLORENCE**  
INTERIOR DESIGN

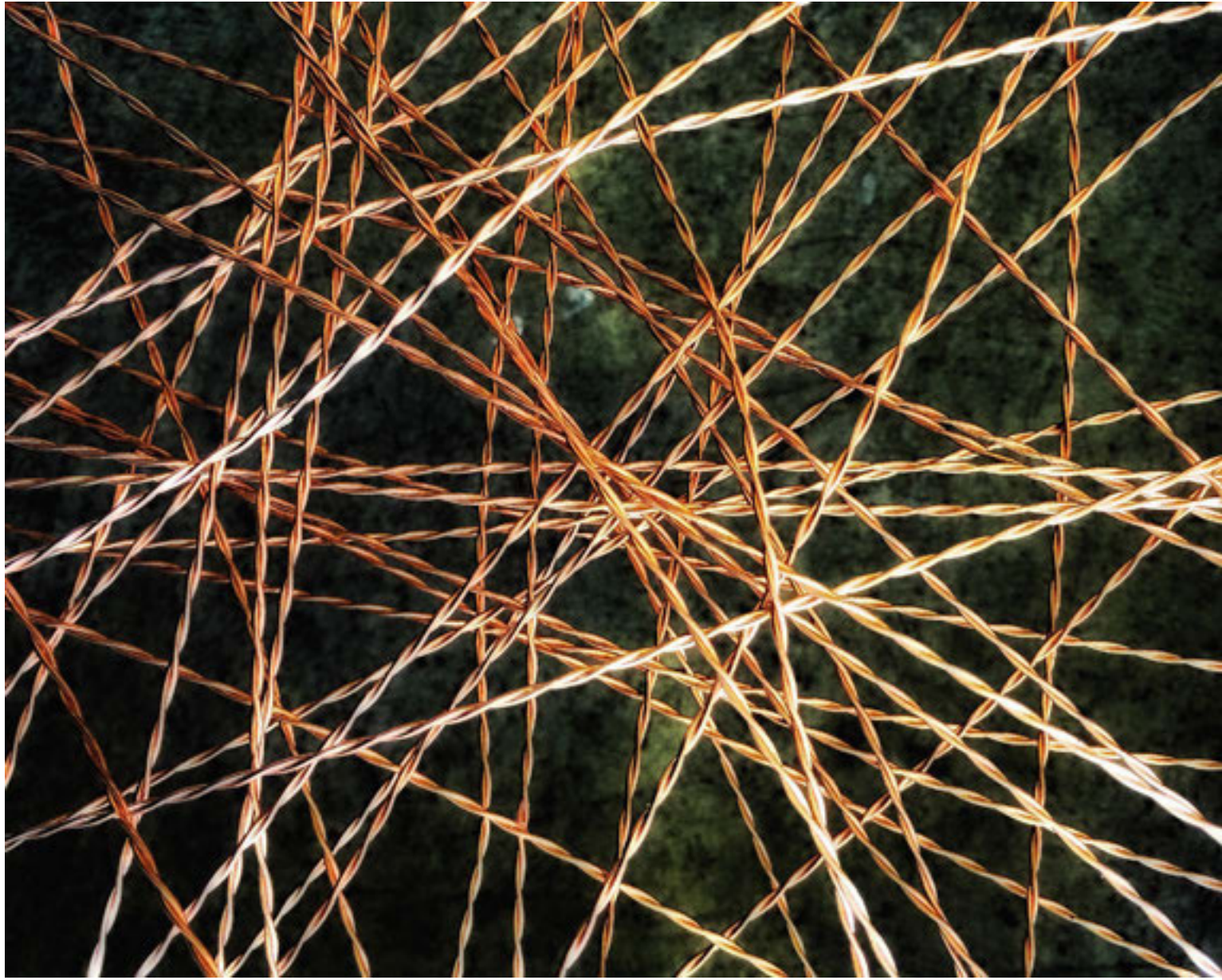
Sabrina Florence is a senior at California College of the Arts and will be graduating with a degree in Interior Design this coming May. She currently is working as a freelance consultant with a few local designers in the Bay area. When she is not working in the field, she is leading a group of young designers to follow their passion as the President of International Interior Design Association at the campus center at CCA. To further her career in leadership, she has also served as the Operations Manager in Chimera for the last 2 years. Once she graduates, she hopes to go on to work for a non profit organization in order to give back to the community and give those who are less fortunate a safe place to sleep, eat and grow.

## “FAMILY LINEAGE”

During my exploration of my own family history I started to understand the importance of knowing the history of one's family. Knowing your family's past can really help you see your future and how you can get to where you want to be. For instance, I have started to see family patterns on my mother's side of the family that I hope to break the cycle of and start fresh. Understanding where my family has come from helps inform how my world has been molded for me and then seeing which bits and pieces I have taken for myself and started to mold for my own history. My identity has become my own but it has been molded by my family members and my family's history. The family heritage that is passed down from generation to generation may not be found in the way of a story but will become evident in the traits that one possesses.

I have gathered stories from young adults who live in the United States and plan to compare and contrast those with the stories of young adults in Istanbul. Being able to see how well each person understands their family lineage will help shape the connection pieces inside my sculpture. The sculpture will represent how family relationships have developed over time through the history of these different families. I will be using three different connection conditions to represent the development of relationships that form within each family. The first connection condition is where two geometric shapes are connected to each other by one point, this ensures that they are touching by the smallest surface area possible. This condition of being joined at the point or edge represents a distant or broken relationship between family members. The second condition is isolation of one geometric shape from the others. This geometric shape will have no contact with any other object, this represents a severed tie between family members, a complete cut off from all family ties. The third connection condition is where two or more geometric shapes are connected by one of the faces of the object. This allows two or more geometric shapes to be connected by the most surface area possible. This represents a solid relationship within the family. If two or more geometric shapes are connected by the face it will create a cluster of shapes that represent a strong, and healthy relationship with a specific side of the family. Using these conditions of connection within the sculpture piece it will tell a story of these families relationship and give a visual interpretation of what it is like to see the history of the family in one place.







