

HYBRID-ISM & MULTI-ETHNICITY

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An International Exhibition resulting from an exchange between California College of the Arts, Diversity Program and Naples Second University, Department DICDEA, Co-curated by Mariella Poli at CCA & Carla Langella at SUN.

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1111 8th Street

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94103

Aknowledgements

I'm very grateful to Prof. Carla Langella for collaborating in this interdisciplinary Diversity Course "Hybrid-ism & Multi-Ethnicinty" exchange between California College of the Arts and Second University of Naples, and sustaining this opportunity for students interested in a fertile international dialog, to Luca Simeone for introducing me to Prof. Langella and helping to make this possible. Also, I would like to thank all the students from CCA & SUN willing to work on this project and make an effort to participate in a cross cultural conversation. A special thanks goes to Jackson Koloskus, our graphic designer, for designing this beautiful catalog, poster and exhibition invitation, and to Joshua Chan (CCA) and Paolo Emilio Colombo (SUN) for customizing and maintaining our precious class-blog, the platform for our international exchange.

Mariella Poli

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Hybridism & Multi-Ethnicity

Immigration is central the cultural narrative of the United States, however, in the last decade the mass migration connected with a changing global economy and political unrest has been increased immigrations impact. In 2010, the number of international migrants worldwide reached 214 million, or 3.1 percent of the world's population. The diverse cultural landscape within San Francisco continues to evolve, each new wave of immigration over generations both transform and are transformed through existing world communities creating hybrids of cultural identity or "Hybrid-ism".

The platform for the artworks on view in this catalog and exhibition are a result of an Interdisciplinary Course of Design and Art, "Hybrid-ism & Multi-Ethnicity" from the Diversity Program at the California College of the Arts, San Francisco, in an exchange with Second University of Naples, Department DICDEA, Italy. The idea of this exchange grew out of my yearly visits to Italy, where I observed rapidly increasing new multi-ethnic migration. Italy faces political questions that reflect the pressures of modern globalization, economy, geopolitics, forced migration from neighboring countries such as the Middle East, North Africa and Sub-Saharan Africa.

This catalog and exhibition features the artworks from an interdisciplinary and culturally diverse group of artists/designers investigating current and historical dilemmas facing new immigrants as well as their influences on local and global culture 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. Joshua Chan (Individualized) journal of poems "Record of Prejudice" are concerned with his internal struggles, and perhaps the common struggles of many when interacting with the homeless crowd; Joshua Evans (Architecture) investigates Bissap Baobab West African, a restaurant that also functions as a community center and cultural institution; Han Gao (Industrial Design) work is MixCity, an app designed to encourage cultural integration in the city of San Francisco and establishes a platform for newcomers to get connected to local communities. Sakurako Gibo (Individualized) in her tiled boxes embraces and releases negative emotions, living in a different culture and environment causes great amount of stress that unconsciously effect ones daily life. She works in collaboration with the Center for Empowering Refugees and Immigrants (CERI) in Oakland, which provides services to the refugees and immigrants who need psychological help; Kelly Hang (Architecture) created a patchwork narrative from her childhood experiences with Hmong immigrant parents from Laos and experiences

from her partnership organization, Banteay Srei; Madeline Isakson (Furniture) room-division piece is intended to make strained living situations a bit more bearable while living in single room family housing in San Francisco; Guangyu Jin (Industrial Design) object stems from Korean food as an entry point to arouse the shared identity of the Korean community, Jack Koloskus (Graphic Design) designed the class catalog, his piece is also the catalogs graphic map that introduces research on Bay Area migration; Anthony Lam (Industrial Design) explores the homeless community, which migrates within the city of San Francisco, his artwork is a sleeping bag which enables an individual to survive in urban conditions; David Lee (Industrial Design) designed serving containers out of paper made from cornhusks after observing customer interactions with hybrid culinary culture food trucks; Tianqi Li (Industrial Design) explores intimate spaces of identity in homes of immigrants and international students; Genevra Peyser (Painting/drawing) installation depicts a story of the neighborhood's vibrant color being washed away changing the identity of San Francisco's iconic barrio; Ernesto E. Preciado-Canez (Architecture) produced a collection of stories of immigrants such as day laborers and street vendors trapped in the Golden Cage; Herbet Watts (Architecture) designed a Food Truck Pavilion to emphasize a mission to bring the worlds diverse ethnic foods together in order to connect people across cultures; Xiao You (Interior Design) re-design Portsmouth Square, San Francisco's first public space, now widely known as "the heart of Chinatown", her goal is to create an enhanced public space and streetscape that is dynamic, multicultural, adaptable and reflective of local culture and history.

Areas and issues under examination include the representation of the multi-ethnic diversity mostly in underprivileged situations, with attention to the struggle and conservation of individual identity in a Hybrid landscape. 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.

Joshua Evans grew up in San Francisco and attends California College of the Arts where he studies architecture. As a



12

San Francisco native, he has developed a passion for hiking the rolling hills of the city and greater Bay Area.

Bissap Baobab

Known for its flavorful food and unique name, Bissap Baobab, located in San Francisco's Mission District, also functions as a community center and cultural institution. Bissap's West African cuisine and its location in a predominantly Hispanic community allow notions of hybrid forms of cultural identity to permeate Bissap's identity, not only contemporaneously, but historically as well. ¶ Bissap Baobab's ties to West African culture reach back to the first president of Senegal, Leopold Senghor, and his formulation of the term Negritude. Negritude, a literary and ideological movement developed by Black/African intellectuals, writers, and politicians in France, in the 1930s, concerns the radical reformulation of Black/African identity in light of a pre-colonialist past and colonialist present. The emergence of the Negritude aesthetic – an aesthetic that merged the language of European modernist abstraction with what was considered to be inherently African themes and motifs – reveals the unstable connection between a pre-colonialist past and a colonialist present. According to Senghor, “there is no art without the active assimilation of input from abroad.” ¶ The menu at Bissap Baobab is art acting as an agent of active cultural assimilation. I intend to create a piece that captures the architectural qualities of the menu. The menu is a spatial object that has the potential to construct an audience through acculturation and symbolic integration. According to Brian Ray, these are two important features of cultural integration. Leopold Senghor believed in the concept of ‘universal culture’, an understanding of our differences and a struggle to comprehend perceived boundaries in order to construct an image of culture that is more fluid than the one we regularly see. Food is the medium through which different cultures can interact, and Bissap's menu is the catalyst by which that interaction can occur.



13



Kelly Hang's passion and journey for architecture has been extensive. Her interest and training for architecture began as a high school student. Those years helped her discover the love for design. She moved to San Francisco from Stockton, California to attend California College of the Arts in 2006. Through her experiences with work and school, she was able to gain a different



knowledge of architecture by understanding that it is not only dependent on design and aesthetics, but also on function and performance. Now that she is approaching her last semester in CCA's BArch Program, her contribution to a community project idea will help showcase the lives of individuals involved in the local and immigrant community of Oakland, California.

PATCHworks

My inspiration for PATCHworks stems from the work of a local organization called Banteay Srei, who offers community involvement and services for young men and women of Southeast Asian descent in the Bay Area. H.O.L.G.A is a photo documentation program offered by Banteay Srei that allows these young individuals to explore the meaning and stories behind their own culture. An interest that I have in retaining my own rich culture as a child of Hmong immigrant parents also from Laos in Southeast Asia. ¶ The intent of the project is to introduce a new creative way of exhibiting the work of participants of the H.O.L.G.A program. is a way to create an ongoing exchange where the mentors and the youth of the local community can share their stories through their own lens. The technique of an image or series adds value to these stories as they can be communicated visually in the form of photography. ¶ The world in which we live is one that relates more and more through the use of visual images as a form of contemporary communication. Photography is a means for expression, not an end in itself, and we should introduce it as such because it is an excellent tool for visual language, which can be utilized in the process as well as the end product. ¶ As designers, we are constantly developing varieties of means with which we can execute a blend between our own ideas and our realities, thus expanding the potential communicative powers of our work. When in reality, it is the combination of the content and technique with the presentation, which causes the work to be what it is. ¶ I believe that by offering my expertise as a designer and visual artist I can help contribute to the varieties of opportunity for the H.O.L.G.A. program. I sincerely believe that the best means of inspiring others to learn and grow is by projecting a positive attitude. As specialists in the field we must offer our those of the younger generation a reason to learn and achieve, as well as the reassurance that they are capable of learning just as we've been taught.





Herbert Watts is originally from the island of Bali. He has spent the last four years studying Architecture at California College of the Arts in San Francisco. His current work builds towards finding solutions to the problematic economic and social conditions that plague our societies today, such as the disparity in the types of food that is avail-

