

MULTICULTURALISM & IDENTITY

CALIFORNIA COLLEGE OF THE ARTS | ISTANBUL MARMARA UNIVERSITY, FACULTY OF FINE ARTS | FALL 2017



Acknowledgements

I'm very grateful to Professor Dr. Inci Deniz Ilgin for collaborating on this interdisciplinary Diversity Course exchange between California College of the Arts (CCA) and Marmara University (MUGSF), 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 and 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 Samatha Huang to conclude the design and for illustrating the catalog cover, to Kento Mizuno for customizing and maintaining the class blog and to Saba Bagherzadeh Matanagh to make a class video.

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Professor Mariella Poli

Diversity Program, California College of the Arts

From a small village built in a 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 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 Mama 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 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.

Professor Inci Deniz Ilgin, Ph.D.

Interior Design Department, Marmara University Faculty of Fine Arts

This semester is the tenth time of our valuable and steadily growing collaboration. In each semester, it has been very inspiring to witness the richness of topics and artistic interpretations that come from multi-cultural group of students.

Istanbul and San Francisco continue to offer excellent sources with their rich historical heritages that form their existing characteristics. Beyond their historical and socio-cultural richness, both cities are constantly receiving large number of immigrants that 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, students have focused their attention into topics such as homeless population of the city, gentrified neighborhoods, experience of foreign residents, religious rituals and likewise. They have implemented once again powerful methods to reflect their observations and continued to surprise us.

As before, this has been very enlightening to observe changing dynamics and different approaches of participants to the topics. 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 and myself a part of it. My gratitude also goes to Dr. Seden Odabasioglu and Res. Assist. Çağrı Uluduz who joined us this semester.



Anrui Li

Architecture, *California College of the Arts*

She was born in Wuxi, China. Her current work focuses on Climate change and sea level rise problems around the Bay Area and how to treat those issues from the perspective of architecture. She is passion about the relationship between spaces and experience and how people can interact in those spaces. She thinks that designing is a very interesting experience every time when she starts designing a building and thinking about various relationships happening there.

Oakland Coliseum Redesign

The project is located at Oakland Coliseum. As a landmark of that neighborhood, the Oakland Coliseum attracts many visitors every year and brings huge economic growth to that area. However, while the coliseum attracts people from all over the bay area, the people who actually live next to the coliseum are ignored. When people talk about the Oakland Coliseum, the first things that come to their mind might be the massive architecture or the games and events there, but won't be the people who live there. The transit system helps people from outside the community to come in, but works as a barrier that blocks the local people from the shoreline. Because of the Bart lines, rail tracks and highways, a walk to the shoreline that should take ten minutes instead takes an hour. In addition, people within the community lack spaces to interact with outsiders. Based on these problems, the major goals of this project are to build connections between the neighborhood, the shoreline, and the wider community, and to allow locals to be able to enjoy nature and leave their small isolated zone to interact with others.

We propose a "Green Platform" to reactivate the urban landscape as well as take into account potential future change. We also believe the Green Platform not only facilitates circulation, and integrated with existing transportation, but also provides a system that would address social problems on the site and bring locals more benefits.









Christine O'Shaughnessy

Furniture Design, CCA

Christine O'Shaughnessy is pursuing her Bachelors in Fine Arts with a focus in Furniture design. She was born and raised in Cleveland, Ohio and studied sculpture and installations for a year at the School of the Art institute of Chicago. After a year of artistic explorations, she moved to the Bay Area to study product design. Uninspired by the functionality of design, after a year, she began to focus her work somewhere between art objects and commercial design. Her work is currently a very sculptural and conceptual interpretation of furniture making with explorations in small batch production lines.

Untitled

For the purposes of this class, I will be creating a sculpture with a corresponding performance as my way of tackling the themes of multiculturalism and identity. As a white woman from a predominately wealthy, predominately white suburb outside of Cleveland, Ohio, at times I can be overwhelmed yet excited by the multiculturalism within San Francisco. In this constant celebration of other cultures, I need to stop and examine my own.

I intend to redo a previously failed piece. When my grandmother passed, she had hundreds of photographs from years ranging from 1945 to the mid 1980's. Each family member going through her things picked out the photos of people they were related to/recognized and I took what was left over. The original piece was a response to the content of these photos - perfect strangers, somehow affiliated with my grandmother but not directly enough to get recognized by her family, going on vacation, golfing, skiing, drinking, parades, and other fun things. My original intention was to create a gingham picnic blanket with the photos red-tinted and then to encasing the entire blanket in resin draped onto a table form so that it would stand without the table when dry. To do this I scanned the photos in rows and using settings on the Xerox I printed upwards of 40 different 11" x 17" images in red then using Mod Podge I transferred these photos onto fabric. This was my initial mistake. Due to costs, the fabric I used was very synthetic and did not absorb the Mod Podge or the resin. Because of this error, mid-critique, my piece collapsed. But the majority of the class read the collapse quite powerfully.

In my next iteration I will use raw muslin. This will prevent both issues with photo clarity in transfer as well as final stability. However I hope to recreate this collapse with a performance. In this performance I will attempt to serve some kind of American dish to my classmates that would be common at social gatherings pictured on this precarious tablecloth. Once I have set enough plates for everyone, if the table is still standing my classmates are free to enjoy the food throughout my critique. In the act of serving this meal, I will assume the identities and roles of women during the years pictured. This performance in critique will be filmed and the piece will live on in video form to be shown later.







Cameron Putnam

Industrial Design, CCA

I am currently a fourth year student working towards a Bachelors of Fine Arts in Industrial Design at the California College of The Arts. My passions include making beautiful objects that solve problems, skiing, mountain biking and night photography. As a future designer I intend to work on anything from consumer electronics to outdoor sporting goods, always emphasizing a great user experience. And oh yeah. I like beer. Cheers!



Manasi Kshirsagar

Architecture, CCA

Manasi Kshirsagar is in her 5th year studying Architecture at California College of the Arts. She has done a variety of projects ranging from residential, commercial, to hospitality and other smaller projects incorporating different materials and mediums. Manasi Kshirsagar is passionate about the material applications in architecture and its artistic capabilities to project future scenarios in building a better architecture for the future.

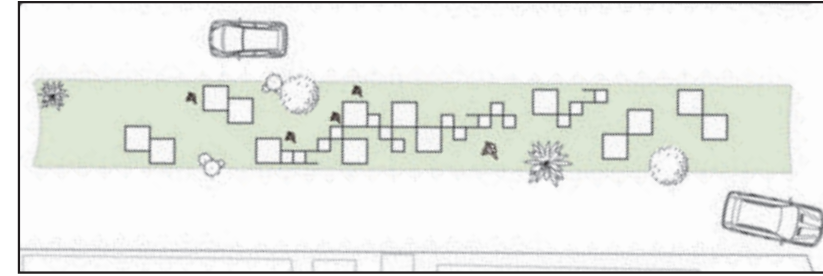
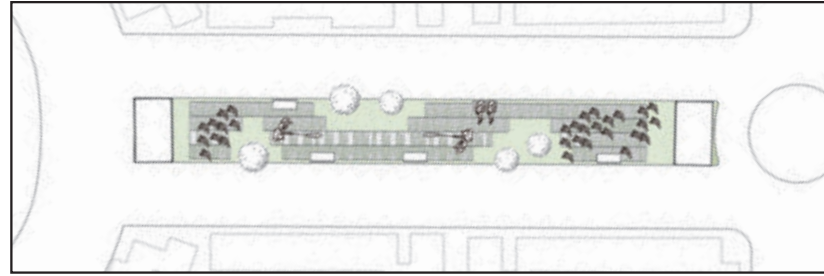