## SUMMER SUN FURNITURE

Summer Sun is a furniture major student in California College of the Arts. Furniture design is her second degree. After finishing her first degree in China in engineer management, she dropped everything, came to US and start over in this new area, where she found her passion goes. Furniture, for her, is the best blend of her two favorite fields, design and visual art. She see her furniture as sculptures and enjoy building them up by hands. She express herself both in the design and the working process and enjoy playing with the balance between function and aesthetic. She explores her inner-self through art forms. Each of her artworks has its own story in multiple layers, showing different aspects of her personality.

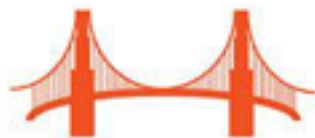
## “PERSONAL SPACE”

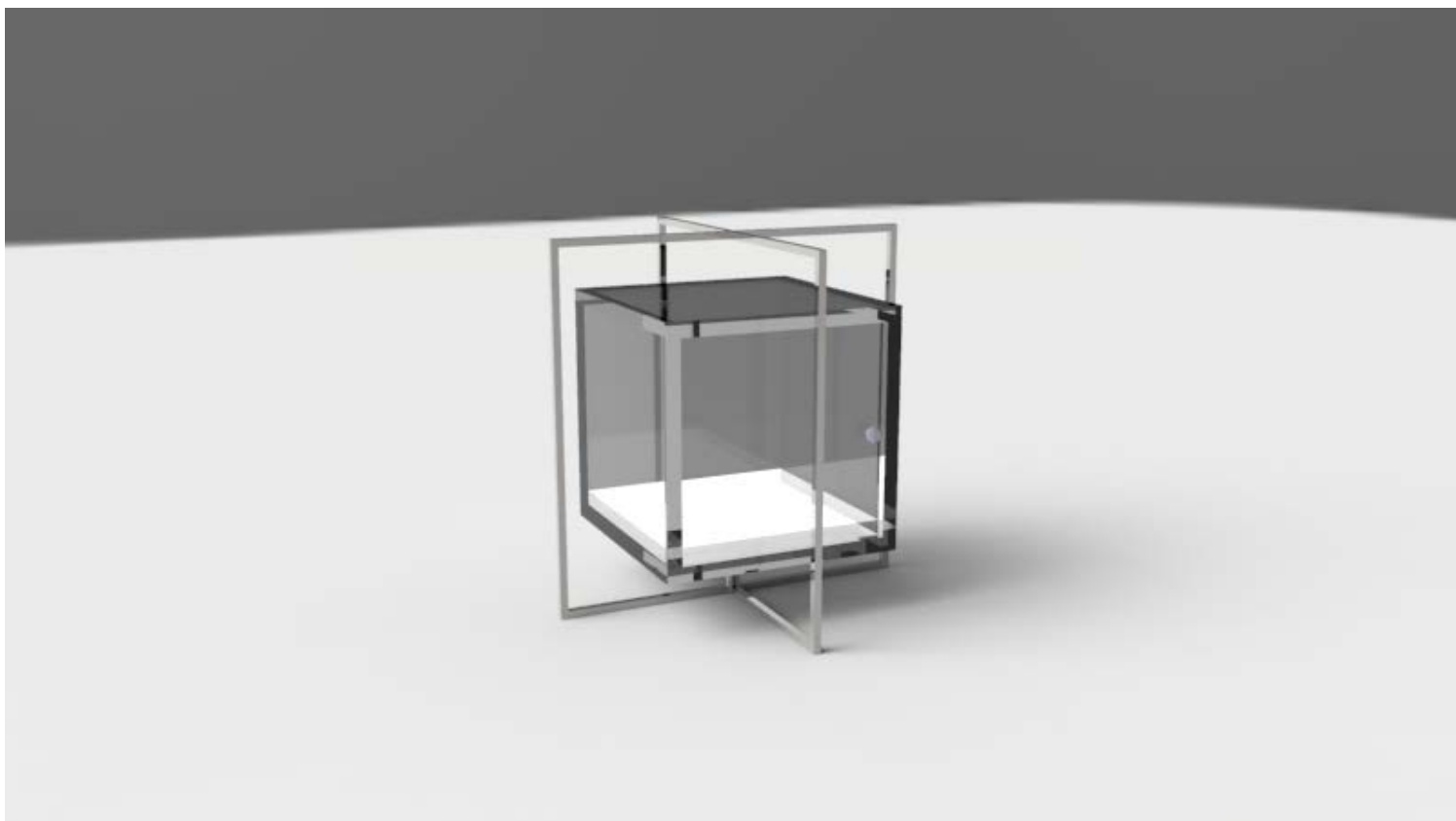
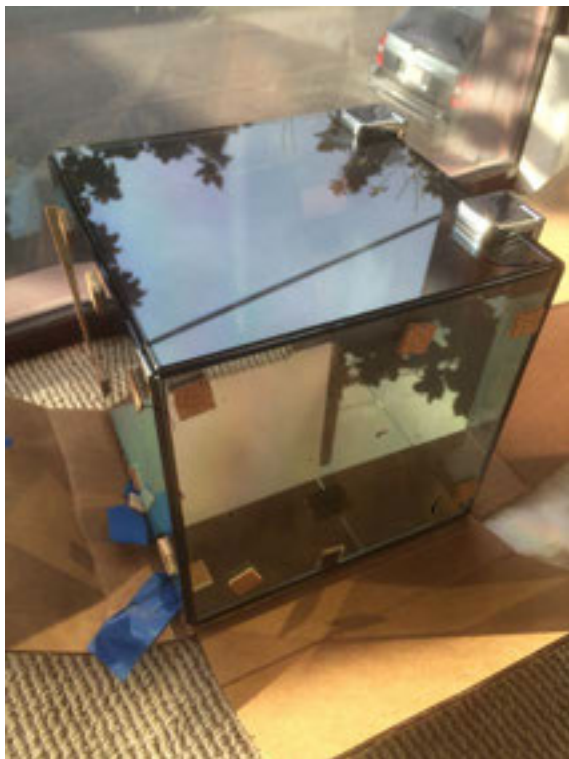
This cabinet is a media for me to explore the relationships between people. It stores people's personal belongings and becomes a symbol of the user. Whatever stuff the user of this cabinet put inside it representing this person. The cabinet is like the personal bubble that forms the shell of the comfort zone to keep people away. How people use this cabinet, how people interact with it will show their different perspectives of personal space and relationships. When people push too hard to try to “see” another person, it can make the other person feel pressures and uncomfortable, which closed them up more. The only thing can be seen is the reflection of viewer themselves. Giving others the space they want and let them shine from inside, knowing who they truly are. Moreover, sometimes people feel difficulty to get close to each other. They may feel barriers between them which seems impossible to over come, but the truth is often that everyone has a way to lead others to their heart, people just need to take efforts to learn what it is. Finding the right way is always the key to balance relationships and personal space.