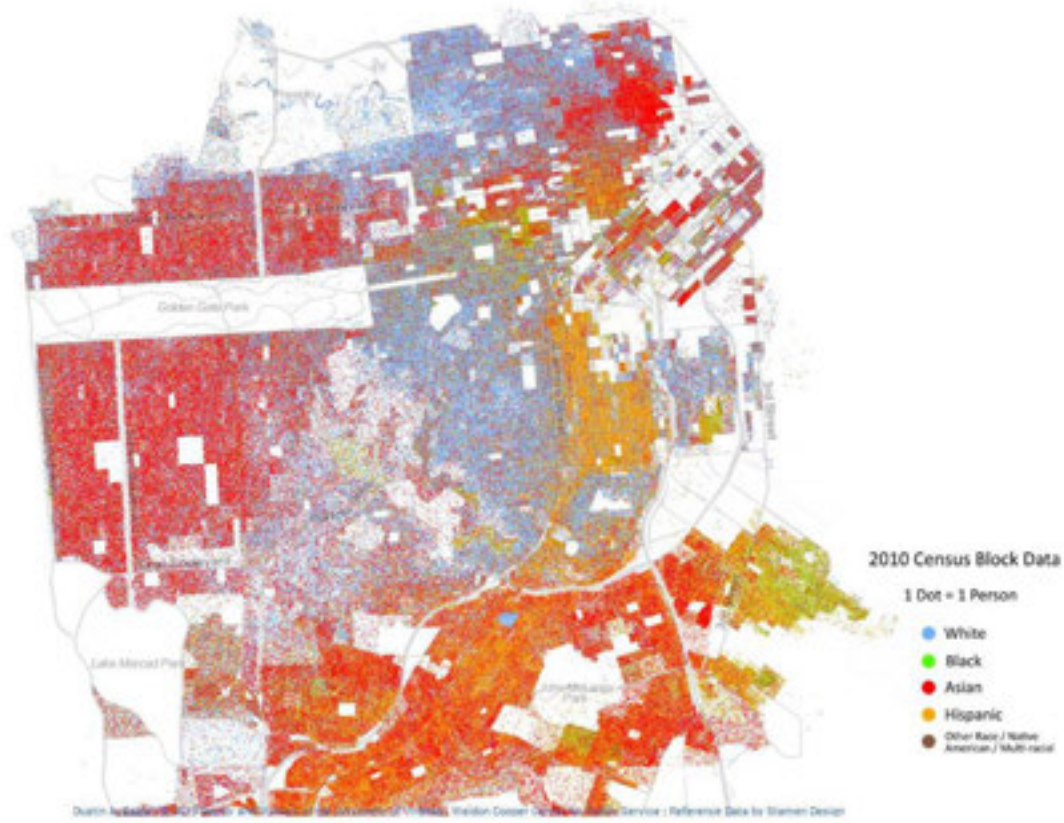
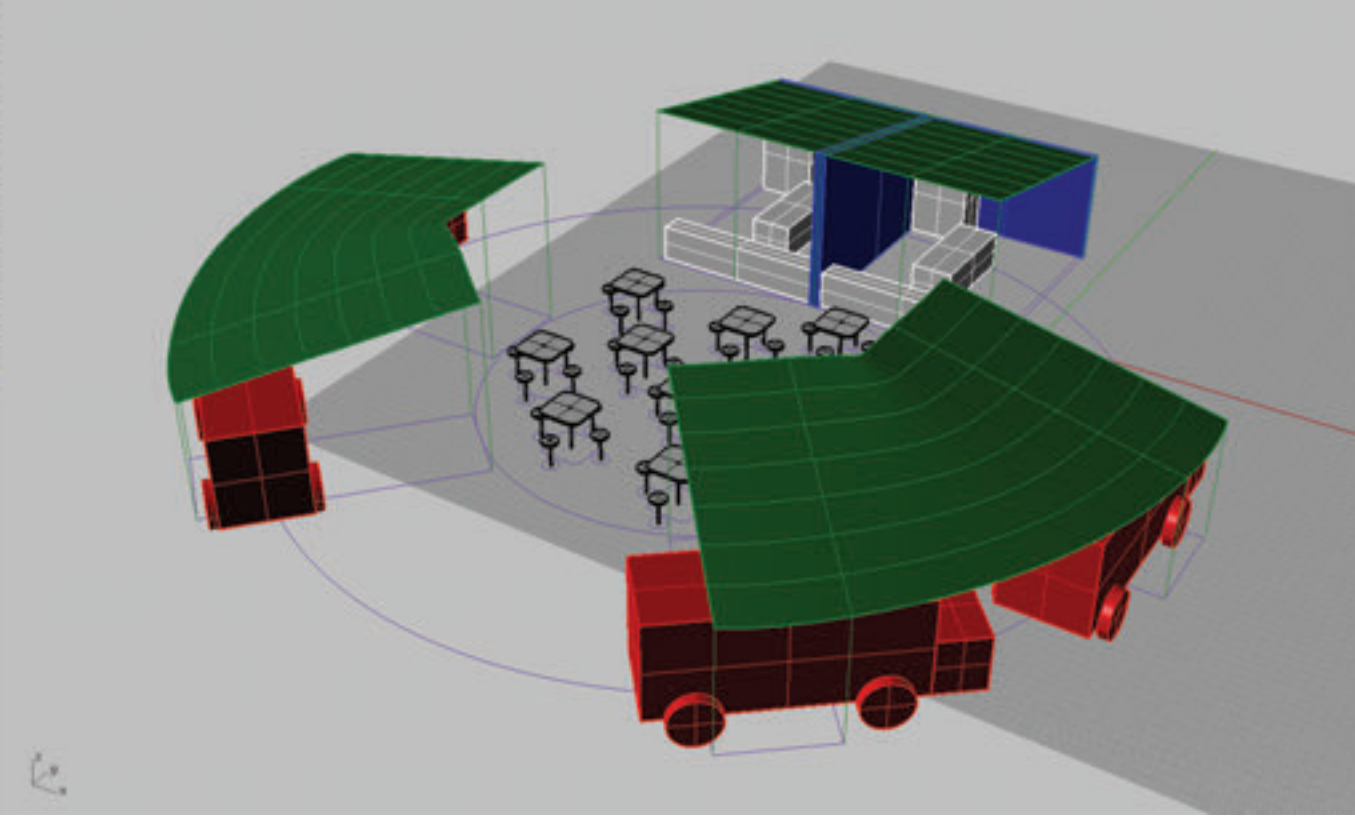
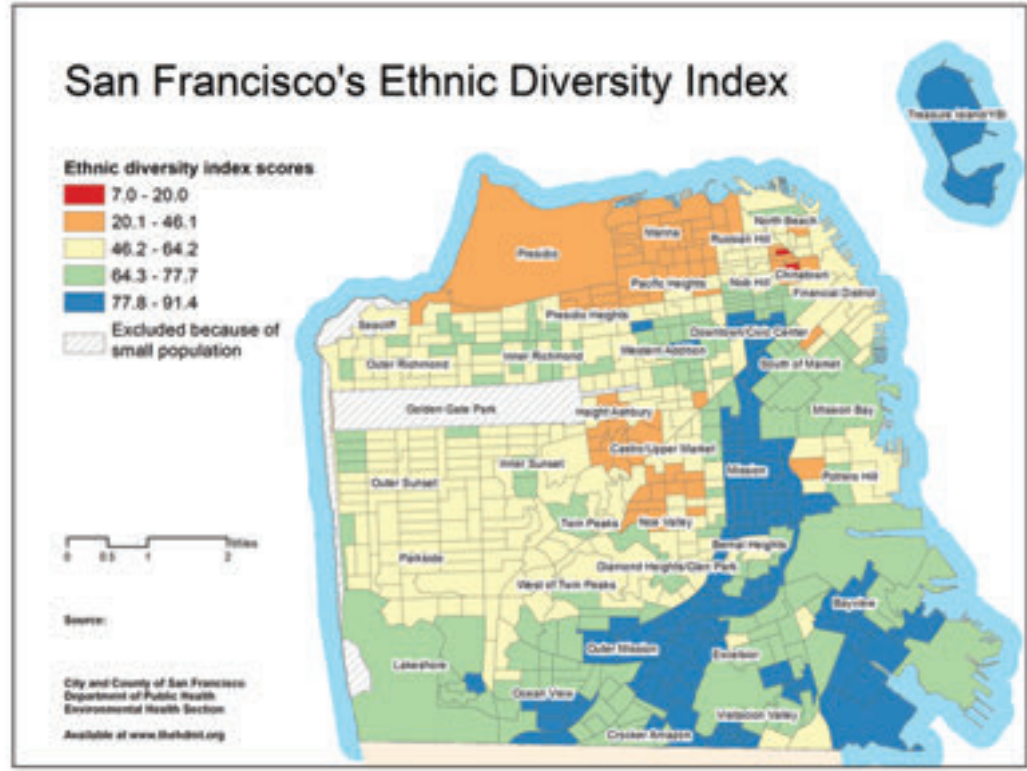
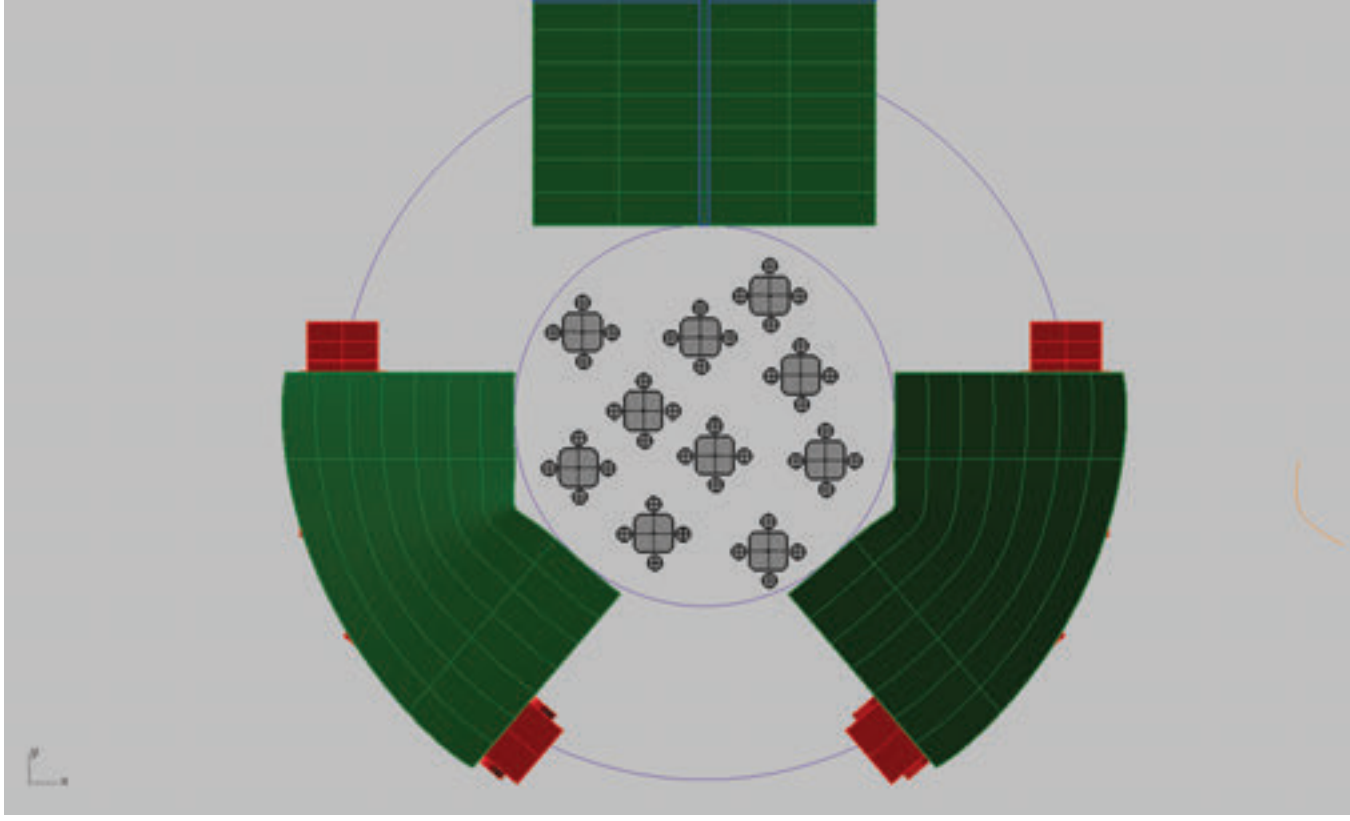


able to lower income communities. He is always investigating the ways in which our lives are shaped by consumer culture and how to improve them through the controlled application and construction of space. Ultimately his goal is to enable people to think for themselves and make rational decisions regarding the future of civilization.

Food Truck Pavilion

Cultural exchange has been a part of human history as long as culture itself has existed. Within cultural exchange there can be a lot of misunderstanding and misinterpretation as a result of different social expectations. However, food is the most immediate way to experience a part of another culture and can help ease the friction of cultural exchange while creating new cross cultural connections. ¶ San Francisco is home to a very diverse food culture and food truck culture. Despite this however there are still many underrated ethnic foods hidden away in many of San Francisco's communities that deserve to be discovered by the general population. In order to remedy this; steps must be taken in order to find a solution and potentially generate a new wave of food mixing culture. ¶ A food truck pavilion is capable of solving many of the concurrent issues that prevent such food mixing from happening today. The Food Truck Pavilion will feature temporary kitchens for community cooks, a place for food trucks to attract existing popular support and seating for patrons. The Food Truck Pavilion (FTP) will be placed in various locations throughout the bay based on the ethnicities of the neighborhoods they are in. This will allow nearby residents (community cooks) who want to share their countries' food to do so within a comfortable, low-risk outlet and therefore make their ethnic food more known to the rest of the world. The FTP will move location every 3 months in order to diversify its cooks and maintain its mission of spreading food culture awareness. It will open on a 2 week per month basis for the community cooks and all year round for the food trucks themselves. ¶ There will be some downtime before the sharing of ethnic food in order to make sure all preparations are ready regarding ingredients and freshness and pricing. The cooks must take time to familiarize themselves with the equipment provided in the temporary kitchens and adjust their food so that it can fit with the American palette (as in don't make it too spicy.) The sizing of the space will be dependent on the actual location where it is placed, as a larger location can accommodate more temporary kitchens and trucks. ¶ The intended benefits of the FTP are; opening new opportunities for community cooks willing to expand their craft, creating an awareness of the different ingredients and sensory experiences of ethnic foods and also strengthening cross cultural communication within the community. ¶ Overall the Food Truck Pavilion aims to publicize the underrated ethnic foods of SF while providing more food options to people in areas of need. The greater mission of the FTP is to bring to the light of the world these ethnic foods in order to connect people from across cultures.





A Bay Area transplant from Hong Kong, sculptor and actor Joshua Chan is influenced by his hybrid cultural background. Chan is a storyteller who writes poems, orchestrates performances, and makes artifacts and casts to express the emotion of being

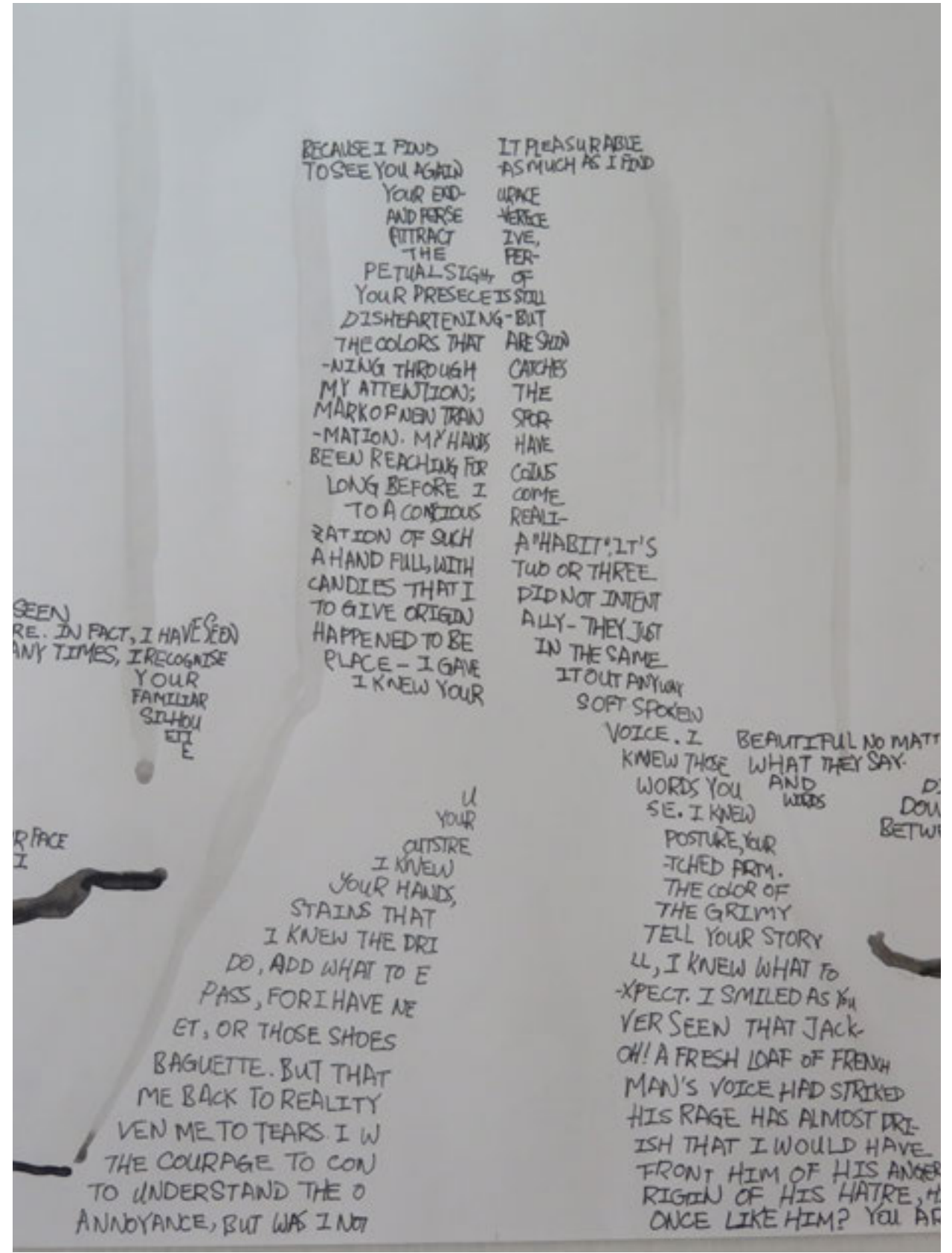


“caught in-between”. Driven by language, Chan’s work explores the conflict amid diverse ideologies and different religions. His goal is to emphasize the importance of love and compassion toward the vision of a harmonious world.