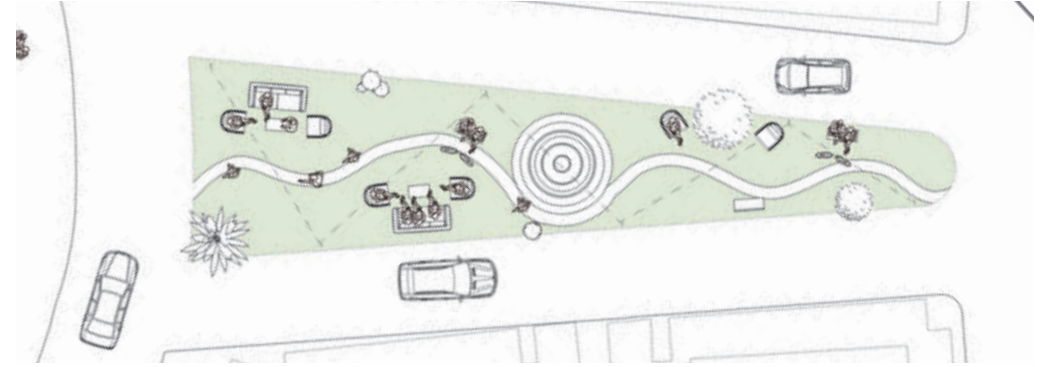
Parkmerced: City within City

For a while now, gentrification has been affecting neighborhoods around San Francisco. Many of the lower income neighborhoods have been getting gentrified and displacing the long term residence. Parkmerced is one of the few neighborhoods left in San Francisco that are being protected housing, Section 8 of the Housing Act, helps keep the rent low, which creates a diverse neighborhood.

To further promote the diversity in this community, we intend to revitalize some of the unused public spaces to bring together people from within the neighborhood as well as out of the neighborhood. We intend to include places of interest for the community to gather. These include 3 empty parks between streets. Each park contains a functional space for people to gather and interact with each other. Some of the facilities include a Public Living Room which would house comfortable benches and lounge chairs to relax on, with plenty of tables, shaded areas, lighting, heat lamps and fire pits to create a fun atmosphere. The next space is the Community Center Multi-use space featuring an open, elevated platform for multiple events. The third space is a Play zone for children to get outside and interact with other children in the neighborhood.









Ephrata Deneke

Architecture, CCA

Ephrata was born in Ethiopia and currently studying architecture, gaining a deeper understandings of community engagement and what that entails for the manifestation of a structure. The ability for a building to be both a cultural generator and a tool for engagement is one that lies at the core of her projects. In her previous studios she has been exploring this concept, developing future scenarios hoping to understand their implications on our daily lives. Spaces and designs have the power to reshape us. She takes on her projects hoping to make designs that better the lives of their users.



Shailee Shah

Architecture, CCA

Shailee is a designer from India. In the past, her projects have focused on community oriented practices, collaborations and promotes collectivity and interdisciplinary exchanges. The invaluable knowledge that she has gained over the years as an aspiring architect includes designing on several digital platforms. She has undertaken several initiatives academically and professionally that refined her skills not only to design the project but managing the production, budget, administration and community outreach teams to ensure efficiency, effectiveness and sustainability of the projects.