The basic structure of this cabinet is two cubes, one inside another. The bigger one is made out of metal frame. The smaller one is made out of one way mirror. The one way mirror is a special material that is partially reflective and partially transparent. When one side of the mirror is brightly lit and the other is dark, it allows viewing from the darkened side but not vice versa.

There is light inside the cabinet, so one can play with the lights of inside and outside to change the transparency of the cabinet. During this process, it shows the way people try to learn or understand others.

The front side of the mirror cube is a door that people can open to put things in. But the outside box blocked your way to get to open it. The cage-like look gives a inaccessible feeling that show the boundary. It doesn't mean that getting close is impossible. A mechanism under the inside cube allows it to rotate, so the door could facing to other direction which doesn't have the metal bar in front.







**TWIGGY  
CHEN**  
FURNITURE

Senior of Furniture Design at CCA. Originally studied in Industrial design in Taiwan, I transferred to CCA in pursuit of better education and better life. One of the projects I did in Taiwan made me fell in love with woodworking. I changed my major to furniture design after I saw more potential building things with my own hands, and it was one of the best decisions I had ever done so far.

## “COLLISION”

I've always fascinated by the painted faces of the characters from Chinese operas. It is interesting to see how they use colors and lines to visualize the characteristics of each character. White means deceitful, black means honest, red means upright, etc. The technique of using paint to draw what a person represent on the inside also reminds me of how they use paint to enhance a character's appearance in Western movies and music industry. I think it is our human nature to express our diversity through any forms we can, and I find painted faces intriguing as a way to deliberate our identities. While there are color and painted shapes to represent abstract personalities, there are also people who use face tattoo as a religious identity. All the inspirations above brings me one question: what would my face look like if I visualize my characteristic and identities? So this project is to use the principle rules of how they form different faces in Chinese operas and take those ideas as my starting point to design my face. Right now I have two different forms to present the faces, and I hope to decide one direction to go as the project continues. First direction is to have a few of the masks painted to represent my Taiwanese identity, American influence, and personality. The second one I want to have a sculpted head that has Taiwanese identity and parts of my characteristics at front and my American influence and the rest of my personalities at the hack of the head. I would like to make the head hollow on the inside so I can wear it during final critique. After I did research on chinese opera faces and face tattoos, I started to think about how to visualize my identity and personality through color and lines. I began by looking up my Chinese name and what it means individually. There are three words in my name, and each of them has different meanings. However, I liked the last word of my name most. “Wen”, 文, holds a broad range of meanings, but all those definitions can be fit into the categories that have anything to do with human activities and human knowledge. It is pretty fascinating to think how such simple word and simple stroke can represent so many things at the same time. It is also interesting to have this word in my name because I am also intrigued by learning knowledge from our ancestors and observing people in our society. In a lot of ways I think my personalities fit the word, and I am inspired by it to live up to the name. Therefore, I chose “Wen” as the representative of me and transform the strokes into a logo that I use on the painting of my face. Other elements I think about in the face painting are also color and where I come from. In Chinese opera faces, colors are used to show a character's personality. The most common uses are red and black for justice and honesty, and white is usually used as deceitful or careful scheming. The colors on my face painting are red, black, white, blue, and dark turquoise. Red and black take up most of



the space because of my straight forward personalities for the most part. Yet, I have white on my face showing that I tend to hide some of my true nature to most people. Blue and dark turquoise my calmness and how I Twigg Chen usually don't show too much emotion in front of people. As for where I come from, I want to address the fact that I come from Taiwan, a country often mixed up with China. When I think about how I interpret it, I didn't want to just draw our nation flag on the face. Instead, I conceptualize the profile of Taiwan landscape and draw out the lines on my chin. Red, white, and blue also symbolize the colors on our flag. Besides my identity of where I come from and my personalities, I also want to show my Western influence in my life. I'm greatly influenced by Western culture, especially with music and movies. Those influences had become a great part of me, and they also are what define who I am today. The idea is that I want to make a sculpture piece that has two sided faces. The first face would be the face painting I mentioned above, and the other face would be consisted of Western influences that creep underneath my skin. In between the two faces, I want to make a three dimensional “push and pull” of the mixture between two cultures. The goal is to make the piece look like the two faces are trying to pull apart while they emerge together.