Record of Prejudice

Perhaps: The privileged are never given the capacity to grasp and to empathize the pain of the deprived; and the deprived are never given the opportunity to experience and to share the comfort of the privileged. And so rage and prejudice stall their hearts – for there will be poor always – that they will always be divided by the boundary, and trapped forever in the cycle of hatred. ¶ Perhaps: I am the prejudice convict who’s too often caught in his own problems to realize the lurking pain of the deprived; and I am too the raging victim who is too constantly blinded by jealousy to recognize the comfort that is not limited to the privileged. I am the prejudice convict and the raging victim, yet I have neither the strength nor the courage to reconcile the two within – for no sin is greater than another – that I will always struggle to call truce between my conflicting selves, and bounded forever by the reducing labels of the constructed hierarchies. ¶ I am to take action upon myself. I am to ponder, to think, to write. I am to begin from within through constant reflections in poetry. I am to expand the boundaries between the two seemingly different selves to a threshold bridgeable into hybridity, for only a hybrid has the capacity to understand the two perspectives.

The Prelude above outlines my internal struggles, and perhaps the common struggle of many when interacting with the homeless crowd. With this being said, I will be keeping a diary of poetry that will be inspired by the emotions and thoughts I have whenever I encounter a homeless person. I am especially interested in the reaction I have toward them (a reaction dependent upon many factors) and the reaction they have toward me. These interactions are then reflected upon, and be recorded as poetry into my diary. Ultimately, these poetries will be delivered as a series of iconographies, visually inspired by the surroundings of the encounter. Through these recorded thoughts and emotions toward homeless people, I am to induce constant awareness of the inner selves, and thereby hold myself accountable for all my responses, my rage, and my prejudice.



Anthony Lam grew and lived in Hong Kong until he moved to San Francisco to attend California College of the Arts in order to pursue and improve his design and crafting skills. Anthony is currently in his last year of CCA,

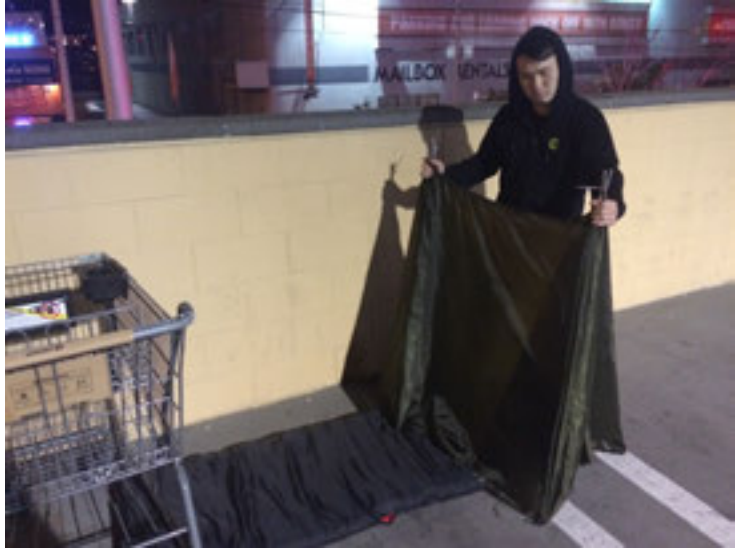


and has come to greatly appreciate Industrial Design, but in his down time, Anthony likes to relax, hang with friends, play video games, and build whatever project comes to mind.

Untitled (Tent)

One of the few things that people will notice if they arrive in San Francisco is the large amount of homeless population within the city. It has always been my interest to hear their accounts and stories, as to where they came from, what they did in their previous occupation, how they became homeless, and how they arrived to San Francisco. The focus of the project is to create a product that will help enable these urban nomads to traverse the city with as little amount of weight as possible and allow them to sleep in urban conditions requiring either only a sleeping bag, or a whole tent setup depending on their condition and surrounding situation. ¶ The homeless issue began during the 1980's under the Reagan Administration. Reagan has effectively increased the homeless issue in California, especially in San Francisco. Reagan never fully understood mental illnesses, even with his own sons; with his position, Reagan discharged many mentally ill patients from mental hospitals, unfortunately those without families or homes had to wander the streets homeless. And around 1983, Reagan and his administration have been pushing to have a more "free and deregulated market", this meant cutting funding for the Section 8 Housing Act of 1937, which had the government assist low income families pay towards private landowners. Eventually this created problems for low income families, and has forced many to be evicted from their homes. I interviewed more than 15 men and women in the homeless communities spanning a wide range of neighborhoods from the Tenderloin to the Dog Patch, I heard many interesting stories and accounts of becoming homeless and just trying to survive. But what struck me the most was how much time and effort is spent trying to find shelter, and setting up a miniature space to protect their things and themselves. One interviewee, Calvin, claims while he tries to sleep at available shelters, there are so many other people and limited amounts of room, that it becomes a lottery whether you might get in or not. But for him, sleeping outside is also daunting for a variety of reasons: ¶ The weather changes and it's especially cold at night ¶ Other homeless or people may steal your belongings ¶ City workers and police force him to sleep somewhere else ¶ To Calvin, it has become difficult to even try and find a location that enables him to sleep and feel protected. ¶ In conclusion, my project is designing and creating a product that will enable an individual to survive and deal with urban conditions, while making sure the product will be long lasting until the person receives or is receiving proper care and nourishment





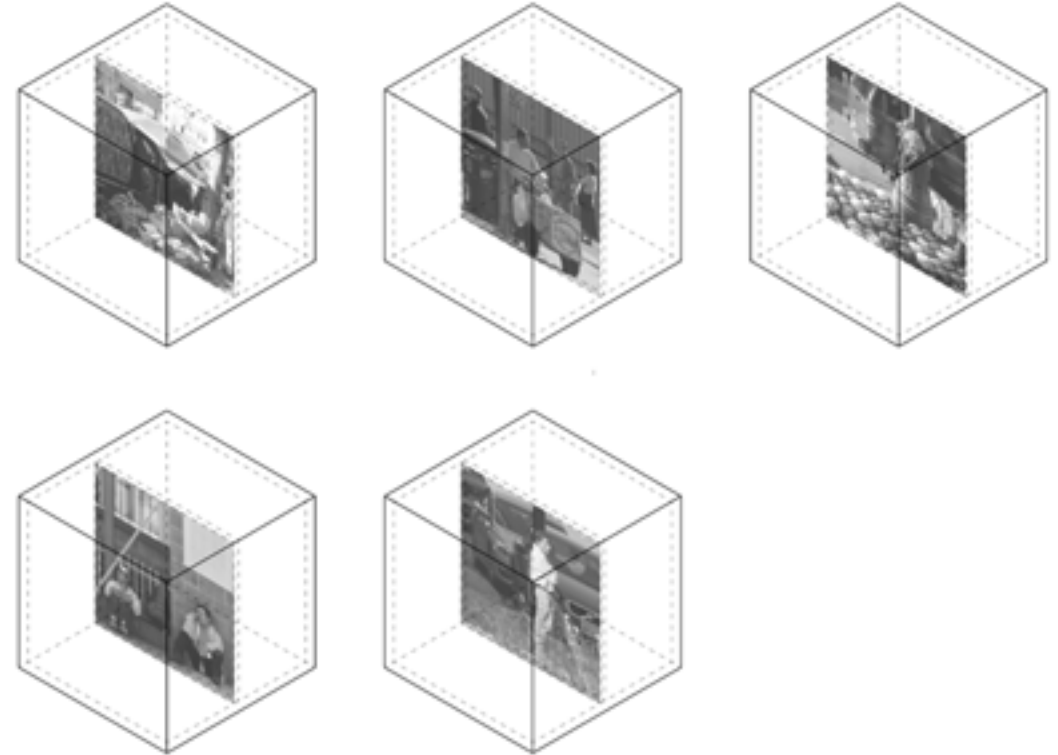
My name is Ernesto. I am a 4th year architecture student. One of my areas of interest are the social and political aspects of architecture. I grew up in Tijuana, a city located in the border

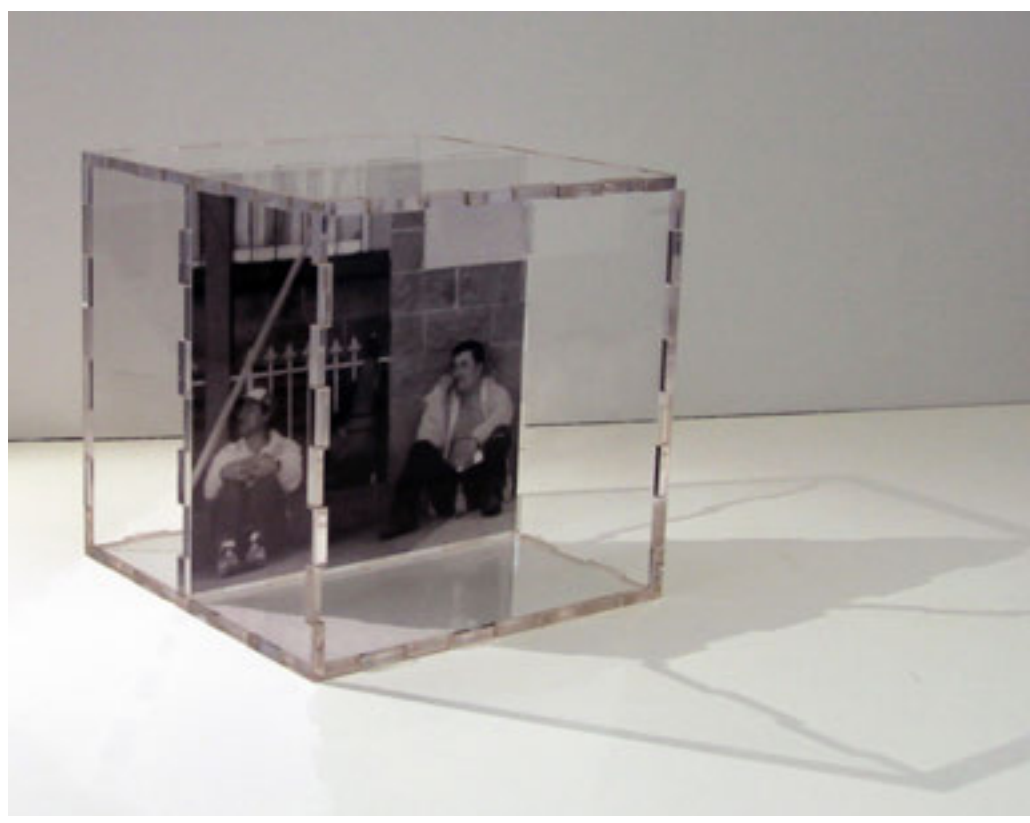
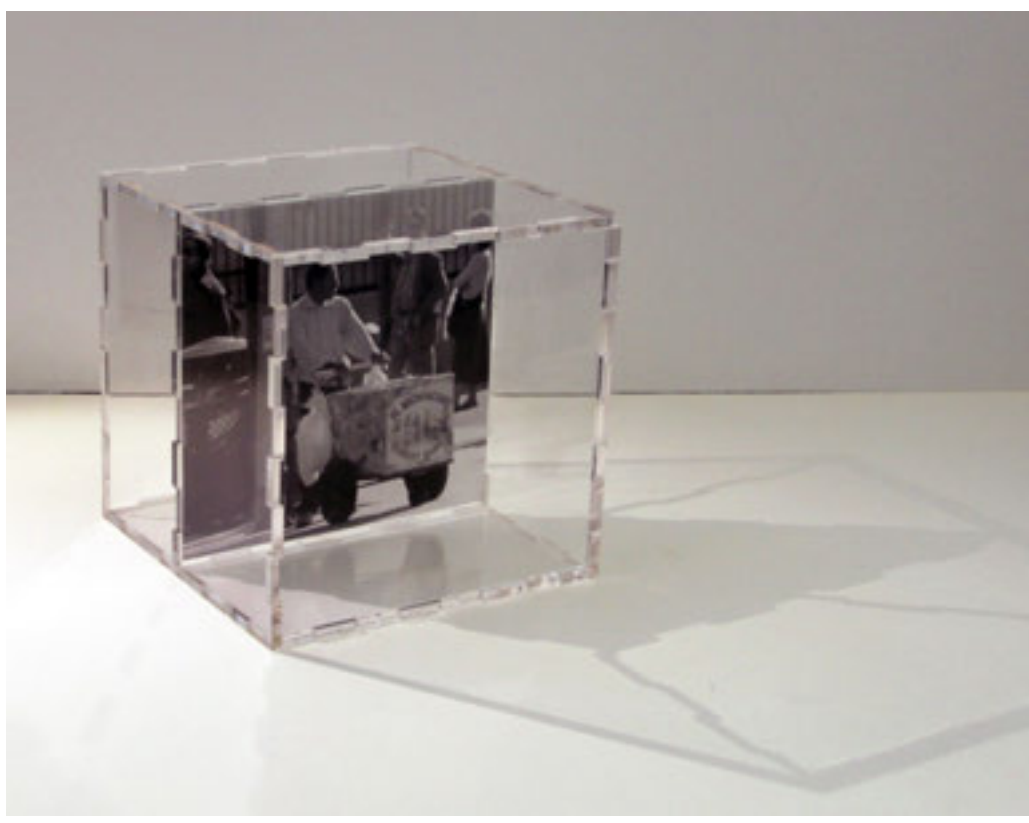
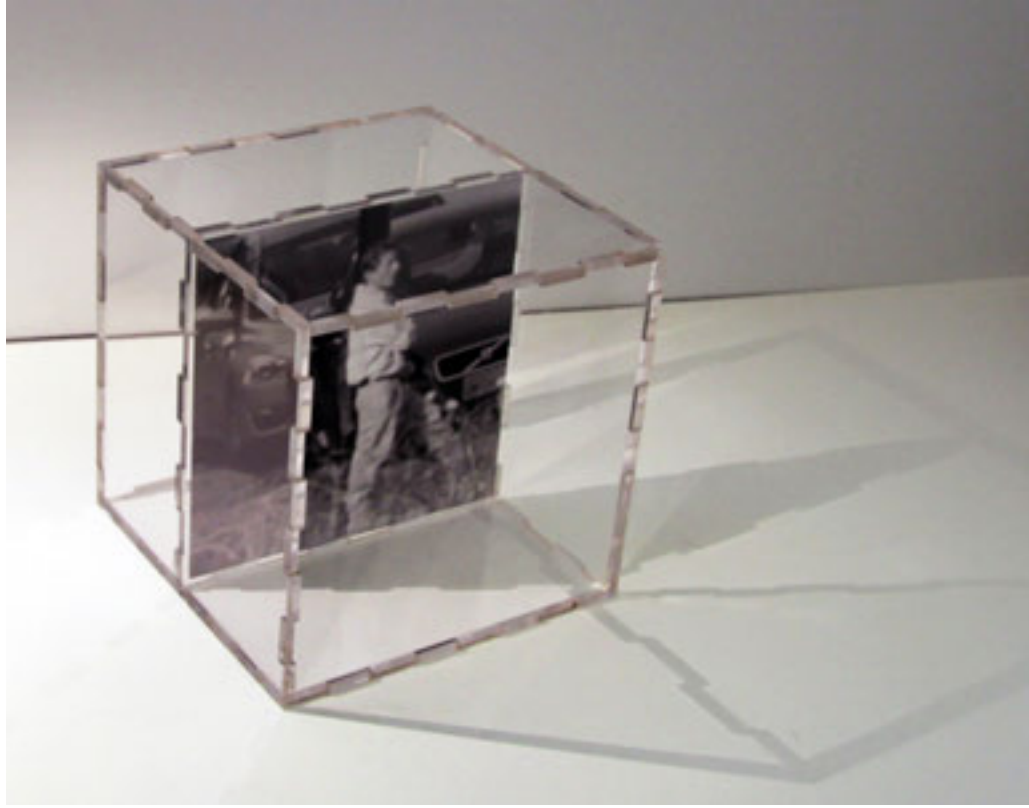