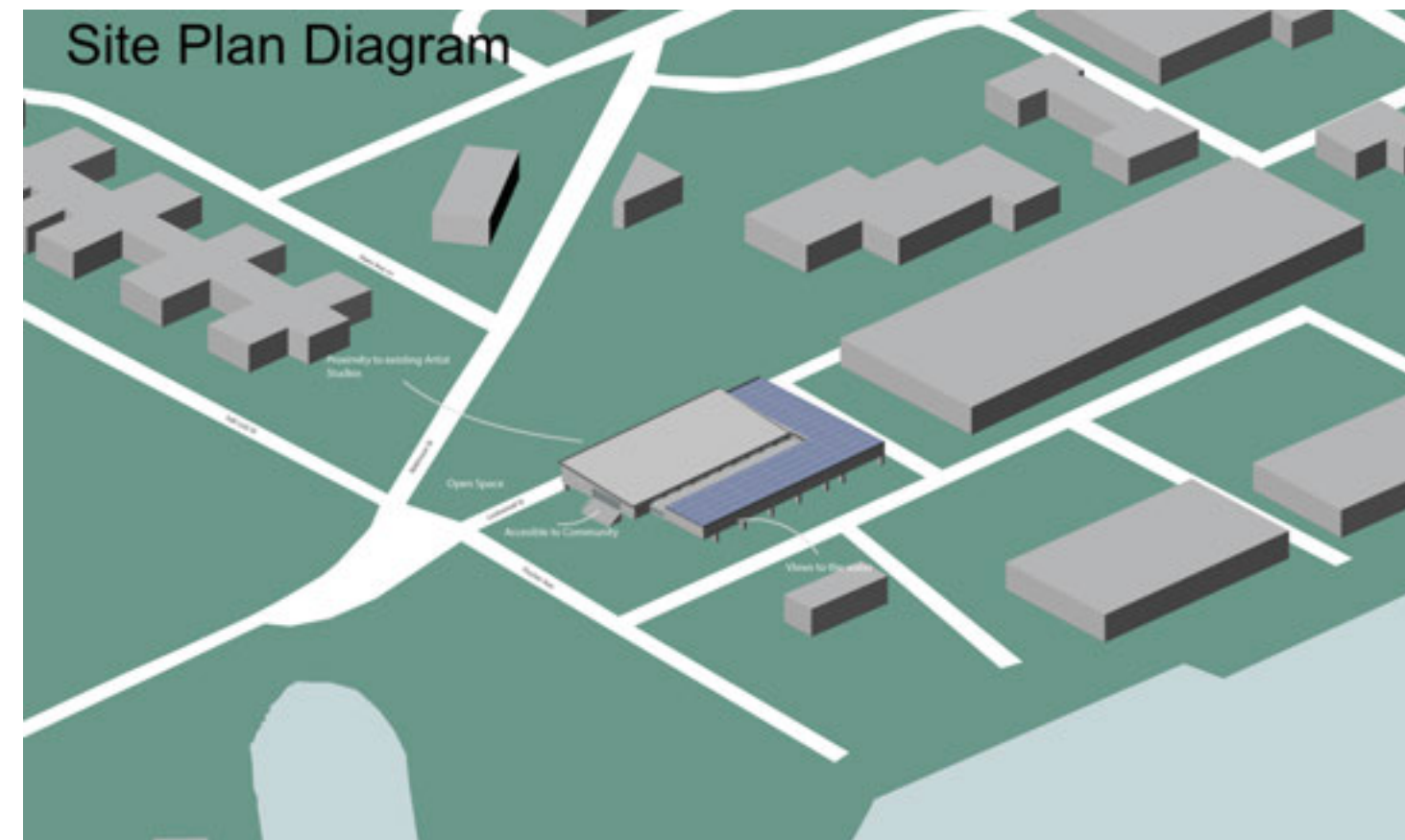
Hunter's Point Restoration

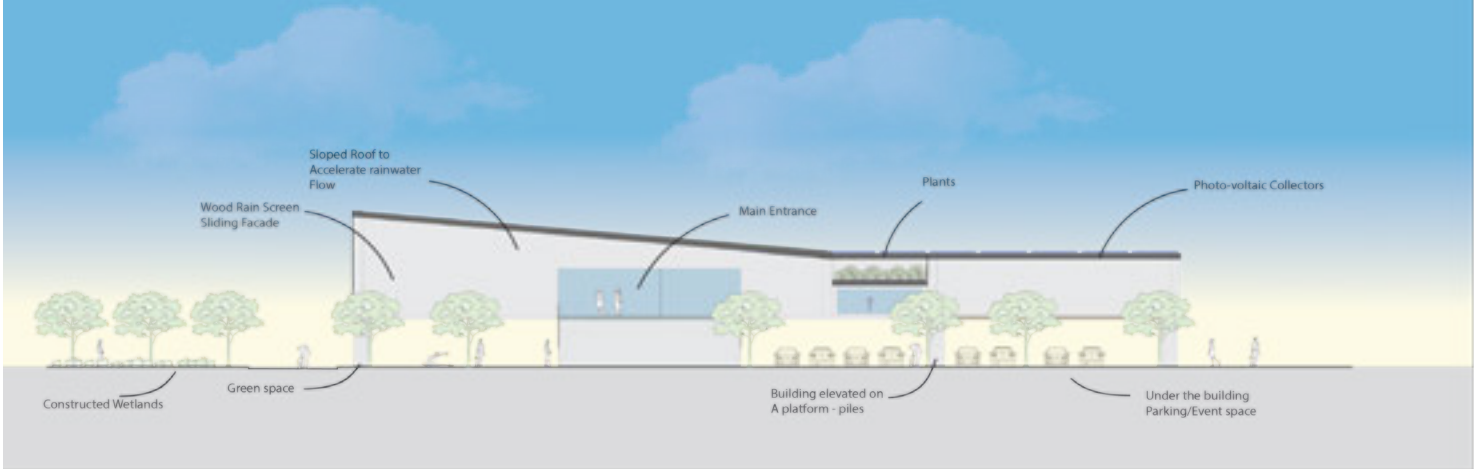
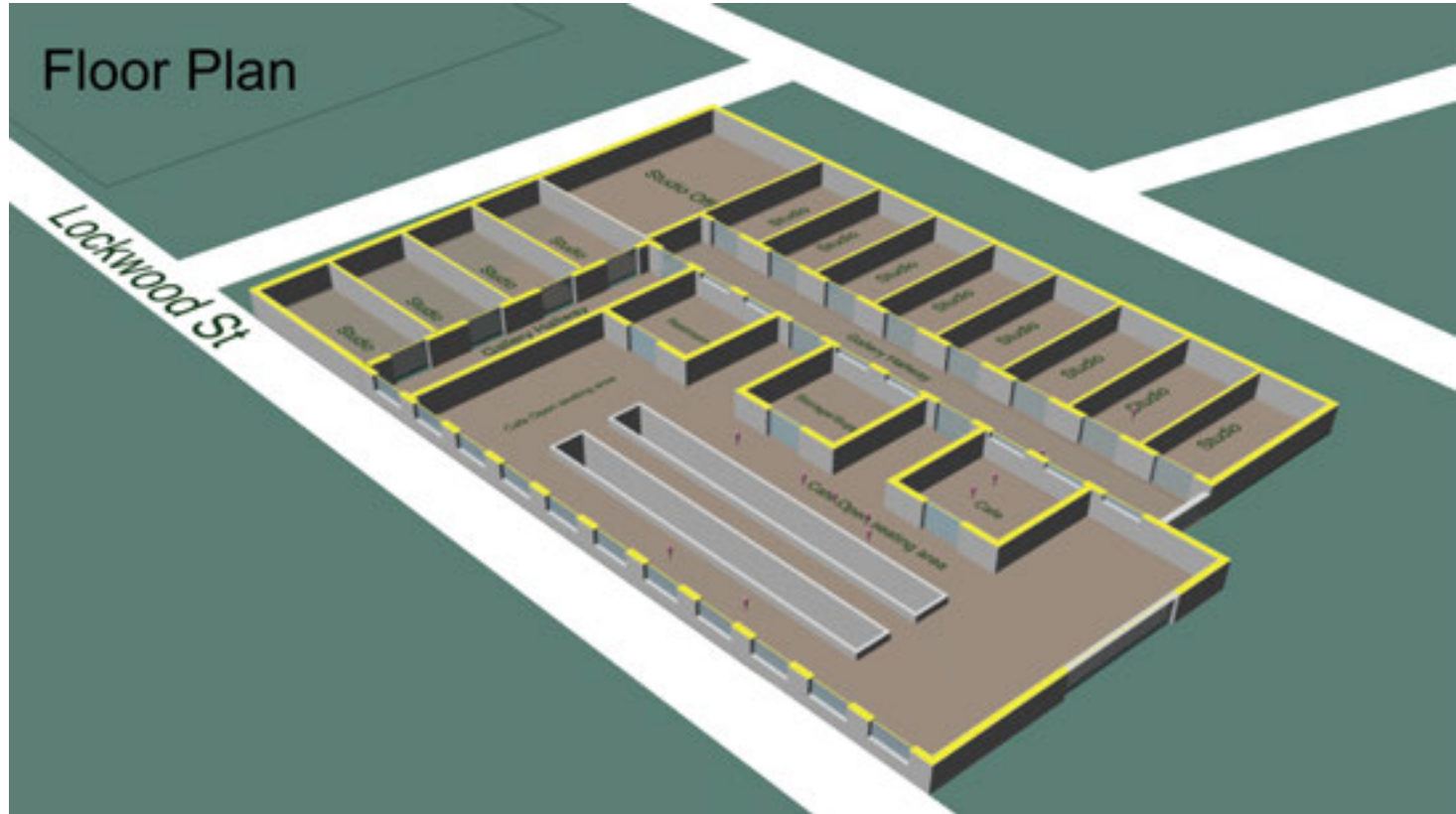
Bayview - Hunter's Point is a highly marginalized neighborhood in San Francisco, due to the the complicated geopolitics surrounding them. Over the past 50 years, the neighborhood has suffered from high levels of pollution and now contains a superfund site. Many longtime residents have fled the area due to loss of industry, infrastructure, and increases in violence. The concentration of industrial sites and activity has caused numerous pollution problems that negatively impact the health, well-being of the community and environment. Residents of Bayview Hunter's Point continue to be disproportionately impacted by pollution and suffer high rates of asthma and other respiratory illnesses, diabetes and cancer. One of the major issues this community faces at present is the contamination of water, that has resulted in the lack of clean water supply. The prominent threat of sea level rise can lead to the risk of hazardous waste with direct contact to people, as well as the failure of infrastructure and utilities.

This community oriented project aims to bridge this divide between the city of San Francisco and Bayview Hunter's Point by creating a network of central city hubs, that act as a community center as well as an emergency center in case of flooding. The projects looks at these issues and finds

ways to mitigate them through an integration of existing and relevant architectural systems into an already existing site: located at the corner of Lockwood St and Fischer Av which at the moment acts as a disposal site in direct connection to shipyard artist's studio.

The renovated structure works as a self sustaining system that treats wastewater for the community to use as well as acting as a space for community development where people can engage, learn and collaboratively energize the system. These spaces include programs such as open studios, libraries, a vegetation garden all powered by the solar and the water filtration systems. This structure will not only allow for a better access to basic resources but would also generate opportunities for jobs to the people in the community in an effort to sustain themselves. These central hubs within the community would act as attractions for people all over the city to once again rejuvenate its surrounding, rebuilding a sense of community that once existed.









Frida Ticehurst

Individualize/Textile, CCA

Frida Ticehurst was born in Bolivia from a Mexican mom and an English dad. She has lived in 7 different countries and is finishing her BFA at California College of the Arts. She is a multimedia artist and designer focussed on textiles and natural fibers. Her work is driven by permaculture principles and sustainable practices, creating innovative ways to express creativity without harming Nature but instead, works for the development of our natural ecosystems.