ARTIST WORK

**MARMARA UNIVERSITY**  
FACULTY OF FINE ART  
ISTANBUL



## AHMET BÜYÜKSÖFUOĞLU

He born in Rize, at 1977. Graduated from Furniture and Decoration Department of Haydarpasa Technical High School. Then started to Interior Design Department of Mimar Sinan Fine Arts University at 1997 and graduated at 2007. Now he has been studying in Interior Design Department of Marmara University as a graduate student.

## “AYNA(MIRROR)”

Multiculturalism and identity could be recognized as one of the major problems waiting for a solution among our country and developed western countries unresolved issues. As the power and wealth of the capitalist world increases and the gap between rich and poor groups grows wider, a new form of a conscious is formed by means of suppressing other identities which poses an alarming danger to the modern world. The problems occurring in this context, in communication and interaction of different identities, obscure our human values that makes us who we are. As a result, the whole process causes generation of intolerant and inconsidered environments, people and groups. Therefore, this study aims to meet the requirements of the indispensable need for understanding each other better by emphasizing with lower income workers and by emphasizing that they also are individuals.



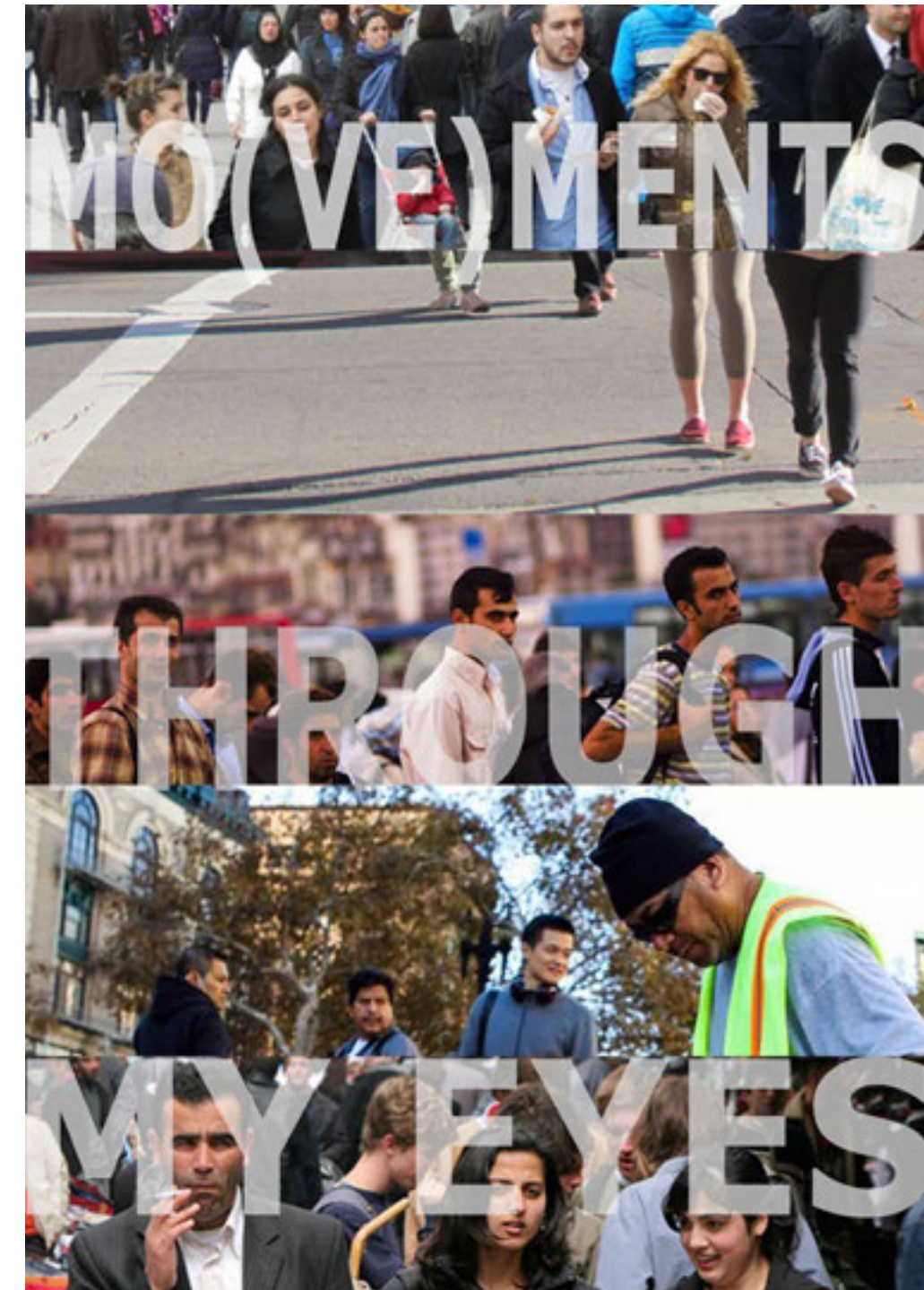


EZGI YILDIZ

Hello, my name is Ezgi, I am 26 years old interior designer and living in Istanbul. After my graduation from Marmara University of Fine Arts Faculty in '09, i started to work as designer in several design studios. For last few years i am working as concept creator of new restaurant, pub and bars. Now, I am a grad student at Marmara Uni. of Fine Art Institute. Else of these i am a musician and playing with a local ensemble since '13.

## “THAT ONE MO(VE)MENT”

When i was a kid, sometimes i got some corner on the most crowded street of my neighborhood, and watching people passing through the street. I was making up stories about them with observing their looks, facial expressions, how slow or fast walker they are, what they are holding, how they are holding it, where are they going and else... After that, i was trying to understand beneath that first impression i got about them. “Why i thought that she is sad? Was she really sad or just thinking about something?... Isn't that man looks creepy?!”