between the United States and Mexico. It lives between two worlds, where immigration is one of the main driving forces as most people are new to the city.

The Golden Cage

The Golden Cage is the concept of being confined in a place, and wanting to go outside of it, even though you have a better life than on the outside. For this project I looked at people and the city and found several stories where people are trapped in the Golden Cage. Such is the case of day laborers, and street vendors. By making transparent cages with images inside, of people I interviewed and spaces in the city, I try to convey the idea that immigrants have travelled and reached a destination yet they need to make another journey in order to adapt to this new culture, as many of them are confined by it. ¶ I am interested in the journey immigrants go through in order to reach their destination, in this case San Francisco. For this project I interviewed Latin American people in the Mission neighborhood. I realized that they all had to travel through and live in many cities and countries in the American continent, and had to adapt to many conditions. Some of these people got into the USA legally, some illegally. The pattern I found is that the people who entered the country in a non ideal condition, had a harder time adapting, and had a hard time finding jobs. The immigrants I was in contact with sold things on the street, and regardless of their condition in the country, legal or illegal, in a sense they were trapped in the street. I saw that they were not completely happy with being in the US and they wanted to go back to their country. They know that economically they are doing better than before but still they miss their land. They do not empathize completely with American culture, and want to be in the one they know. People have a better life in economic terms. They are able to provide for their family, they have more material possessions, yet they do not feel accomplished. They do not like their lifestyle and feel that going back to their home country will be better, yet they can not go back, as many of them have established families here, they have separated themselves from their country in space and time, or have just started to have a life in a country that they can not

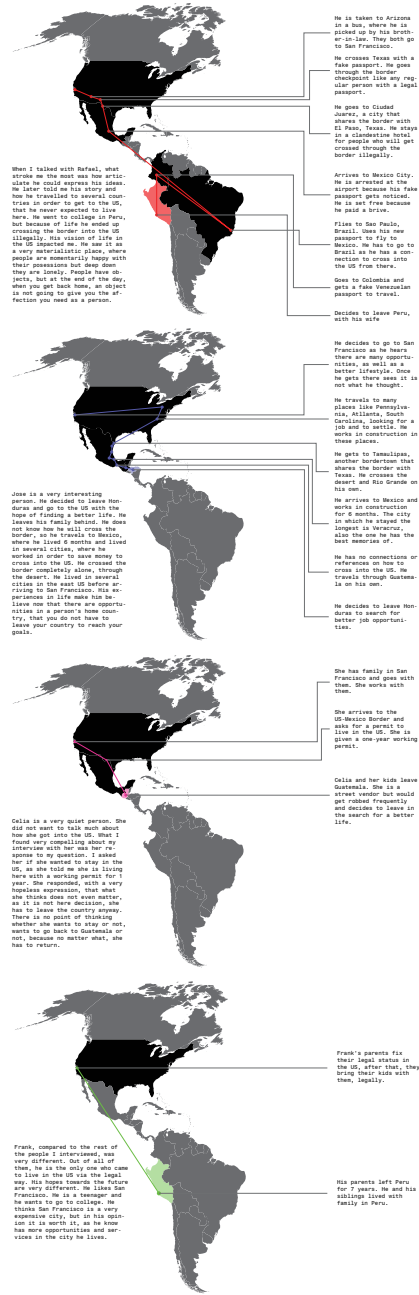
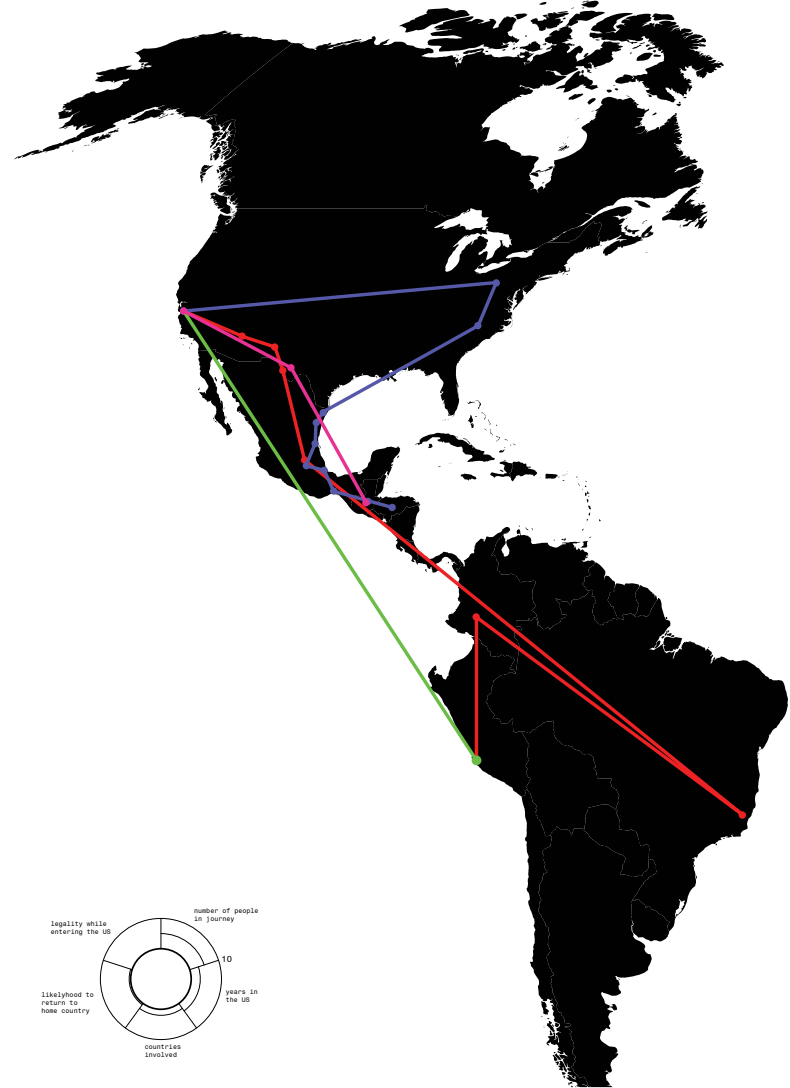




THE GOLDEN CAGE AND THE

JOURNEY OF IMMIGRANTS

STORIES OF IMMIGRANTS



When I talked with Rafael, what struck me the most was the realization he could never see his wife. He later told me his story and how he traveled to several countries in order to get to the US, that he never expected to live here, he was to collect his wife, but because of the border he was stuck in the US illegally. His wife was in Peru, but because of the border he was stuck in the US illegally. His wife was in Peru, but because of the border he was stuck in the US illegally. His wife was in Peru, but because of the border he was stuck in the US illegally.

Jose is a very interesting person. He decided to leave Honduras and go to the US with the hope of finding a better life. He leaves his family behind, the one he loves the most, and travels to Mexico, where he lived for a while and worked in several cities, where he worked in order to save money to cross into the US. He crossed the border completely alone, through the desert. He lived in several cities in the east US before arriving in San Francisco. He has a family in Honduras, but he knows that there are opportunities in a person's home country, that you don't have to leave your country to reach your goals.

Celia is a very quiet person. She did not want to talk much about how she got into the US. What I found very compelling about her interview was that she had no response to my question. I asked her if she wanted to stay in the US, as she told me she is living here with a working permit for 1 year. She responded with a very honest expression, that what she wanted was to see her mother, but she was not sure if she wanted to go back to Guatemala or not, because her mother was not, she has to return.

Frank, compared to the rest of the people I interviewed, was very different. Out of all of them, he is the only one who came to live in the US via the legal way. He is a teacher and he wants to go to college. He thinks San Francisco is a very different city, but he knows that it is worth it, as he knows that there are opportunities in the city he lives.

He is taken to Arizona in a bus, where he is picked up by his brother-in-law. They both go to San Francisco. He crosses Texas with a fake passport. He goes through the border checkpoint with the regular person with a legal passport. He is not arrested because he paid a bribe.

He goes to Ciudad Juarez, a city that shows the border with El Paso, Texas. He stays in a clandestine hotel for people who will get arrested through the border illegally.

Arrives in Mexico City. He is arrested at the airport because his fake passport gets noticed. He is not arrested because he paid a bribe.

Flies to San Paulo, Brazil. Uses his own passport to fly to Mexico. He has to go to Mexico to cross into the US from there.

Goes to Colombia and gets a real Colombian passport to travel.

Decides to leave Peru with his wife.

He decides to go to San Francisco as he hears there are many opportunities. He wants a better lifestyle. Once he gets there, he realizes it is not what he thought.

He travels to many places like Pennsylvania, Illinois, North Carolina, looking for a job and to settle. He works in construction in these places.

He gets to Toluca, another border town that shares the border with Texas. He crosses the desert and Rio Grande on his own.

He arrives to Mexico and works in construction for 6 months. The city in which he stayed, the one he thought in Honduras, also the one he has the best memories of.

He has no connections or references on how to cross into the US. He travels through Guatemala on his own.

He decides to leave Honduras to search for better job opportunities.

She has family in San Francisco and goes with them. She works with them.

She arrives to the US-Mexico border and asks for a permit to live in the US. She is given a one-year working permit.

Celia and her sister leave Guatemala. She is a street vendor but would get robbed frequently and decides to leave in the search for a better life.

Frank's parents fix their legal status in the US after that, they bring their wife with them, legally.

His parents left Peru for 7 years. He and his siblings lived with family in Peru.

Rafael_Peru



Thoughts about the US, and going back home. He thinks that the US is a better place to live, but he misses his family and his home country. He wants to go back to Peru, but he knows that there are opportunities in the US.

Jose_Honduras



Thoughts about the US, and going back home. He thinks that the US is a better place to live, but he misses his family and his home country. He wants to go back to Honduras, but he knows that there are opportunities in the US.

Celia_Guatemala



Thoughts about the US, and going back home. She thinks that the US is a better place to live, but she misses her mother and her home country. She wants to go back to Guatemala, but she is not sure if she wants to.