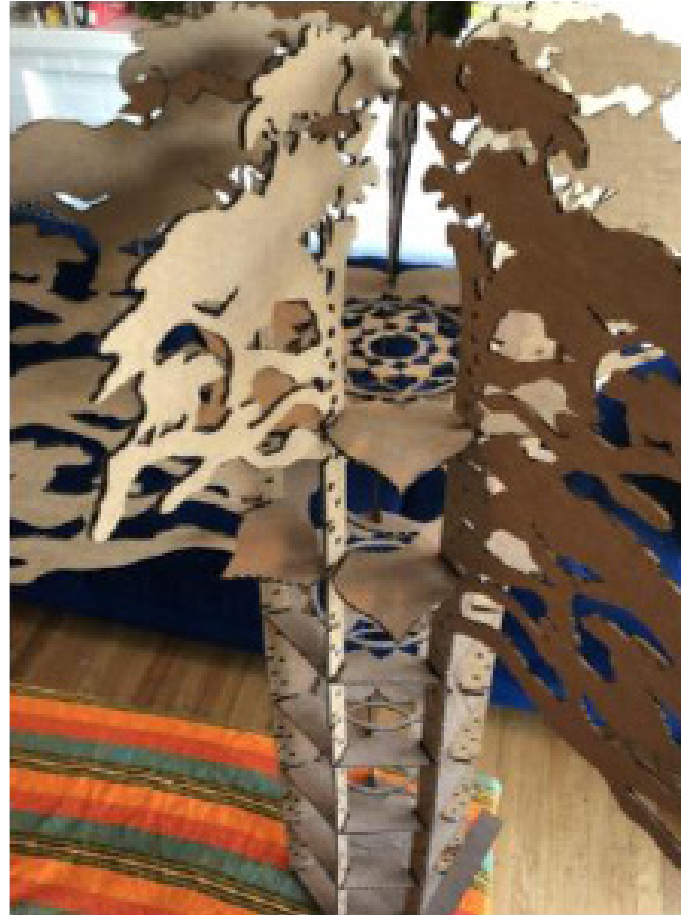
The Tree of Light

This piece is a small version of a larger scale project named The Tree of Light. The piece is an interactive large scale structure that intends to create a space in which people from all over the world come to form a community, to experience different activities and to play. The structure has the shape of a tree, in reference to one of the most important species on the planet. This model represent the piece that will be 140 ft tall interactive structure with seven different floors, each one representing one of the 7 chakras. The tree is place where people come to share their experiences and create new ones as a whole through different activities such as meditation, yoga, dance, biofeedback, neurofeedback, dinners, workshops, and more. Each floor is curated to have an experience connected and associated with the given chakra it represents.

These themes are woven together through various components such as, space, light, sound, location, purpose and art. The model created for this class captures the essence of the experience and its components. In this gallery exhibition I present the model and the design of The Tree of Light, and invite people to imagine this space around them. This piece is a playful call for people to experience their energy in a creative and curated way, mapping their bodies, the effect they have in their environment and their ability to connect with others, creating a sense of community and home, a space for creative expression and acceptance.

This is a year long project, which will be shown at Black Rock City in August 2018, this model and design explanation is the representation of how the piece will be built and created.







Kelly Stuckey, Jr.

Graphic Design, CCA

Long story short, I'm a designer and photojournalist. I'm currently pursuing my Bachelor of Fine Arts degree at California College of the Arts. I'm passionate about growth and contributing to work around Black Culture.

Short story long, growing up I was not your average child. I was and continue to be fascinated about the history and lives of African Americans. The culture's beauty shows in its people, traditions, religions, and arts. The passion for my culture influences my creative solutions in both print and web. My work will be a tool to inform and educate on what matters. My storytelling starts with home and ends with social change.

Other personal projects: www.kellystuckeyjr.com

Survival in Potrero Terrace is a community driven project that educates Potrero Terrace Public Housing youth residents and supplies the knowledge and resources to cultivate their own garden. This project demonstrates the importance of cultivating a garden can help strengthen and grow a community. Allowing the residents of this community to experience an improvement in their living conditions will influence and inspire other changes in their lives.



Potrero Terrace is one of the oldest public housing developments in San Francisco. These obsolete, hastily constructed buildings are in dire need of replacement. This community provides homes to 1,280 people that is diverse but are predominantly African Americans. The median income is \$14,000. Potrero Terrace comprises 38 acres and is located along a steep ridge at the southeastern edge of San Francisco's Potrero hill neighborhood. It sits across the street from newly developed market rate housing that is part of the gentrification happening all across the Bay Area.

This community is populated with children between the ages of 5-15 that enjoy playing outside. Due to the neighborhood violence within the community, many families are not comfortable with having their children playing at the designated playground. Losing the shared space of the playground and the relationships that develop between playing children causes the community to break down. Rather than playing at the playground, many of the kids play on the concrete or in the muddy soil in front of their homes. These conditions inspired me to create an environment that is child friendly. I photographed the neighborhood as is and juxtaposed those with Photoshopped images of what the neighborhood could be. This dramatically illustrates what kind of difference greening an environment can make.







Kento Mizuno

Industrial Design, CCA

I'm a Japanese French American industrial designer who loves photography, cooking, and outdoors sports!

Then&Now

Create street art and wearable pieces which look to the past as a way of examining our national identity today, using the bold graphics and symbolism of historical documents and propanganda as inspiration.





First they came for the Socialists, and I did not speak out—
Because I was not a Socialist.

Then they came for the Trade Unionists,
and I did not speak out—
Because I was not a Trade Unionist.

Then they came for the Jews, and I did not speak out—
Because I was not a Jew.

Then they came for me—and there was no one left to speak for me.

Martin Niemöller



XIV Amendment

All persons born or naturalized in the United States,
are citizens of the United States and of the State
wherein they reside.

No State shall make or enforce any law which shall
abridge the privileges or immunities of citizens of the
United States; nor shall any State deprive any person
of life, liberty, or property, without due process of law;
nor deny to any person within its jurisdiction the equal
protection of the laws.



Saba Bagherzadeh Matanagh

Fashion Design, CCA

Saba Bagherzadeh is a San Francisco-based fashion designer who views fashion as a means of expressing an individuals' identity. Saba became aware of the vital role that fashion plays in societies at an early age by witnessing women' struggle with the government and socially imposed dress codes in her birthplace, Tehran. But, in order to attend university and pursue her true passion she had to leave Iran. Saba has diverse experience in the field of fashion and is always looking for new opportunities to collaborate, expand and learn more.

Fashion and Identity

The clothes we wear reflect and affect our mood, health, and overall confidence. Scientists call this phenomenon "enclothed cognition". This phenomenon involves the co-occurrence of two independent factors – the symbolic meaning of the clothes and the physical experience of wearing them, as professor Adam Hajo and Adam D. Galinsky write about it in the Journal of Experimental Social Psychology. The question is to what extent do we pursue fashion as a means of expressing or suppressing the individual's identity?

While most Muslim women around the world might view Hijab as an essential tool to celebrate their identity, a lot of women living in Iran, who don't practice Islam or don't believe in Hijab, feel violated and uncomfortable being forced to wear Hijab in public places. According to the Islamic Penal Code of Iran (1991), "women who appear in public without a proper hijab should be imprisoned or pay a fine". The law is reportedly applicable to all Iranian women regardless of their religion. There is no clear legal definition of what a "proper hijab" means. Therefore, women are subject to the opinions of disciplinary forces or judges and it is the state's right to monitor and control women's apparel.