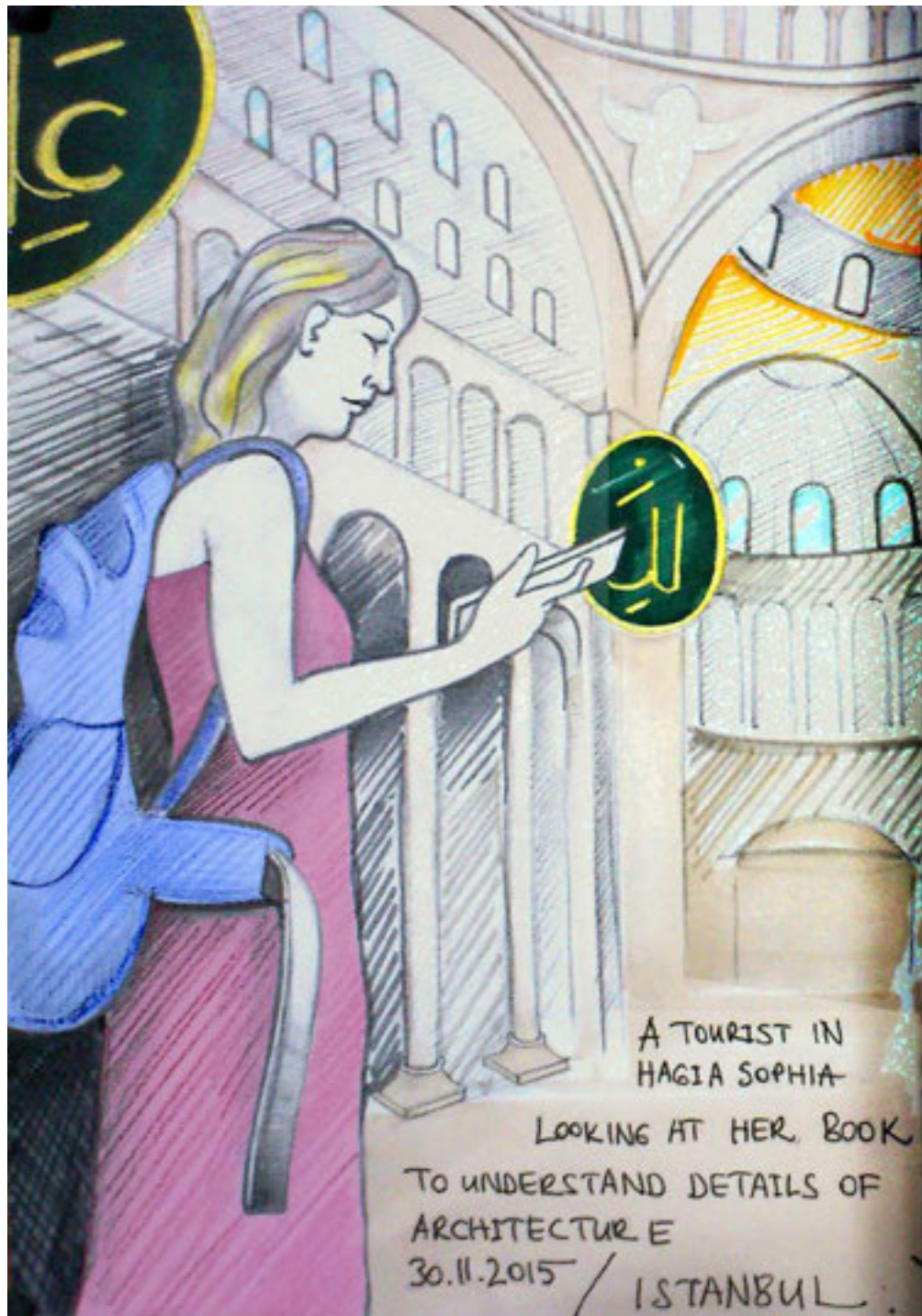
**ESRA NURÇIN  
KARA**

I am an interior design postgraduate student at Marmara University in Istanbul. When I was an undergraduate student, I joined an organisation called "Sketches of Istanbul." Since 2008 I have been drawing historical vistas of Istanbul. I am interested in architectural structures bearing the spirit of old Istanbul. Although I have studied 3ds Max professionally, I do appreciate more the merits of free hand-drawings.

## “MY SKETCHBOOK IS ISTANBUL”


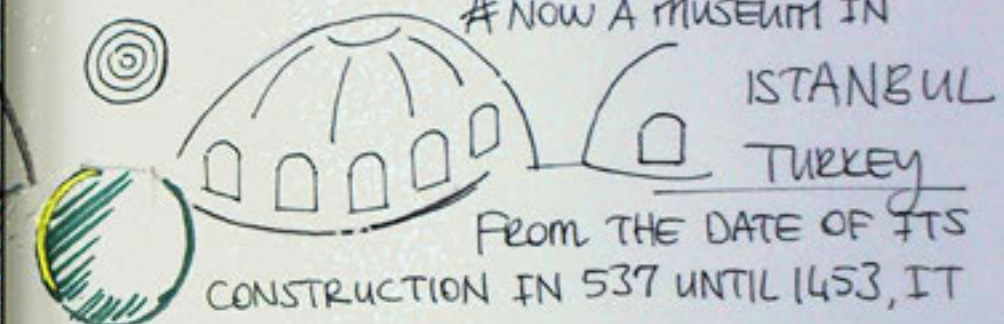
To me sketches are means of expressing one's thought to others. That is why I use sketches to convey the multiculturalism and identity of my hometown. The cultural mosaic of this old city has been created by the imprints of civilisations gone by. The combination of such elements makes Istanbul one of the most vivid and colorful metropolises in the world. While roaming through the narrow streets of old Istanbul, gypsies picking up bottles, papers, plastics, glasses etc. for recycling are encountered to add to the cultural contrasts of the old and the new. Young Istanbulites are seen sipping their latte or mocha in the modern part of the city. All these people are living actors playing the roles of lifestyle of this cosmopolitan metropolis. As an artist, I consider it my duty to share with you the present image and reminiscences of my hometown in this sketchbook. Please accept this as my gift and as a souvenir. My wish is that you also get involved in this adventure of exploring this city in your own way either by coloring them or taking notes round them on some blank spaces. I'm sure you will enjoy it in your own way to put together bits and pieces of Istanbul as your own record after your own heart.