Frank_Peru



Thoughts about the US, and going back home. He thinks that the US is a better place to live, but he misses his family and his home country. He wants to go back to Peru, but he knows that there are opportunities in the US.

THEIR GOLDEN CAGE



GOLDEN CAGES IN SAN FRANCISCO



The Golden Cage is the concept of being confined in a place, and wanting to go outside of it, even though you have a better life than on the outside. For this project I looked at people and the city and found several stories where people are trapped in the Golden Cage. Such is the case of day laborers, and street vendors. By making transparent cages with images inside, of people I interviewed and spaces in the city, I try to convey the idea that immigrants have travelled and reached a destination yet they need to make another journey in order to adapt to this new culture, as many of them are confined by it. I am interested in the journey immigrants go through in order to reach their destination, in this case San Francisco. For this project I interviewed Latin American people in the Mission neighborhood. I realized that they all had to travel through and live in many cities and countries in the American continent, and had to adapt to many conditions. Some of these people got into the USA legally, some illegally. The pattern I found is that the people who entered the country in a non ideal condition, had a harder time adapting, and had a hard time finding jobs. The immigrants I was in contact with sold things on the street, and regardless of their condition in the country, legal or illegal, in a sense they were trapped in the street. I saw that they were not completely happy with being in the US and they wanted to go back to their country. They know that economically they are doing better than before but still they miss their land. They do not empathize completely with American culture, and want to be in the one they know. People have a better life in economic terms. They are able to provide for their family, they have more material possessions, yet they do not fill accomplished. They do not like their lifestyle and feel that going back to their home country will be better, yet they can not go back, as many of them have established families here, they have separated themselves from their country in space and time, or have just started to have a life in a country that they can not leave behind.

My name is Guangyu Jin. I'm a senior Industrial Design student. I grow up in a Korean Chinese family. Even though I'm the only one who don't know how to speak Korean in my family



I'm still obsessed about Korean culture. I want use my design knowledge to build a connection between Korean communities of different part of the world.

Kimchi Jar

Due to historical and political reasons, the Korean population has spread around the world. There was a big immigration wave between the mid 19th century and the 20th century, during which many Koreans emigrated from the Korean peninsula to China. Nowadays, the waves of Korean immigration is still continue, and the descendants of Korean immigrants are losing the traditional Korean culture. ¶ I use Korean food as an entry point to arouse the shared identity of the Korean community. Korean food has been introduced around the world. One of the most representative Korean foods is kimchi, and it is known as a staple of Korean food. Almost all Koreans eat kimchi but kimchi varies in different styles based on different regions. For example, people from North Korea have different kimchi recipes from people from South Korea. I want to build a connection between different regions by introducing different styles of kimchi to Korean communities outside of Korea. ¶ My design is a kimchi jar that contains different recipes from different regions. The jar is contained by two layers. The inner transparent layer has various tags with different kimchi recipes. People can follow the recipes to make different kinds of kimchi. In this way people will get to know other Korean community and feel connected with their culture.





There Goes The Neighborhood

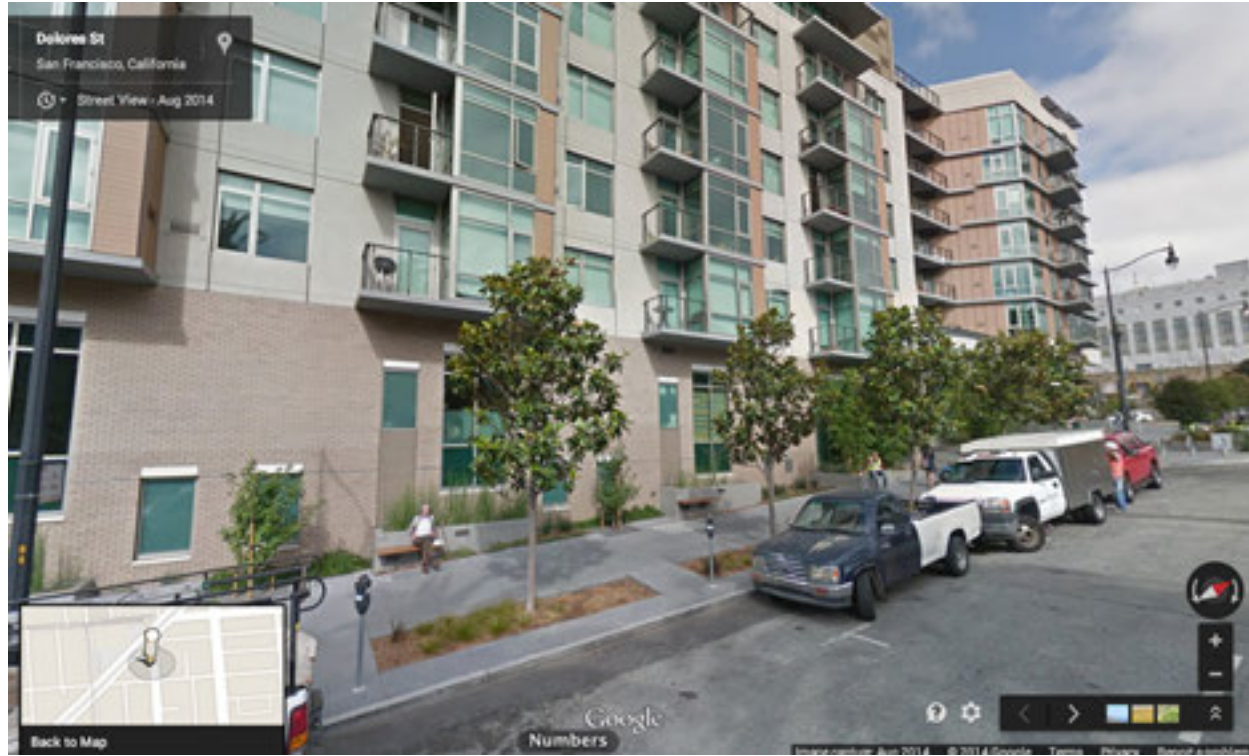
My name is Genevra Peyser, and I am a painting major finishing my last semester, here at California College of the Arts. I am from the beach town of Santa Cruz California and grew up in the San Francisco Bay Area. I love the outdoors and love to spend my free time backpacking, mountain biking, hiking, and exploring. My



art practice is inspired by the experiences I encounter in nature and its landscape. I am interested in moments that are mundane, uneventful and overlooked, and bring them a new life. My paintings are about the feelings associated with these places or things rather than their identity.

I have always been very interested in landscape - natural landscape, urban landscape and the ever-changing global landscape with more and more human expansion and integration. Within my artistic practice, these ideas about landscape and the visual language that make up world around us are ever present. ¶ Within our interdisciplinary studio class, I am most interested in the changes in the iconic Hispanic and Latino neighborhood the Mission District due to mass gentrification. ¶ Gentrification within San Francisco is at its all time high to a degree that is unimaginable, affecting artists, families and middle-class workers all across the city. My focus for this project is on the changing landscape of the Mission District. Recognizably known to be rich with history and culturally diverse as well as having one of the largest Latino and Hispanic immigrant populations, I am concerned with the area loosing its cultural richness. ¶ This project is an installation piece that incorporates photographs and writing that journal and documents the experiences I have encountered while exploring the changing area of La Mission. My project has been about documenting the rapid change with in the area, writing my own observations but also talking to locals that live within the district. ¶ What has come about from this project is getting to know the personal experiences from people like Isabella, a forty- eight year old woman who has been living in the Mission since she was seventeen. She tells me and points out, like many of the others that I have talked to, that so many Hispanics and Latinos that have called this area their home are now being pushed out of the city, “as a result we are only just beginning to experience the superficial Mission”. What Isabella explains is that with more and more Latino’s moving out of the area the culture is starting to feel “watered down”. A new appropriated form of the culture is emerging that still to some feels culturally rich, but really is to cater to the “new” type of people moving in, not those who have invested their lives and heritages in the area. ¶ This project as installation of multiple photographs and writings I am interested in how all of these individual pieces stand alone but put together depict one larger story, a story of the neighborhood’s vibrant color being washed away changing the identity of San Francisco’s iconic barrio.





I'm a 4th year Industrial Design student at California College of the Arts (CCA). I was born in China, immigrated to Canada when I was 12, then came to San Francisco to attend CCA. I like talking to people. I feel that



46

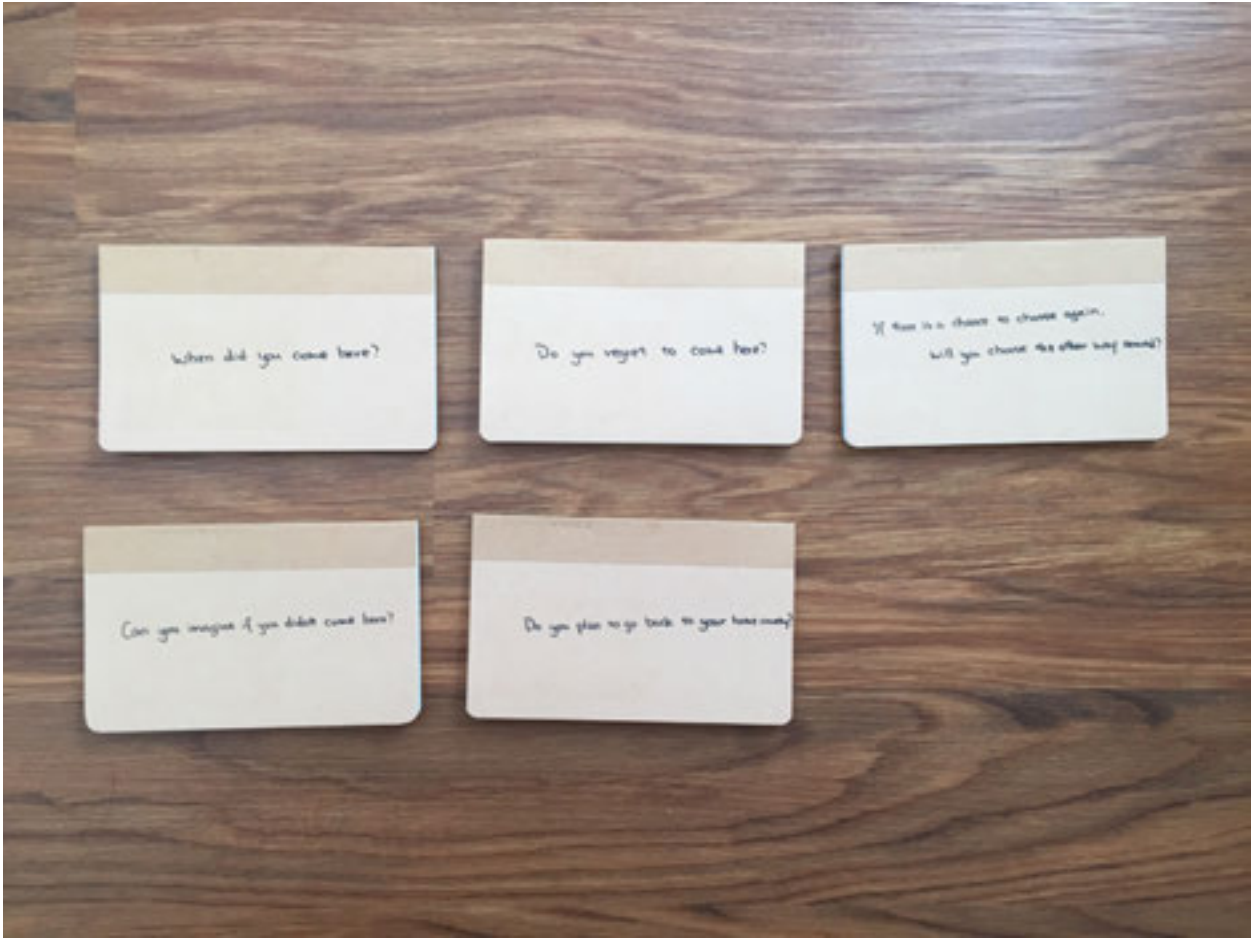
when I meet more people, I'm also able to better understand myself and my position in this world. As a designer, my goal is to bring more joy to people's lives through playful designs that create a fun experience.

Untitled

Home is a personal space that people care about. It could be someplace that you come from or a shelter. The stuff that people keep in the home always has some personal connections with them. I feel everyone who comes from a country there than where he is living always brings something from home, no matter whether it's food or a small keychain, sometimes even a piece of furniture. People immigrate to another country to have a better life, a better future, but inside of them there is always something that reminds them of home. No matter how delicious the food is in a fancy restaurant, it's never the as same as the food that cooked by one's mother. It could be difficult for people to adapt to a new place, but there is always something that he brought from his homeland that could make him feel a little familiar, make him feel a little less scary of this new place. There are always something that could make people feel that home is not so far from here. ¶ I immigrated to Canada when I was 12 from China, then came to the United States for college. I feel it's different experiences between this two situations for myself. As an international student, I feel that I'm an outsider, because I don't have a social security number, I can only do limited work after I graduated. When I was in Canada, I don't feel that way, there is no limitations of what I can do. It felt different. I want to make series of photographs that capture the details of people's homes, of people who are not from this country. The project brings them together in one frame and let's more people see it through my perspective. I also did some short interviews, between the people who immigrated and international students, sometimes people give the same answer for one question, sometimes not. This interviews would be show in the exhibitions as well. I put all the answers in a small notebook, there are also blank pages at the end, so people who come to this show would also have a chance participated in that notebook. ¶ I hope when a people who is living a country that's not his home country sees my project, that would make him or her smile a little. I hope those photos would tell him that he is not alone. There are people like him or her around the world.