Living in San Francisco which is home to many people with different identities and a rich history of welcoming and celebrating individuals' race, gender, and background gave me the inspiration to do this project. The "Fashion & Identity" project tries to be the voice for this marginalized group of women who reside in the Bay area or other places in the world and share the experience of living in Iran in the past 40 years.







Samantha Huang

Illustration, CCA

Born and raised in the Bay Area to Taiwanese immigrants. Having spent most of her life assimilating to American culture, she is now reconnecting with her heritage and creating work that focuses on identity and representation.

Hyphenated: Asian-American Identity & Visibility

America is a land built by immigrants; that is what makes the country so unique. But in a country that is so diverse, it is easy for some cultures to get erased or forgotten - especially when mainstream media favors some over others. Xenophobia and racism also leads to pressure against minorities to conform to American culture and lifestyle. While this often leads to erasure of cultures, it can also create new unique identities that draws from multiple cultures.

We all have lifestyles that have been adjusted to American living, but we all bring values that are taught to us by our immigrant parents. How we interpret, reshape, and apply these values is what makes our individual identities so unique. We constantly face situations in which our identities are questioned or invalidated; we will never be fully Asian or fully American. The first step to bringing our diversity to light is to ask ourselves simple questions; how do you define your Asian American identity? What makes your definition uniquely yours? How have your experiences shaped your identity? In a society that gives more attention to white faces and shuns unfamiliar customs and traditions, something so simple as a portrait can empower those who have been forced to conform. By giving others an insight on our own identities, we can empower others who have faced similar dilemmas, and hopefully find solidarity.



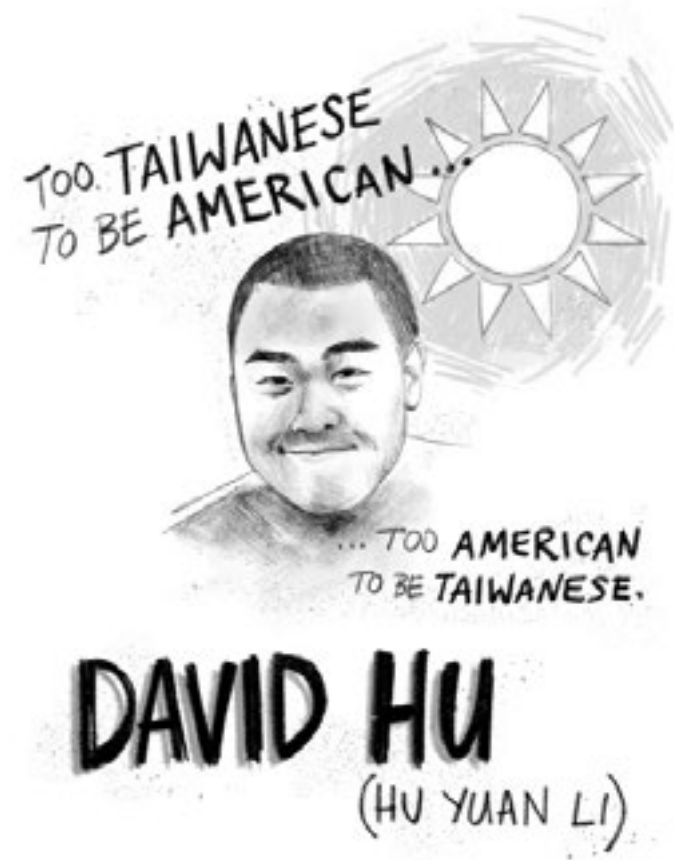




Photo credit: Kento Mizuno

Weston Borosky

Industrial Design, CCA

I solve design problems with pragmatic solutions. I believe that good design should be helpful, obvious, and free of ornament.

Upcycling

Sustainable design can be achieved through many avenues. A common belief is that sustainable design is “green” design. However sustainability can also be achieved through social and cultural means.

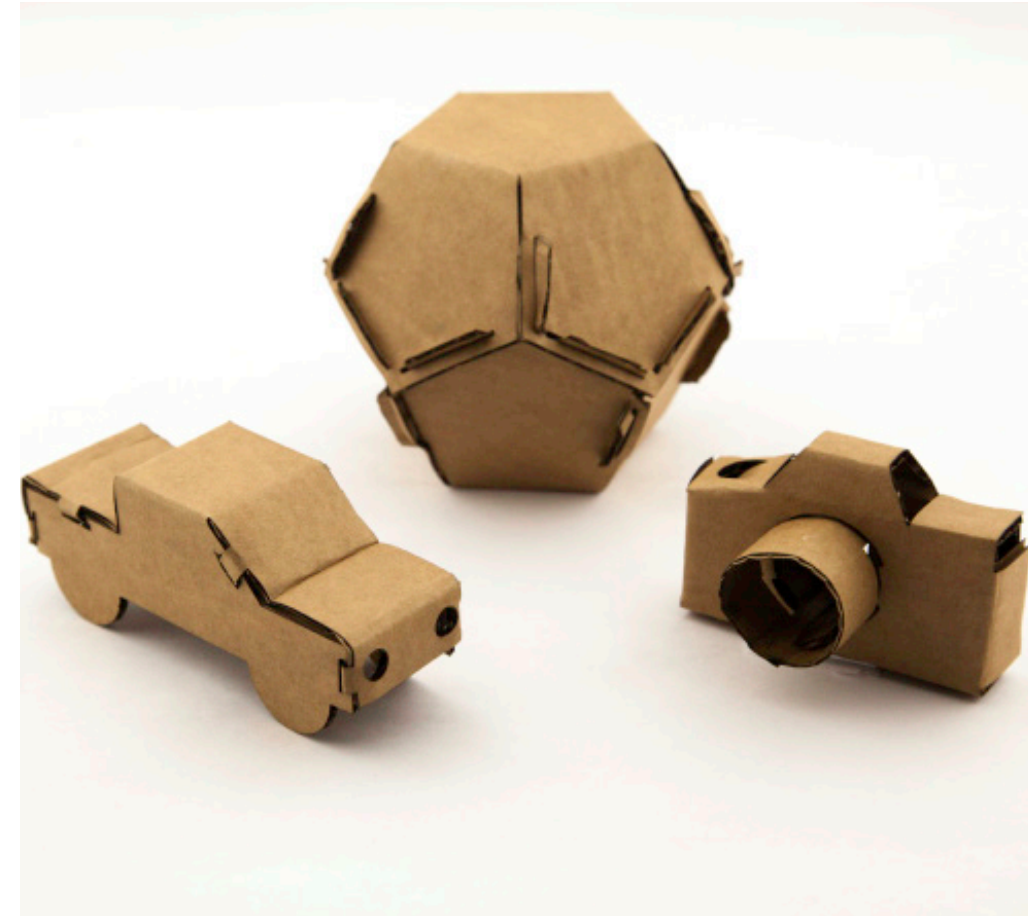
Now more than ever, a gap is growing between the rich and poor. In first world countries we see great advances in technology and the digital world. On the other hand, we have countries ravaged by war, and populations left with no choice but to flee for their lives. The Syrian refugee crisis has left thousands stranded in foreign countries with little to sustain them. Even the most fortunate camps require far more materials and attention to sustain healthy lives.

My goal is to develop flat pack products based around existing material packaging. The concept of upcycling cardboard boxes used for medical supply delivery as the parent material. Then using laser cutting, die cutting, or simple folding diagrams to upcycle an empty box into something useful.

In this piece, the objects are toys for children. Children robbed of growing up in their homes ought to have a chance to play, to have fun, and grow. Once a package from NGO's such as The American Red Cross arrives, the empty box can be broken down, cut, and folded into something new. A camera, a car, and a soccer ball encourage social behavior, and cognitive development.