A TOURIST IN  
HAGIA SOPHIA  
LOOKING AT HER BOOK  
TO UNDERSTAND DETAILS OF  
ARCHITECTURE  
30.11.2015 / ISTANBUL

ISTANBUL 30/11/2015  
KONSTANTINOPOLIS - ASITANE - ISLAMIYAT - NOVARDMA  
HAGIA SOPHIA IS A FORMER  
CHRISTIAN PATRIARCHAL BASILICA,  
LATER AN IMPERIAL MOSQUE, AND  
# NOW A MUSEUM IN  
ISTANBUL  
TURKEY  
FROM THE DATE OF ITS  
CONSTRUCTION IN 537 UNTIL 1453, IT  
SERVED AS A GREEK ORTHODOX CATHEDRAL  
AND SEAT OF THE PATRIARCH OF CONSTANTI-  
NOPLÉ, EXCEPT BETWEEN 1204 AND  
1261, WHEN IT WAS CONVERTED  
TO A ROMAN CATHOLIC CATHEDRAL  
UNDER THE LATIN EMPIRE. THE  
BUILDING WAS A MOSQUE FROM  
29 MAY 1453 UNTIL 1931. IT WAS  
THEN SECULARIZED AND OPENED  
AS A MUSEUM ON 1 FEBRUARY  
1935





## OLCAY BERBEROĞLU

I was born in 1989, Tekirdag. I graduated from architectural restoration department of Balikesir University and Interior architecture department of Beykent University. Currently I study for master degree at Marmara University, Department of Interior architecture.

I had a armful of books and I was reading and was trying to limit myself to engrave boundaries of topic world. Actually, this was not not a good thing. Since Everything was becoming old history. With this much acquisition, I thought to reach the point then I found myself in Architecture. Firstly I have done with restoration then, historical environmental awareness, archaeology and art history. Because I had to prepare the grounds. After that, interior decoration became my focus and I realized that boundaries of utopia is related to volume of limitedness. Whatever I realized. Now, I am trying to express all my acquisition - my photos, text, music - to share with humankind for quietness and evolution.

## “360”

Multicultural structure of cities originate from sex, race, sexual and cultural diversity of humans. Therefore, in my research, I prefer to examine images from the species. As an extensive research, I will work on 360 degrees. For this examination, I have two environments: salons of humans and city squares. In psychoanalysis, the houses reflect the inner world of people very well. I want to shoot a 360 degrees video by working with people living in various districts of Istanbul, originating from different cultures, and at the end I will continuously loop the videos and will finish my installation. In this way, both cultural difference will come to light and through continuous clearness, those different humans' circle will be well presented. I plan to do the same thing for city squares. City squares can externalize both people living around and the history. By looping the 360 degree panoramic video once more I aspire to transmit the idea of integrity.

During my visits to the home of the people I contacted, I realized that - maybe because it was Sunday which is generally the laundry day - most of them had their drying racks in their living rooms. Since the majority of the bathrooms in Istanbul are too small to place a drying machine and most of the apartments to not allow hanging laundry out or it is winter time, these people endure the disturbing but pretty view of these drying racks. Even though it is an old fashioned item, the fact that there is something in common between these people with totally different interests, and backgrounds, caught my attention. So I decided to focus on living rooms, especially the drying racks on Sundays.