47



My name is Xiao Yu. I'm a senior student in California College of the arts. My major is interior design. As a design student, I learn how to observe, find the

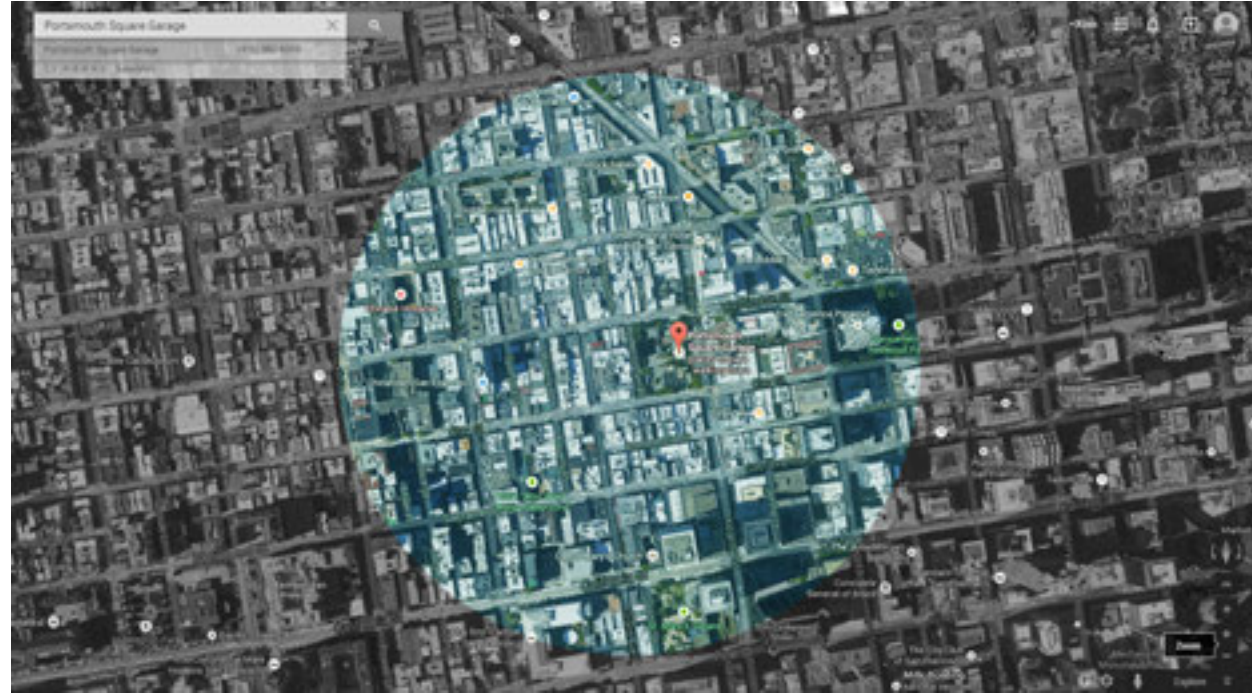


problem, and use creativity to solve it. As a Chinese, Chinese culture brings me inspiration and influence my design.

Tao Yuan Town

Portsmouth Square – San Francisco's first public space, now widely known as "the heart of Chinatown" – was last redesigned in the late 1980s, and portions of the space no longer meet the recreational and social needs of the surrounding neighborhood and City. In addition, the surrounding streets carry large numbers of pedestrians into the Square and neighborhood and are in need of improvements that enhance safety, access, and comfort. The goal of the Portsmouth Square Area Project is to create an enhanced public space and streetscape that is dynamic, multicultural, adaptable to diverse users and events, and reflective of local culture and history. My project's title and concept come from a Chinese ancient poem, which tells a story about during the time of wars, a man got lost and found a beautiful place like utopia. The story just likes the history of Chinese immigrants in San Francisco. I hope to create a little "Tao Yuan Town" for them, and enhance communication between Chinese immigrants and local. All design elements of new square are from Chinese tradition games and architecture that help tourists to have a correct understanding of Chinese culture. Base on site analysis and interviews, I redesign the square and there are three big changes happen. First, I create a new building in square as activity center, which has multi-functions with exhibition room, small stage, library, free interior space and restroom. Second, reduce the area of children's playground and enlarge the activity space for old people. Third, change the route of square; combine the logic of Chinese tradition garden space arrangement, to redesign square's circulation. Encourage visitors explore and discover the space and enhance their experience of Chinese culture.





Dave Lee is the son of Korean immigrants who came to Los Angeles in the 1960's. He grew up in a diverse multicultural environment and is interested in communities and how they are



transformed by their adjacencies. The work that he does as an industrial designer attempts to make sense of the world by making connections in novel ways.

Food Truck Plating

As a hybrid culinary culture, street food has special needs for its serving containers to serve their unique foods in. This is to create identity as its own culinary culture and as a way to functionally address the unique setting the food is served in. ¶ Food trucks have existed in the United States since the 1960's. From being denigrated to being celebrated, food trucks have undergone a transformation that has been influenced by the multicultural landscapes of the most populous cities in the US. Drawn by economic opportunity, immigrants bring the food cultures of their homelands and often become the way culture is shared with other communities. ¶ Through observational research of customer interactions with food trucks, we saw that current food containers are difficult and awkward to manage while standing. People walk around awkwardly with small food trays or boxes balanced in one hand and a beverage in the other. They take turns with friends holding their drink while they eat. Given that the majority of the time food trucks are serving on the street or at events with limited seating we decided to focus on developing ¶ The main thing noticed in regards to the street was the awkwardness of eating while standing. The containers don't allow people to eat comfortably when there's no available place to sit. People walk around awkwardly with their hands full looking for seating, or took turns with a friend holding their drink while they eat. ¶ The food truck community uses generic paper containers. They are cheap, biodegradable and serviceable. They are lacking as objects that represent an emerging and unique food culture. ¶ The intent is to make these containers out of paper made from cornhusks. The pulp can be pressed into the molds or sheets to create the forms. This is to create the connection to the ingredients used in the food, in this case corn in the form of masa, commonly used in food from Central America.





I was born in Japan and came to the U.S. to study since 2009. In individualized major in CCA, I create functional objects and sculptures around the idea of play. I am interested in the characteristics of playfulness, which directly connected to the positive emotion and energy



58

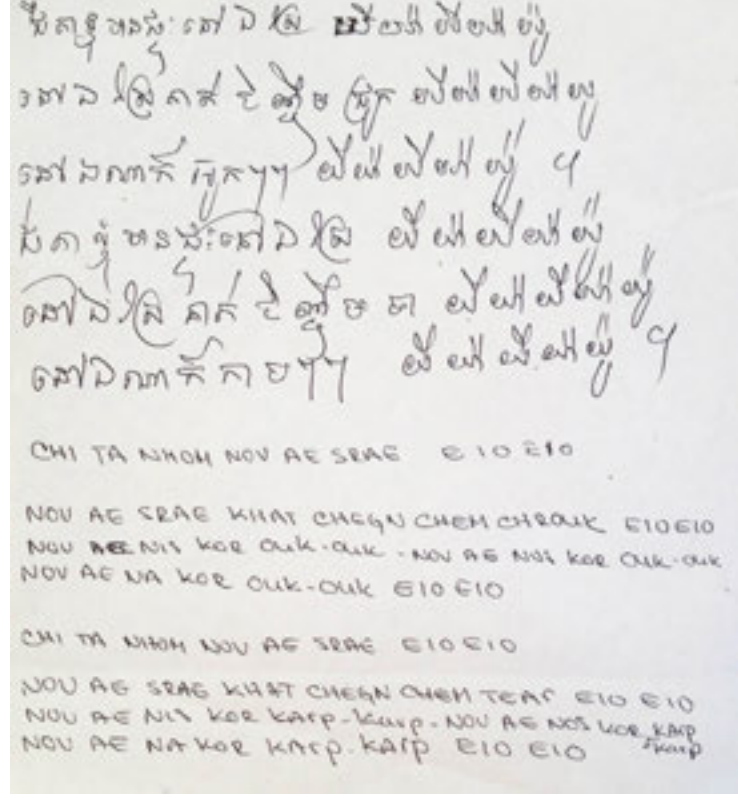
and uniquely differs from other human behaviors. I think learning, which is often considered as the purpose of play, is just a by-product. I believe play and fun are essential elements itself in our life and I want to explore the possibility.

Tilting Boxes

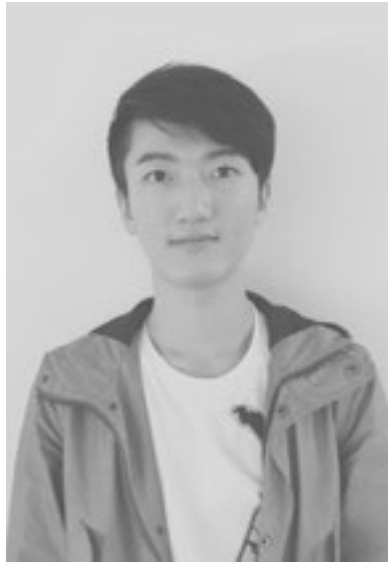
My project starts from the tilting box; the concept is embracing and releasing negative emotions before it accumulates and becomes harmful so that the mind can stay healthy. It came out of my personal experience of coming to the United States from Japan, which has the connection to the issue of mental health of immigrants. Living in a different culture and environment causes great amount of stress that unconsciously pile up in daily life. The foods might not fit the body and communication becomes annoying because of language barrier. Those subtle yet significant obstacles are often hard to recognize and cure. ¶ To deal with the issue, I chose to collaborate with a non-profit organization, Center for Empowering Refugees and Immigrants (CERI) in Oakland, which provides services to the refugees and immigrants who need psychological help. The members of the group are in much harder situation than I am but, nonetheless, they are strongly surviving. Especially children flexibly and delightfully live their life, and I am interested in having the energy in my project. ¶ As I focus on the idea of fun and children in my art practice, I will deal with the subject of emotional difficulty from the aspect of play. I chose to record the members of the organization singing and playing the music in their native language. Music is a way to express and share the cultural experience, and a way to sublime negative emotions into joyful moments. I find playfulness of music represents my idea the best. For the collaboration, I ask the adults and children members to sing their native song. Although the adult members can sing and play their ethnic music, their children born in U.S. cannot. To solve the problem, I ask the adult members to write the pronunciation of the lyrics into English alphabets so that the children can sing it more comfortably. I hoped the children to be able to sing in their native language first, but I later find it is a strong way to represent the hybrid-ism of the organization and the city. Reconnecting the second generation and their ethnic culture strengthen the identity of the second generation and supports the cultural diversity of the city. I hope it becomes the opportunity for the children to learn about the culture of their roots. ¶ After I record the music, I will re-record it on light sensor voice record modules. The module will be placed in the tilting boxes (20cmx20cmx3). The voice record module will react to light when the door of the box is open and play the music, and stop when the door is closed. The box will be spray painted white. ¶ In the exhibition, I will install three of the boxes on the floor with a note telling the visitors to open the door.



59



Hello! My name is Han Gao. I'm an international student from China, pursuing Bachelor's degree in Industrial Design at California College of the Arts. Besides my major, I'm also interested in Interaction Design, User



Experience Design and Fashion. In my spare time, I enjoy watching movies and shows, going to raves and musicals, shopping, fine dining, and searching for the best ice cream in the world.

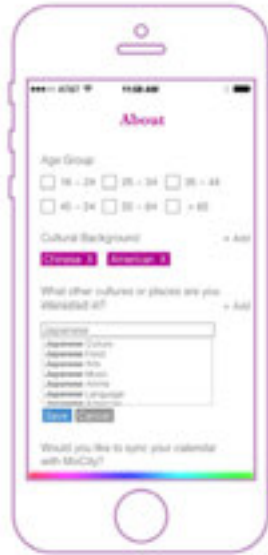
MixCity

MixCity is an app designed to encourage cultural integration in the city of San Francisco. The app aims to provide instant and accurate information for individuals who are interested in learning and understanding other cultures. MixCity also establishes a platform for newcomers to get connected with local communities. ¶ By filling out a questionnaire at the beginning that contains information such as the individual users' age range, cultural backgrounds and interests in other cultures, MixCity is able to generate thoughtful and relevant topics for the user. It will enable the user to access the newest information and events based on his or her interests. For instance, if one were Chinese-American, and were interested in Japanese culture, in the News column, the app would list out not only the local news, but also major news happening in China. In the Event column, the app would list out all the upcoming events that are related to Chinese, American and Japanese culture. And if one synced the calendar with MixCity, the app would automatically filter out events during the user's unavailable time frames. The app would also have recommendations for the user in terms of authentic Japanese cuisine, free language-learning classes and so on. ¶ In the Places function, the user is able to search for a specific location, like museums, restaurants, bars, and organizations. In the Nearby section, the user is allowed to see all interesting spots or events that are close to the current location. Last but not least, the app has a platform for newcomers to get connected with local communities so that they would be able to ask questions and have conversations. People can feel free to share their life experiences as well. ¶ On one hand, MixCity will help newcomers to be more involved in the local culture and feel more comfortable with San Francisco's diversity. On the other hand, MixCity will also help encourage local people to embrace otherness and learn more about other cultures.