This simple principle can lead to more interactions of upcycled goods. Possibly attacking medical issues, nutrition, or even clothing. Ultimately this low cost use of packaging could influence those in need for the better.







Xuan (Karen) Song

Interaction Design, *California College of the Arts*

Xuan Song a user experience designer with a fine art and landscape design background. The unique design vision that she crafted based on my research uses more than just users' sense of sight, also tapping into their senses of touch, play, and desire for social connection. She is passionate about tackling complex tasks and transform them into intuitive and easy-to-use designs for diverse people.

Neighborbloom

"Building socio-economically diverse neighborhoods, one project at a time."

San Francisco has one of the most unequal distribution of incomes in the United States, according to a new study. Because of the unequal distribution of incomes, there are some social problems we need to pay attention to, such as poor housing, high risk for health problems, racial discrimination, etc. Some people segregate themselves from neighbors, especially people in low-income neighborhoods.

On the one hand, people who live in high-income and low-income neighborhoods lack opportunities to connect with others outside their neighborhood. On the other hand, people at different income levels in the same neighborhood also need a way to connect with each other. Many people want to volunteer their time and skills for their community. I believe that volunteers are virtuous, kind and essential to the health of our society. Whereas in past years people interested in volunteering had to find the appropriate organization, and then call and talk with strangers. With my app, everyone can start community projects on their own.

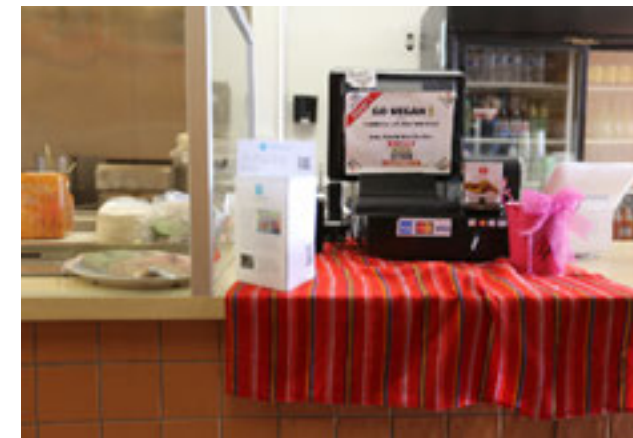




Create a project



Pin the flyers



Put box in local business



Donate the project





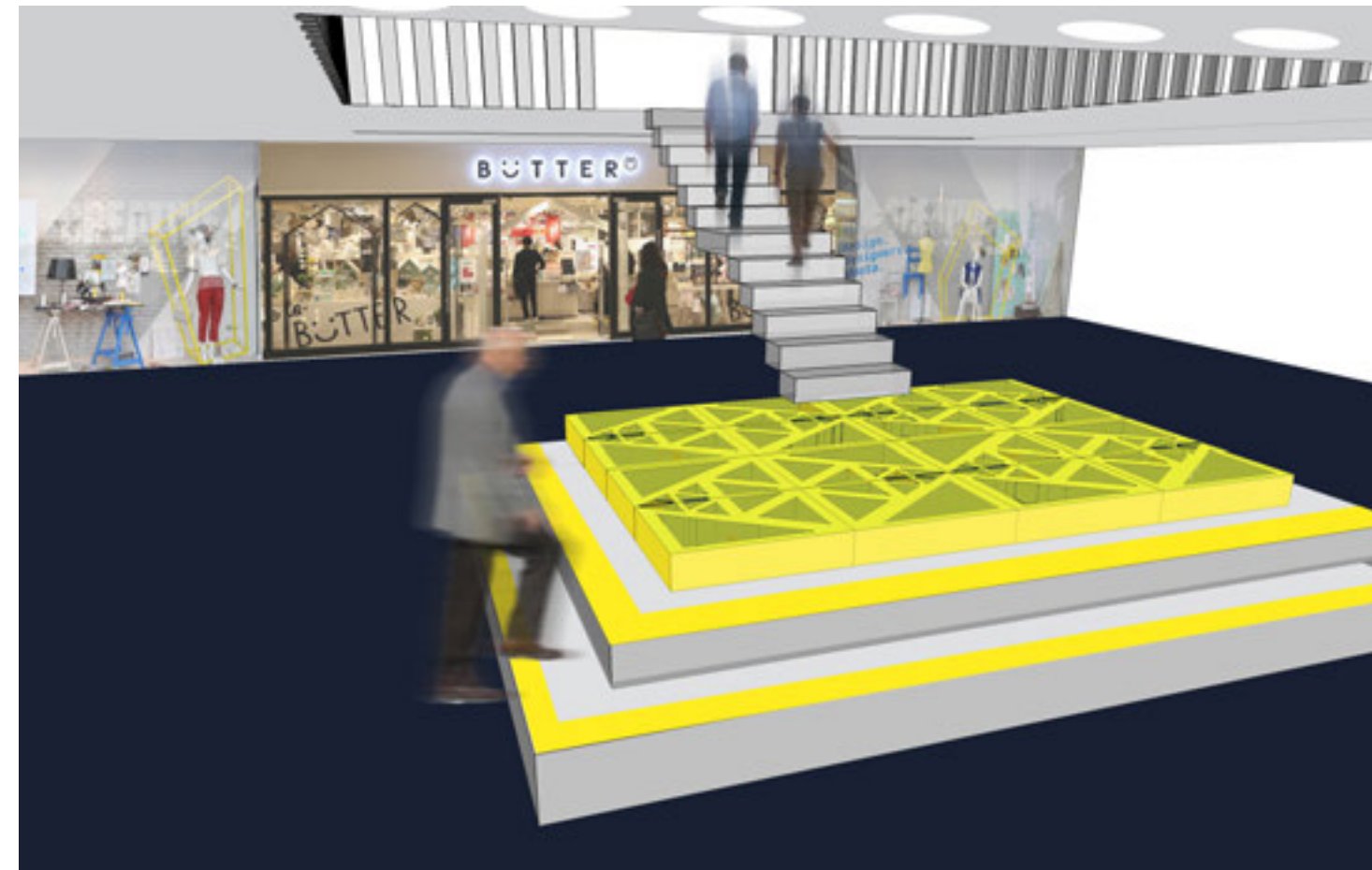
Yeji Park

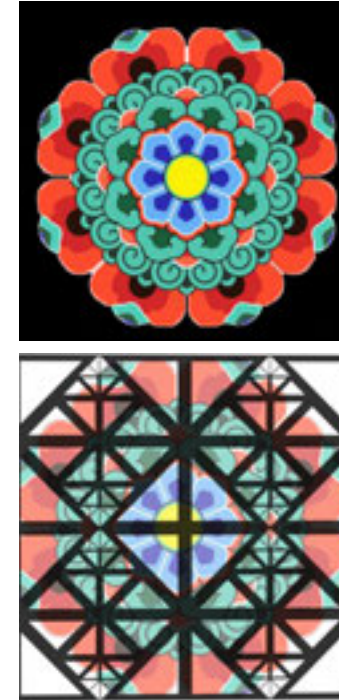
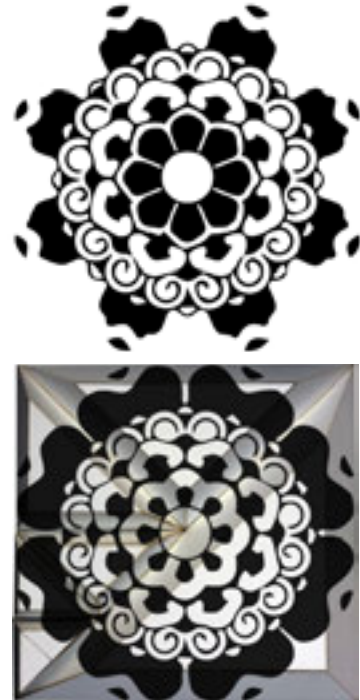
Interior Design, CCA

Yeji Park was born and grew up in South Korea. Two years ago, she came to San Francisco to study Interior design at California College of the Arts, and had to adapt to a new strange culture. Yeji is passionate and a hard worker interested in home decoration, boxing, self-nail art, and beer.