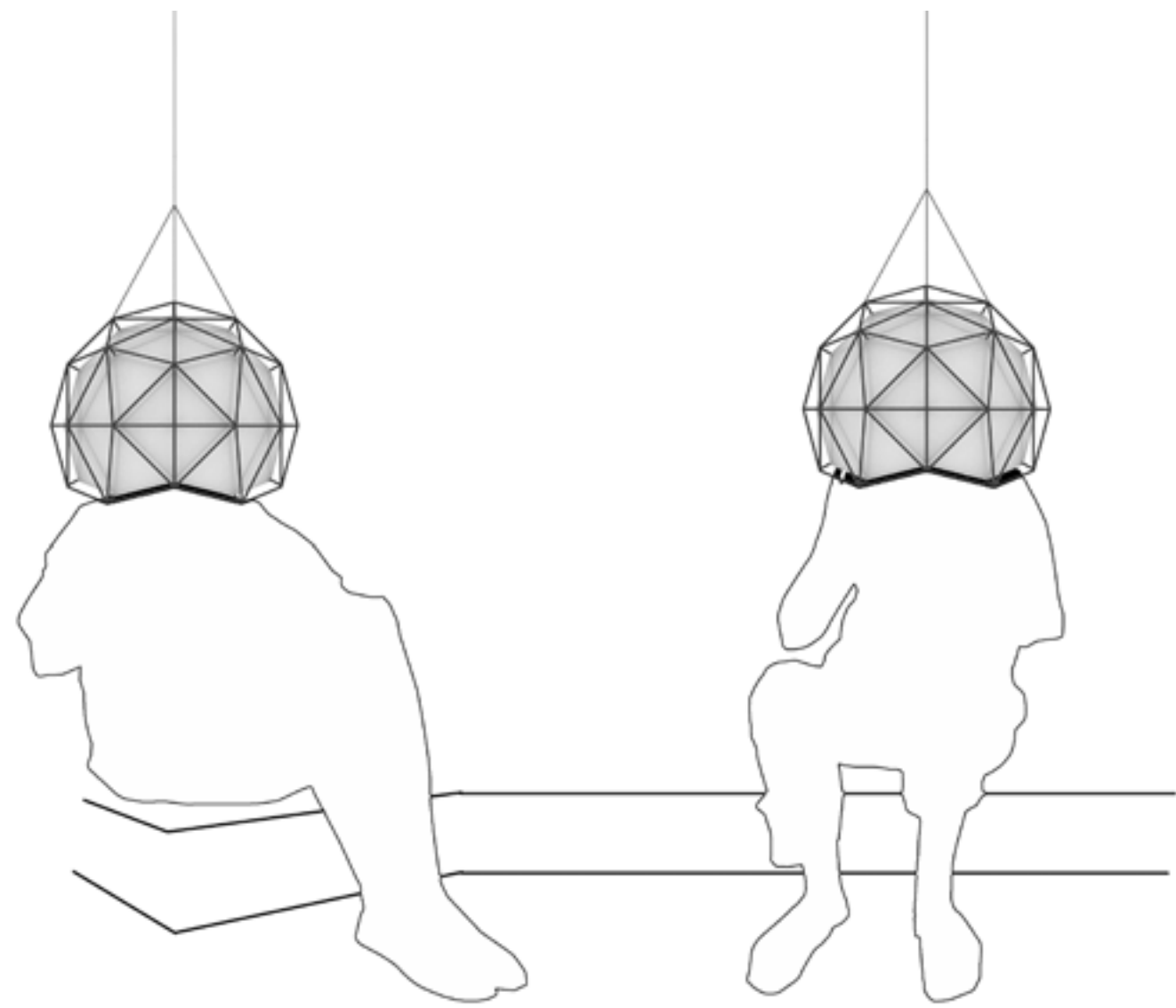
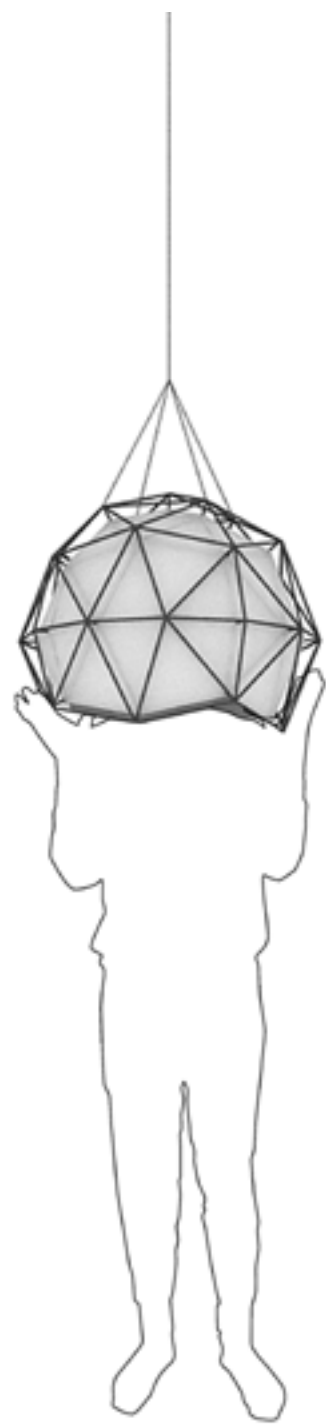
ONUR CELIK

Hi there! It's Onur and i'm 25. Born and raised at Istanbul. Let's introduce myself with my education first. Avni Akyol Anatolian Fine Arts High School Classical European Painting Department, Mimar Sinan Güzel Sanatlar Üniversitesi (BS) Industrial and Product Design, Instituto de Arte, Design e Empresa – Universitário (MD) Product Design, Marmara Üniversitesi Güzel Sanatlar Enstitüsü (MD) Product Design (still), Marmara Üniversitesi Güzel Sanatlar Enstitüsü (MD) Interior Design (still)  
I like to waste my time with research innovative technologies and travelling. And also interested about sound controls, acoustics with interior reactions.

## “SOUND OF WHERE I AM”

We all takes pictures when where we travel or spend good times. But sounds? Not even. So i would start to record sounds where i was been. Then i like to listen them at peace to remember these moments. Sometimes with pictures, sometimes only sounds. Now i decided to design a stricture which we can get in and listen these sound which our memories or places we never been with 360 degree surround. Only we had to do after imagine the environments. Each strictures hanged from top of interior to our shoulders for get in. Each one got different location sounds. Someones completely dark or small light effects to help our imaginations when we closed our eyes. Places can be a café, sea-shore, underwater, top of a hill, ceremonies, a robbery shootout and birth surgery room.