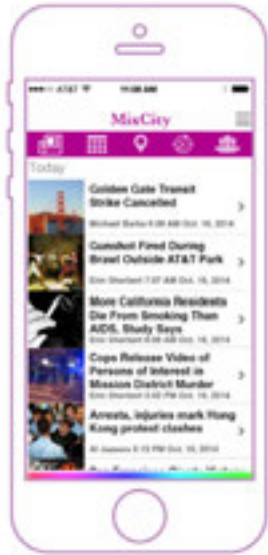
EXPLANATION

Questionnaire



Create Personalized Content

News



Local News & "Home" News

Events



Suggested Events for your Interests

Han Rihango Gao | hgao@cca.edu

EXPLANATION

News



Reader-friendly

Events



Save your Favorites

Toolbar



Manage your Account Easily

Han Rihango Gao | hgao@cca.edu

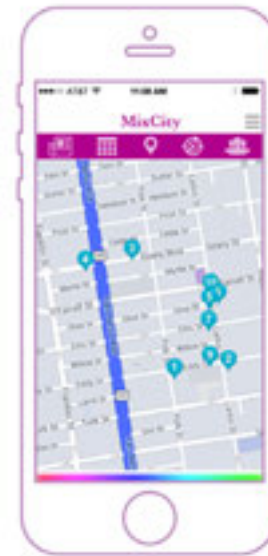
EXPLANATION

Places



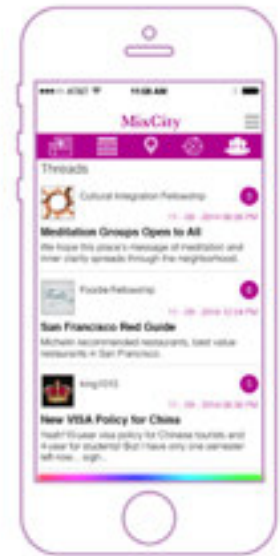
Search for a Point of Interest

Nearby



See What's Around you

Threads



Online Discussion Forum

Han Rihango Gao | hgao@cca.edu

Originally from Phoenix, AZ. Made the move to the Bay Area to attend California College of the Arts. I am a sculptor, de-



signer, and maker who is thinking of ways to reinvigorate the way we look at, and use second-hand materials.

Firehose Room Divider

The housing crisis in San Francisco has created difficult living experience for anyone making an hourly wage that is under \$50. Those people making minimum wage, \$10.75, which is currently the highest in the country, would need to have 5 or 6 jobs in order to make the low side of rent in the city. There are many cases of 3, 4, 5 people sharing one room in city to be able to afford rent. While solving the housing crisis was not a feasible goal, I decided to make these strained living situations a bit more bearable and enjoyable. As a furniture maker my skills lie in the 3 dimensional building realm so I decided to create an inexpensive and visually pleasing room divider. After some material exploration I settled on using retired fire hoses and a basic metal armature for it to go around. This perks of this room divider are that it is relatively inexpensive materials and a small amount of labor, it can be flat packed and shipped, light in weight, visually interesting and the material of the fire hose allows for some sound proofing.



Jack Koloskus is a fourth year Graphic Design student at California College of the Arts in San Francisco. He is particularly interested in new media art, phi-

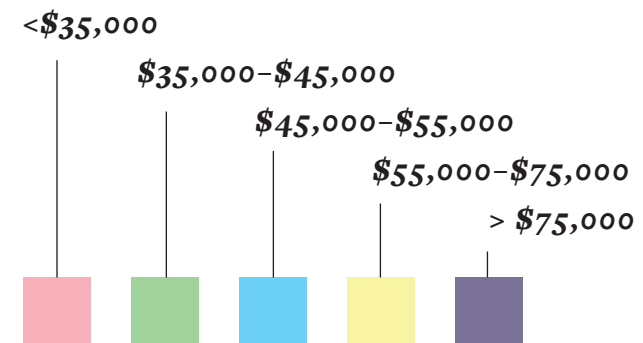


losophy of language, and experimental design. When bored, he wastes his time and money with film photography.

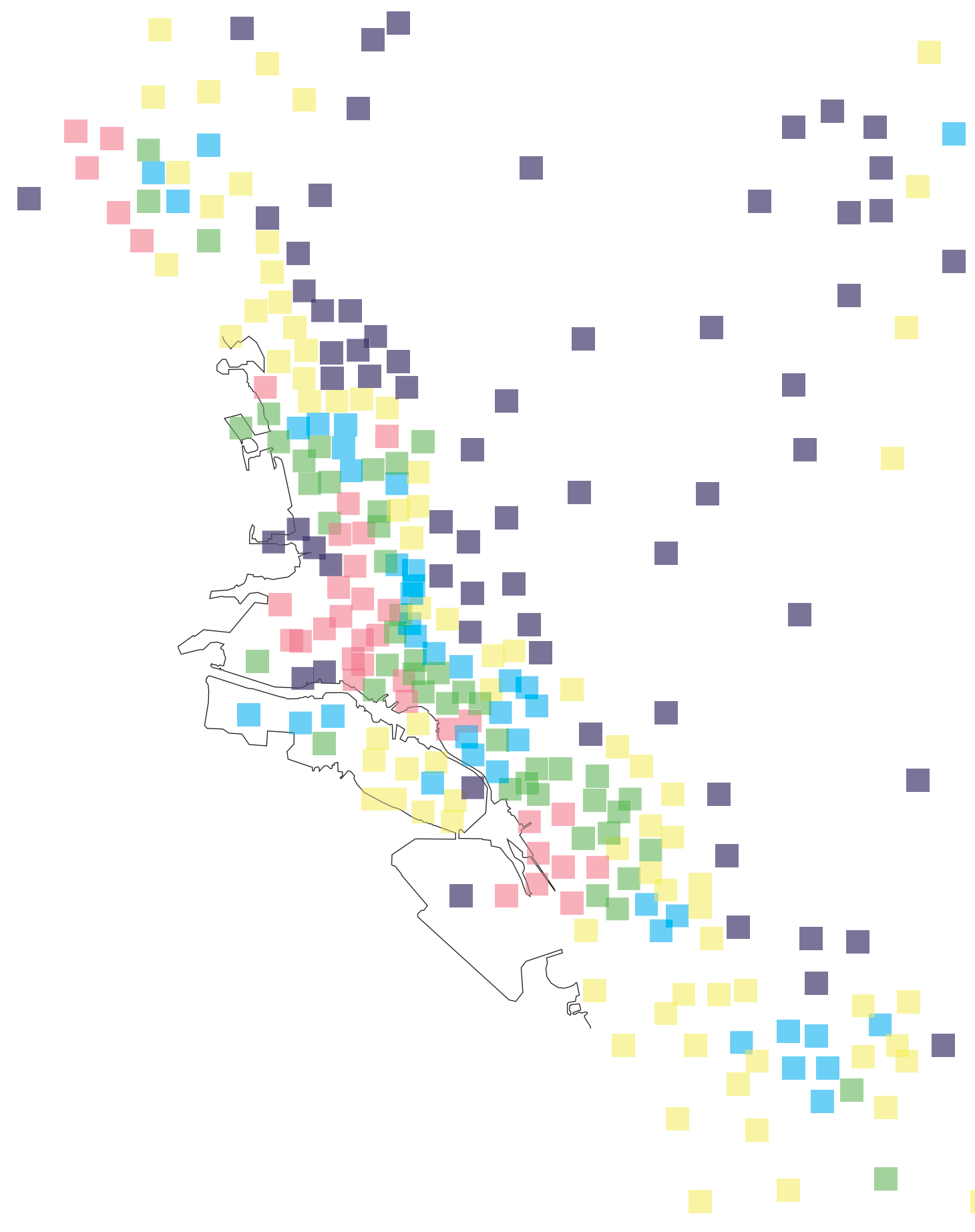
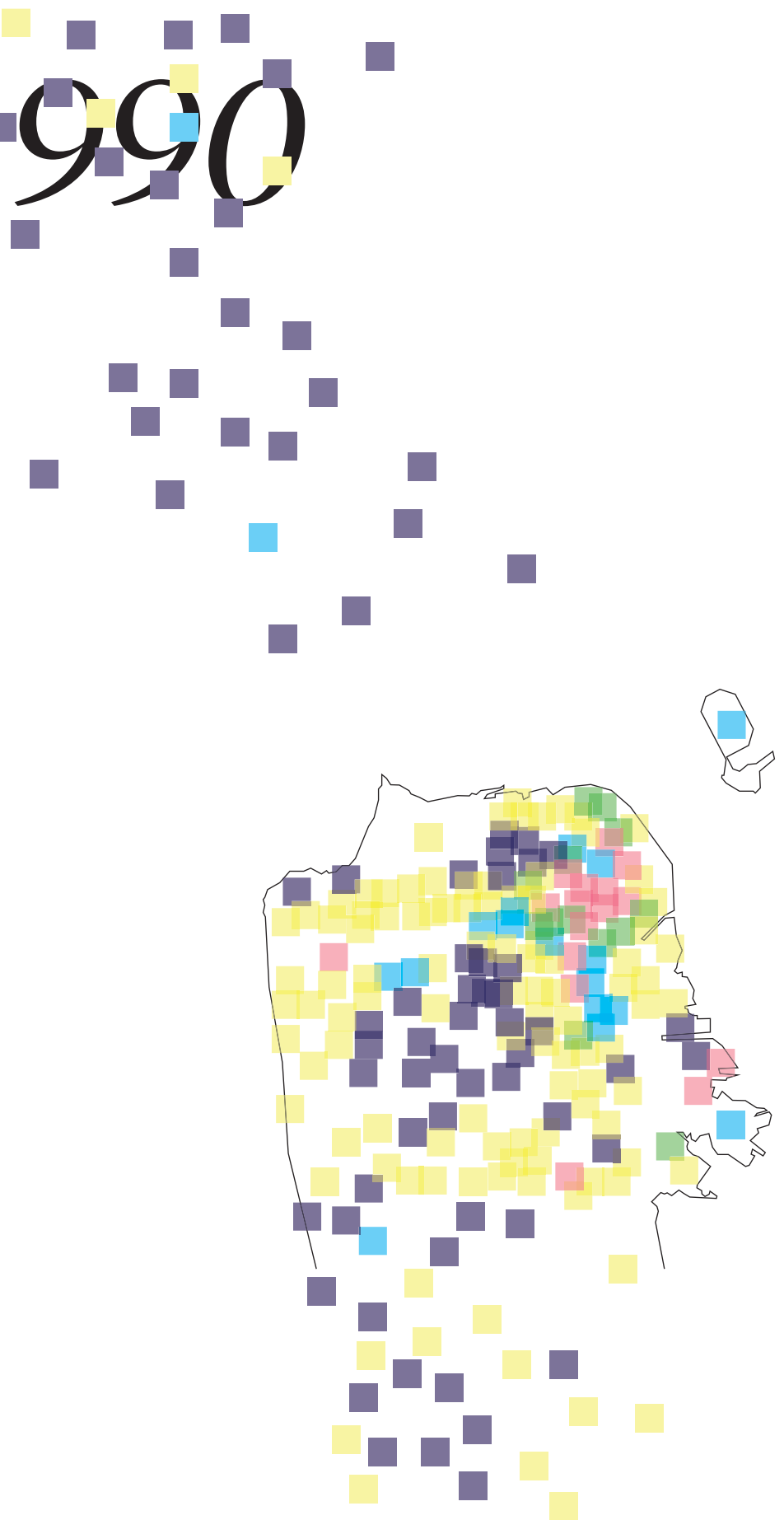
More Than Ebb and Flow

In recent years, San Francisco has been experiencing another wave of economic boom driven primarily by success of companies in the tech industry. These companies, though located throughout the Bay Area, have a high population of San Francisco based employees. The economic boom has driven the annual salaries of these employees through the roof, and, as a whole, significantly higher than it has been at any point previously. Those who can't keep up with the rapidly inflating MHI are being displaced at an unprecedented rate. Tensions have been rising for a while, with confrontations over things like private usage of public bus stops and the presence of high-tech gadgets at popular neighborhood bars. The defense of those either in favor of or perpetrating the influx is that this is just a regular economic cycle of boom and bust, and that all of this is natural. The fact of the matter is that this is much more substantial than that. This is happening on a scale at which it has never happened before. ¶ In comparing the household income statistics of San Francisco in 1990 with those of 2000, it becomes immediately apparent that the city is saturated with people in the higher income brackets in a way it never has been before; so much so that in order to properly display the statistics in 2010 we would need to create a new scale that would not have been appropriate or necessary for the in 1990. ¶ With my project I intend to call attention to the disparity of income in the Bay Area while also avoiding portraying it with a specific political goal in mind— as much as I believe that there are terrible things happening to families and long-established residents of the community, I also think that to quickly write off all of the effects of the recent economic turn as negative would be myopic and foolish. All that I hope to accomplish with this is to make it apparent that things are different, not assign a value judgement to the differences that are occurring.