Over the last two years, I have been looking for a space to get information and connect with other Koreans; however, there is no Korea town or Korean community in San Francisco. When I was researching, I found many Korean restaurants and bars but they are spread out, and they are hard to get to without driving. Therefore, I want to create a space for Koreans with a restaurant, a gallery and a shop in order to build Korean community that can help each other. The overall concept for the space is a combination between tradition and modernity because I want to integrate a traditional Korean atmosphere in modern San Francisco.

I illustrate my idea through program and circulation diagrams, focusing on walls that combine Korean traditional patterns and geometric shaped wall panels. The color diagram, called Obangsaek which means five colors in five spots provides the template for the space. blue is for east, white is for west, red is north, black is south and yellow is in the middle. I combine the traditional template with repeated and rotated modern wall tiles.







Asil Taskinoglu

Interior Design, *Marmara University Faculty of Fine Arts*

I'm interested in designing, sociology and psychology. I played archery sport for 3 years, It was my biggest hobby.

Face of Istanbul

This project elucidates how people living in Istanbul blends their notion of culture and identity at an individual level. We live in Istanbul. Yet, who are we and what is our contribution to Istanbul? We all have parents that have different ethnic backgrounds, geographic origins and even religious beliefs and we constitute this society. During our growth, just like the genetic physical features we take from our parents, we blend effects of these origins in us and we pass these characteristics to the next generations via new relationships. As a matter of fact, we keep diversifying variations of human eccentricity that constitutes Istanbul's visage. Istanbul, that gathers scores of visitors from various other cities and countries, seems to take advantage of this eccentricity to construct its own habitat. The similar human faces we can encounter in every street and every district help me see that, people who settle here sprout and add new textures to Istanbul. Cultural repository that is changing and actually developing (evolving) quickly, leaves us with the question, how much Istanbul, where connects two continents, can expand.



FACE OF ISTANBUL

This project elucidates how people living in Istanbul blends their notion of culture and identity at an individual level.

We live in Istanbul. Yet, who are we and what is our contribution to Istanbul? We all have parents that have different ethnic backgrounds, geographic origins and even religious beliefs and we constitute this society. During our growth, just like the genetic physical features we take from our parents, we blend effects of these origins in us and we pass these characteristics to the next generations via new relationships. As a matter of fact, we keep diversifying variations of human eccentricity that constitutes Istanbul's visage. Istanbul, that gathers scores of visitors from various other cities and countries, seems to take advantage of this eccentricity to construct its own habitat. The similar human faces we can encounter in every street and every district help me see that, people who settle here sprout and add new textures to Istanbul.



Cultural repository that is changing and actually developing (evolving) quickly, leaves us with the question, how much Istanbul, where connects two continents, can expand.



Identity of The Anonymous

Istanbul is a very crowded, huge and complicated city. The identity of this city is dominant and invincible. Sometimes it gives people a chance but sometimes it behaves badly to them. While you are trying to create your own character you can be overwhelmed by its identity. While surviving in the darkness of the streets you can lose yourself and your identity before you reach your targets. Step by step, you begin to become like Istanbul. Finally its identity turns out to be yours. In other words, you will become anonymous and lose the fight. The anonymous people who are on the same street or walking on the same way with us are becoming a part of the city. Sometimes they turn out to be a wall, flagstone or a honk. They adapt to city's soul. Actually, we see all of them and aware of their existence. However, we choose not to care or ignore them because they don't have an identity now. Those people can be mendicant, homeless or they can be immigrants who escape from their own land because of war. Maybe just one 'Hello' can help those people to bring their identity back. Why not?

Dilan Ova

Interior Design, *Marmara University Faculty of Fine Arts*

I was born and raised in Istanbul and current still reside here. I'm interested in poetry, philosophy, volleyball, painting, fine arts, travelling, and learning about global news and science.





Gizem Keskin

Interior Design, *Marmara University Faculty of Fine Arts*

I have been playing classic guitar since 2006. I am interested in space and technology development. I love fantasy, sci-fi novels, and watching anime series.

Untitled

There are certain elements that create a city's identity. One of the factors which creates the identity of Istanbul is the culture of neighborhood, where various people from different families live together in unity and peace. There is mutual respect, love and sincerity in neighborhoods. Contrary to people who live in contemporary buildings, people living in neighborhoods trust each other. Moreover, human relations are experienced in the most beautiful form; a meal cooked in a house is shared with other houses. Women can safely entrust their children to their neighbors and the child is hosted in the most perfect way until the mother comes. The kids play games outside. These games are played not only by kids but also by adults from time to time. While kids play games, adults can have a chat and drink tea in front of their houses. Stray animals on streets are taken care and fed. All people in the neighborhood are ready to help in case there are elderly people or people with disabilities who are in difficult situations. Thus, people living in such a neighborhood feel secure. Today, the neighborhoods that contain these features are very rare. However, that does not mean they are all gone. The culture of the neighborhood continues to exist in some parts of Istanbul.