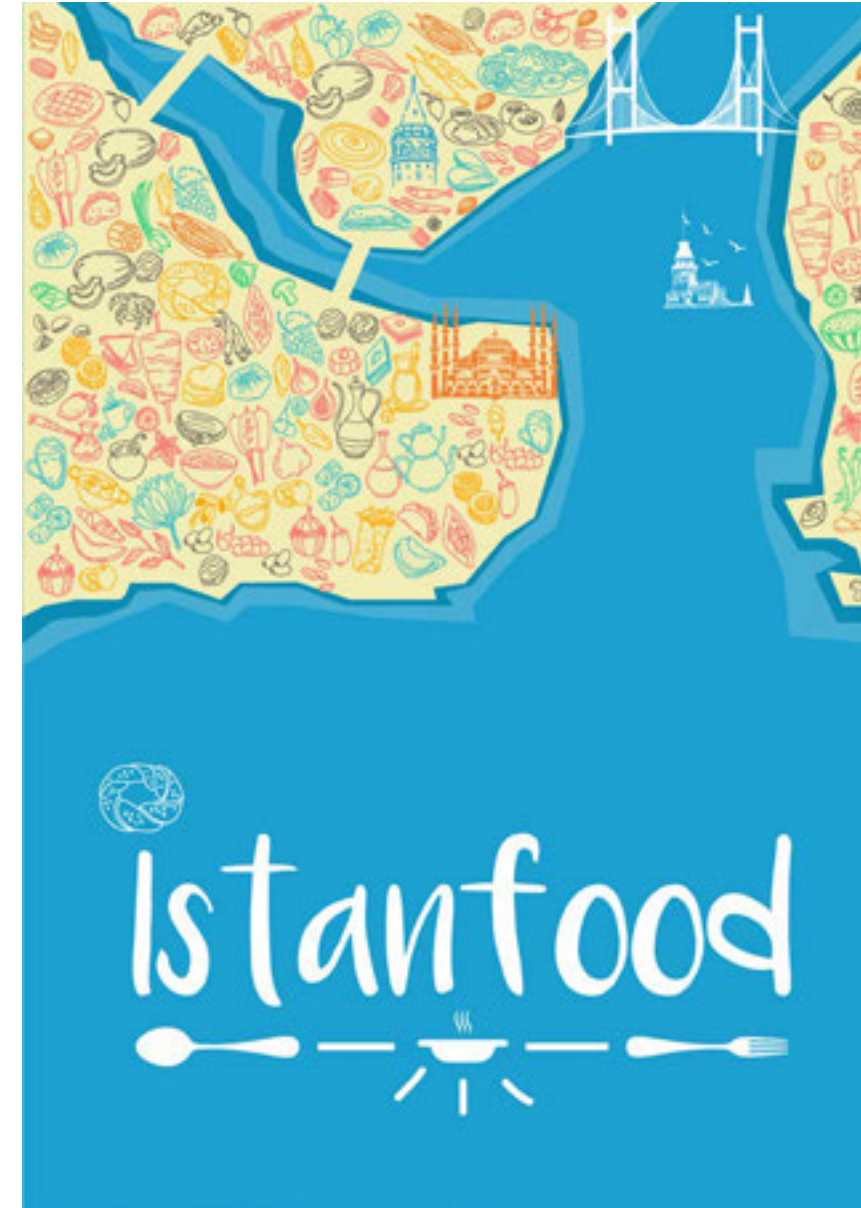


NEDIM ALICI

Hi, my name is Nedim, I'm 24 years old. I live in Istanbul. After my graduation from Marmara University of Fine Arts Faculty in 2013, then I started to work as designer. Now, I am a grad student at Marmara Uni. of Fine Art Institute as well as I work as interior designer at a company.

## “ISTANBUL AND FOOD CULTURE /FOODISTAN”

Istanbul that has been a cradle to the biggest civilization in the history harbours to a perfect combination of different architecture, music, sculpture and many other arts as having different cultural backgrounds. Multiculturalism of Istanbul provides different texture, colour and flavour to the every part of Istanbul and the main reason of it is the geographical position and the history of Istanbul. In addition, Istanbul is a city that lays a bridge between Asia and Europe. With this history, cosmopolitan nature and multiculturalism, Istanbul has an exotic structure for its guests. By taking into account the multiculturalism of Istanbul, I would like to focus on the food culture of the city and to present a pure visualization by providing photographs that cover the main cuisine in Istanbul. It is important to highlight that Istanbul harbours not only Turkish food, but also presents worldwide cuisine for its visitors. This is because, Istanbul is a touristic city and every visitor shares his or her eating and drinking habit in the city. This cultural transaction has a positive impact on the cultural wealth of the city and so, many kind of restaurant that provides world cuisine can be found in Istanbul. Nowadays, lots of local and foreign restaurants can be seen in Istanbul and these restaurants behave like a cultural ambassador by providing their own taste.







SENA UYAN

My name is Sena Uyan. I am 22 years old. I graduated as top of the program from Istanbul Commerce University with a degree in Interior Architecture and Environmental Design. Currently, I am pursuing Interior Architecture masters program in Marmara University. Besides education, I have been participating in a range of several group activities such as folk and free-style dance, musical chorus.

I love to create and design new and functional things in various areas. I've been interested in painting, photography and couture since I was little. I like to combine texture and light with architecture.

## “WORLD UNITED IN SHADOWS”

Istanbul has hosted many civilizations from ancient times to the present. People from those civilizations have lived happily and peacefully who had different religions, races and culture. The reason is that the people who live in Istanbul don't despise each other because of differences in society. These features don't make us superior from each other, they just make us special. This diversity makes our life more colourful as well as Istanbul. Let's consider two people who have different gender, culture, religion, skin and hair color. When we look at this example we see so many differences, but the only thing doesn't change is that, their shadows. If we only cared about their shadows we wouldn't see any differences. The thing is that shadows are just black. The features are what make us real human.

### Implementation of the Activity:

When we stand in front of a projector, our shadows reflect on the projected image. In this project, we aim to have fun with this combination of the shadows and the projected images. Here, some pictures of Istanbul's streets and well known places will be presented. When people stand in front of the projector from a specified distance, their shadows will appear like they are on the picture. In this way, people will be able to connect with Istanbul. Eventually, the only scene on Istanbul streets will be the shadows.





## BRIDGES

This catalog was produced for an exhibition at California College of the Arts under the direction of Prof. Mariella Poli, and in collaboration with Marmara University; Faculty of Fine arts in December 2015.

Typeset in Gil Sans (1926).

Catalog Designed by Alex Campell