Melis Yalcin

Interior Design, *Marmara University Faculty of Fine Arts*

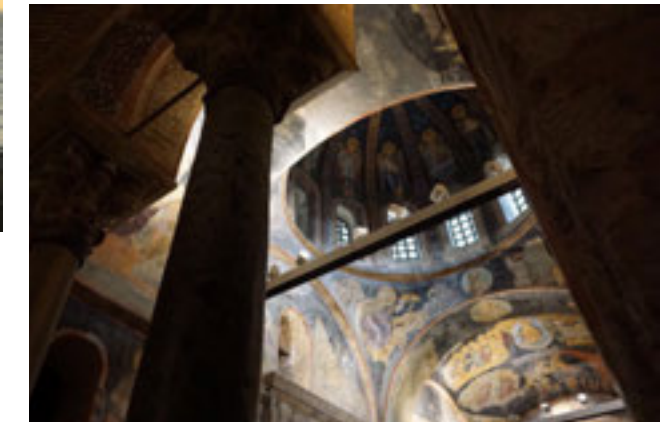
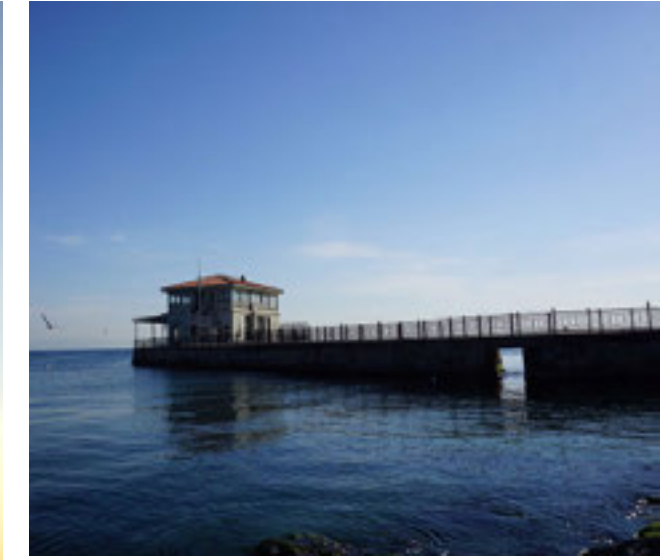
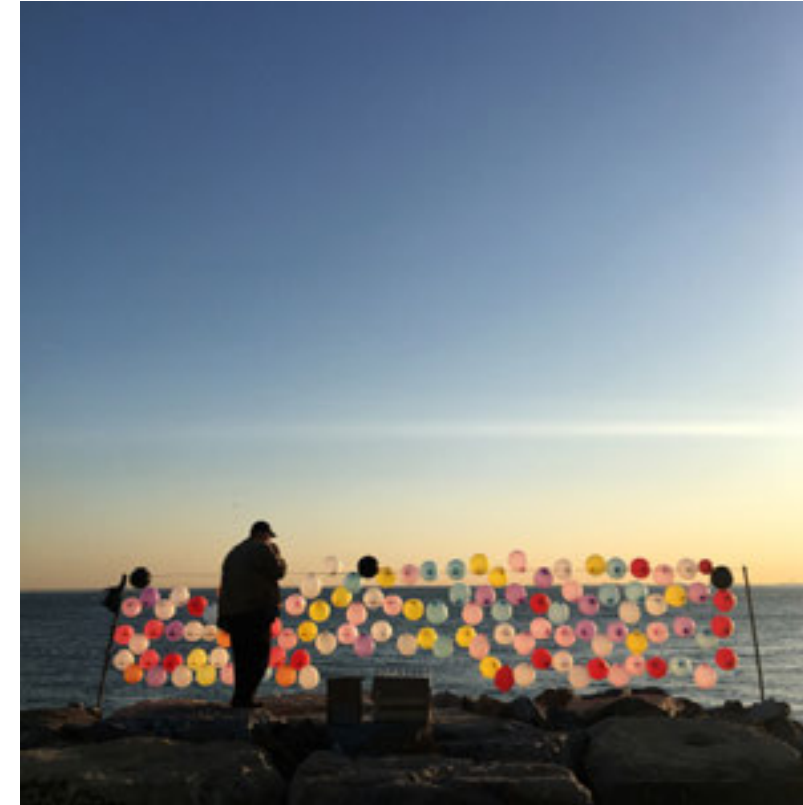
I'm interested in designing, photography and sports. I played basketball for 3 years and it is now my biggest hobby. I love being social and meeting different people from different cultures.

Hidden Beauty

Istanbul is a big city with its dense population, its daily complexity with its chaotic situations. It forces us to get used to all of them. Besides all of these, it has its own ways of opening new doors and creating a path for people's dreams. It has many opportunities.

Istanbul has a nature that attracts people and has a magical atmosphere. Once you get caught, it's not easy to walk away. The society that has been overwhelmed by its magic gradually begins to ignore this beauty. There are many places that we overlooked, we become robotic but Istanbul has a lot to give as much as it takes. It gives freedom, high life standards and multicultural perspective. It's a permissive city with well economy. It offers many features but what does the community offer it? This city, having a long story, has begun to question its own identity because of the society. But it still is a metropolis trying to give people and not losing its identity stubbornly.

Do selfish people behave as it deserves and do their best to protect Istanbul's identity? There's no reason for you to run away if you can find your own identity in Istanbul that tries to find its own, and it becomes a city that you can miss. It becomes your home that you can never quit despite of all the difficulties. Now, Istanbul has got you under influence of its own magic and has begun to wait for the worth that it deserves.





Seagull Project

A nation's common sentimental value, past, habits, food, thoughts and lifestyle which creates a common identity called 'culture'. And cultural transmission realized through generations. People fit into society where they live in and adopt its culture unavoidably. Well, is this situation be valid just for humanbeing ?

Ozlem Kale

Interior Design, *Marmara University Faculty of Fine Arts*

I am a graduate student. I love to do something for people. Education volunteer. I'm in love with dogs, I'm the one with the weakness to explore new places. I love to travel and learn new cultures!





Simay Sevincli

Interior Design, *Marmara University Faculty of Fine Arts*

I'm interested in painting since the day I was able to hold a pencil. I'm an amateur tennis player, I love sports and painting. It's really important for me to have a thing to say about nearly everything so that's why I love doing researches about my interests. I'm a movie maniac, I love writing short movies and filming them as well. I'm a big Star Wars fan. My hobbies also includes music, photography, cooking and of course traveling.

Untitled

Istanbul is a city that is bounded by its traditions and cultural roots. This is the most basic thing that constitutes its identity. Some people prefer not to query, but to accept and trust blind-folded. It's difficult for people to destroy taboos, to change their thoughts and lives. Because once you surrender yourself to something and stay under its effect, it's difficult to change or get over its influence. Sometimes you panic and the respect you own leaves its place to fear. You may stop questioning because you are not ready to change. Later, this acceptance reflects your act of respect and it starts to lead you and your behaviors. For example, all of the vehicles close their radios as they pass by the cemeteries in here. The environment becomes silent and people do it as a kind of respect. Bread is the most sacred one in all food; you can never put it on the ground. Some objects and theories are connected to religion and they can never be changed. These objects are kept separate and they are more special than the others. You should take your shoes off at the places you pray. At the time of call to prayer, people close their televisions and shut down the music. Even the things we eat are affected by religious rules. Every religion has its own rules, not just as in Muslim countries. Such as, wine is holy in Christianity but it is considered as a sin in Islam. Christians have 'seven sins' and obeying these rules are really important for them. Besides these differences, religions have rules and ideologies in common.

People both scared to disobey. What makes us accept all of these is respect, not religion. Why are we so afraid to change our vision? Why does nobody question the things related with religion? Nobody has an answer Perhaps respect is fearful.





Sinem Ertam

Painting, *Marmara University Faculty of Fine Arts*

I am learning photography, playing piano, and reading comic books.

Untitled

This project examines how foreign people in Turkey and Turkish people in foreign countries adapt to the countries they live in. The examinations will be made through the news published in each country. The news in Turkey about foreigners will show what they live through, how they can adapt situations they face in here. On the other hand, the news in other countries about Turkish people will give information about the same matter for Turkish people living in those countries. Thus, we will be able to see and understand each other through the news from both sides. The reason why I chose news as a form of expression is that the media can reach everybody and can convey some of the events that are experienced.





Ulku Ayse Ozhan

Painting, *Marmara University Faculty of Fine Arts*

I am interested in learning new languages. I am learning Italian also taking photography and my biggest hobby is following musical concerts.

Untitled

Identity is something that ensures a person to be a specific person; it is who this person is. Moreover, history is a science that examines human societies and their forms of life, culture and civilizations. Your identity is the consistency and unity of your past, present and future. People refer to their memories and reminiscences, while creating their identity. The most important factor for people to form their identity is the culture of their society. People create an identity at the present time by combining traditions and customs with futuristic thoughts. So society always creates its own identity. According to John Locke, identity is attributed with memory, cognition, and consciousness. In this case, one creates an identity by remembering his own history.

I always think that history and identity is mutually related to each other. Otherwise, there wouldn't be any racist curses in the world languages. And again, it would not be possible for a small child or a high-school teenager to hate a nation that they have never met before.

So, I wanted to see and show where the identity of society came from and where it goes, by collecting photos of Istanbul taken in the past times, breaking them into pieces, transforming them, and combining them with the photos taken today. A society should always move forward, think and -I think most importantly- never forget its history because history is an important part of our identity and losing it, is something like being in a cave that doesn't have a beginning or an end.



Colophon

This catalog was produced for an exhibition at CCA under the guidance and direction of S.A.Professor Mariella Poli during the Fall 2017 term.

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