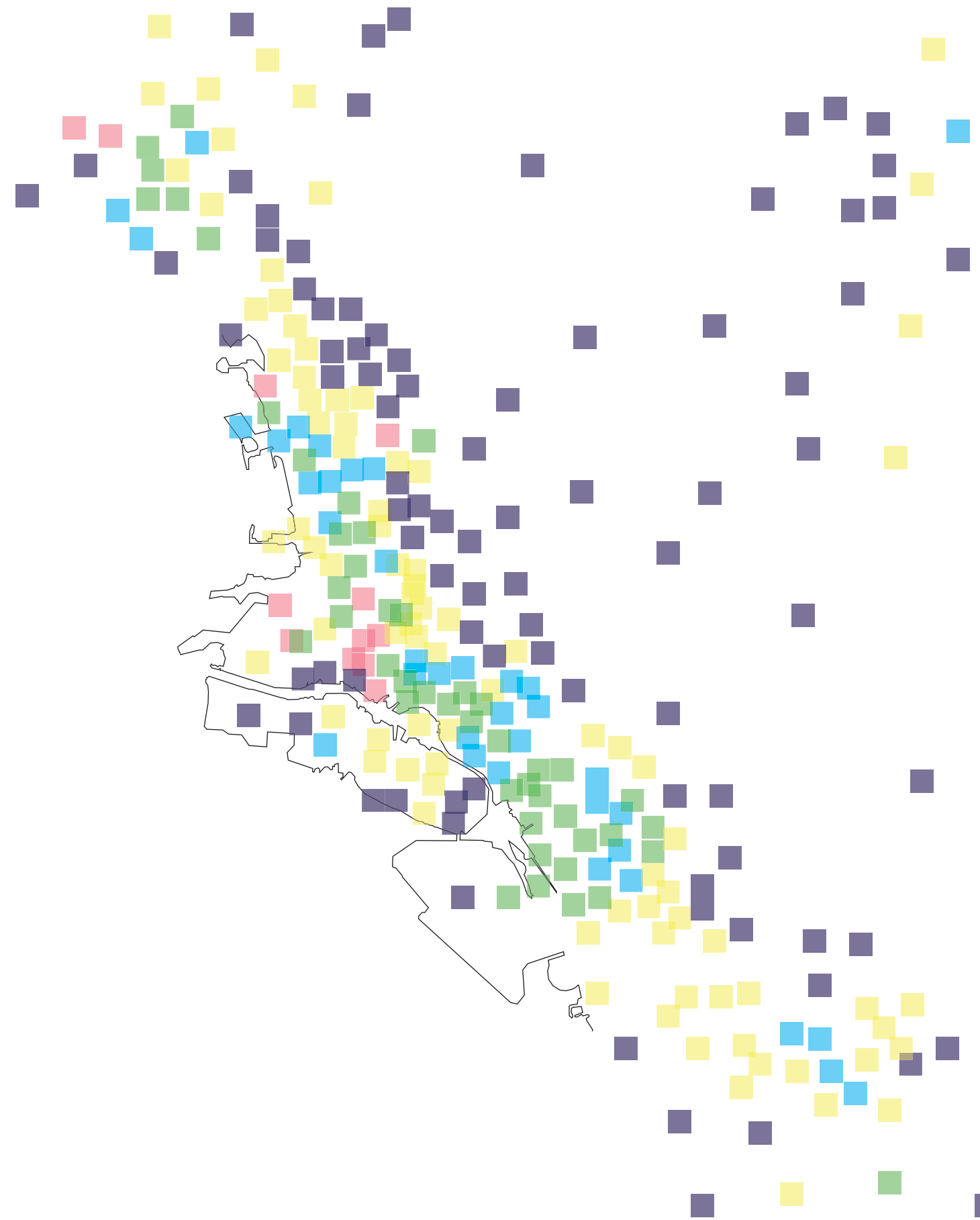
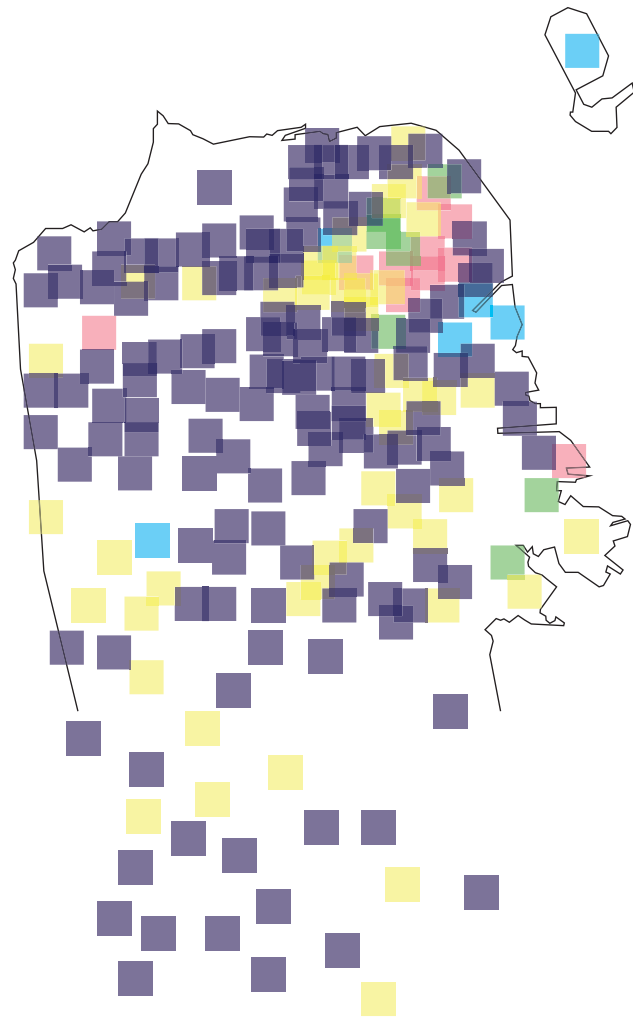
Median Household Income by year



1990



2000



*Seconda
Università
degli Studi
di Napoli*

Naples, Italy

Melting sights

Carla Langella

First of all I would like to express my deep gratitude to prof. Mariella Poli and the California College of Arts (CCA) for the valuable opportunity to take part of an international exchange on the stimulating theme of Hybridism and Multiethnicity. It was a great occasion for our students to look beyond the geographical and cultural constrain of their difficult territory regretfully known as “Terra dei fuochi”.

From a teaching point of view, it was an important occurrence for us to verify our didactic methodology and our approach. CCA students and prof. Poli let us to appreciate the meaning of autonomy of student’s ideas, the importance of respect for differences, the enjoyment of experiencing directly the design contexts and also the necessity to be on schedule and adherent to the rules of sharing.

It was also very stimulating for us to test the instruments of multi-disciplinarity applied in our Hybrid Design Lab to a theme with a high social impact and appreciate the value of intersecting scientific and humanistic competences in relation with people cultures and living ways.

The workshop involved students of the course “Design Thinking” held by Patrizia Ranzo and Carla Langella, of the degree course in Design for Innovation, of the Department DICDEA, Scuola Politecnica e delle Scienze di base, Second University of Naples.

The history of Naples is characterized by the alternation of domination since its origins: Greeks, Romans, Byzantines, Normans, Swabians, Angevins, Aragonese, Bourbons have all influenced the architecture, somatic characters, language, sounds and the life stile of the city. Naples, one of the principal harbour hub of the Mediterranean, has been multi-ethnic since its origin and maintain this character today in its current demographic composition. However, this multi-ethnic character has not nourished the expected social and cultural enrichment since it has not truly permeated through people consciousness.

Nowadays the attractive character of this city for migrants does not reside in the welcoming attitude of people, which is mainly manifested for tourists than for migrants, but rather the weak social control, the tolerance for the promiscuity. A kind of opacity in the sights that reduces risks and induces immigrants to linger.

Naples is a cloud of sounds, colors, flavors and traditions coming from every provenance. However, often these varieties of cultures are parallel worlds with rare, particularly touching and amazing, intersections. Foreign communities

rarely communicate with each other and often do not interact with locals. In the alleys is now easy to come across hairdressers specialize in the typical African hairstyles, Islamic butchers, ethnic restaurants and clothing stores with typical products coming from distant lands. But there are very few Neapolitans who choose to live the experience offered by these places, custodians of distant cultures. The various neighbourhoods of Naples populated by immigrant communities transform the look of the city. Neapolitans tolerate it but do not integrate it in their lifestyle. They mainly show indifference unless they are forced to watch and, in those cases, indifference can become warm alliance or racism and intolerance. The laissez-faire attitude of many Neapolitans that does not indulge the curiosity, and therefore the knowledge, creates alienation and therefore prevents the city to derive value from its multi-ethnicity and to take advantage from this opportunity for its growth.

Many of the projects developed by students in the workshops are aimed to enhance consciences of Neapolitans to their rich multi-ethnic environment exposing them to anthropological values, human capital, culture and experience that migrants bring with them. Several projects are framed into public places and daily activities, such as eating, urban journey, queuing, to capture the attention of Neapolitans. In this way they are forced to look at migrants under a different light starting wondering about the different identities, attitudes and dreams. This intersection of gazes, words and colours, even if forced, brings about a reaction, that could be of opening but also of closing, which in each case generate actions, therefore transformations. Only through this process of fluid or forced comparison hybridization and contamination paths could be generated.

The method used in the workshop starts with a direct investigation phase by students to look deep into area, people and situations that previously they considered only as “backgrounds”. Later, with the help of tutors and associations, they developed their project ideas that were verified in their feasibility with manufacturers and artisans who have supported them to realize the prototypes.

Students at first have shown a resistance to immerse themselves in cultural contexts that they felt extraneous although physically close. They tried to avoid experiencing situations that they felt as sad or dangerous. But pushing themselves to overcome the initial sorrow and start discussing and deeply observing the migrants life young design students have realized there were many precious values for their growth.

Neapolitans are warm, emphatic and very curious, so a conscious effort could be useful to demolish the walls of prejudices that separate them from migrants. In the workshop we understand that design can act as a facilitator in initiating processes of integration and hybridization, in interpreting these continuously changing realities and to make them more elastic and fruitful.

But to act in this delicate scenario design must be driven by experts that are involved in these processes by long. The contribution of the associations like

Dedalus and CEICC was crucial for the development of the course as they allowed students to learn about specific methodologies, statistic figures, experience story telling gained in years of activity into the intercultural world. They helped the young design students to deeper grasp the needs that emerge in this scenario, and in particular to verify the applicability of their ideas.

The course was supported by the contribution of researchers and designers, who conducted activities of academic tutoring guiding students in their projects through their different specific competencies. An hybridization of skills also took place between the same tutors, that initially where involved mainly in projects related to their specific skills, but during the course they experienced to share their contributions improving the results both in terms of quality of design and multidisciplinary. Specifically Francesco Dell’Aglia, PhD, designer and art director of design-oriented companies, conducted seminars on the subjects of Design Culture a mentoring activity in the projects connected to product design and urban design. Enza Migliore, PhD student and designer, conducted seminars on the subjects of experimentation about materials and interaction between user, material and product and a mentoring activity on projects connected with material experience. Nicola Di Costanzo, multi-disciplinary designer with an appetite for creativity and innovation across all formats and media, expert in experimental typography and graphic design, conducted seminars on the subjects of Design Thinking methodology and a mentoring activity in the projects connected with visual graphic design and visual communication. Paolo Emilio Colombo, historian, expert in performing arts and digital storyteller, conducted seminars on the subjects of “Orientalism” and a mentoring activity in the projects with a component of anthropological and conceptual.

We wish to acknowledge the support of: Cooperative Dedalus, in particular Roberta Ferraro and Glauco Iermano for their contribution in the projects; the CEICC and Noi@Europe, Comune di Napoli, in particular Rosa Giordano and Alain Michel Nzisabira for their contribution in projects; Città della Scienza, in particular Anne Marie Buyas for the organization of workshop “meet the associations”, Luca Simeone for bridging the connection between SUN and CCA, Carla Giusti, Alessandra Drioli and Antonia Auletta for the final exhibit organization in Città della Scienza; PAN (Palazzo Arti Napoli), Comune di Napoli for hosting the workshop “Feasibility”; Association i’mPerfect for hosting the workshop “Feasibility” inside the exhibition “i’mPerfect story on design” curated by Monica Massera with the collaboration of Francesco Dell’Aglia; Francesco Amato for realizing workshop photos; the association Nanà for their contribution in the HBO – Human Being o project. The precious contribution of Francesco Dell’Aglia, Nicola Di Costanzo, Paolo Emilio Colombo, Enza Migliore for their tutoring is deeply acknowledged.

Hello everyone my name is Alessia Postiglione. I was born in Naples, I'm 24 years old. After high school of industrial design, I continued my education always for the love of design. I graduated degree in design and communication design at the University of Architecture in Aversa, currently attending the last year of the specialist in design for innovation. I love to recycle and



give a second life to objects. For me, the design is creativity that blends the aesthetics and functionality, where the object's shape is dictated by its function and its use. In addition to a passion for drawing, I like to listen to music, paint but mostly I love photography because it is a testimony that you've lived, you loved, and you've tried to express what you had inside.

Skin Different

The project "Skin Different" is based on the diversity of skin colors of migrant communities in Campania. From statistical studies (www.napoli-sociale.it) results that the larger communities in Naples are African (Cape Verdeans, Tunisians and Maroccans, Somalis, Nigerians, Senegalese, Algerin), South Asian (Sri Lankans, Filipinos, Chinese, Indian, Pakistani) Brazil, South America (Peru, Colombia). I analyzed the most multiethnic areas in Aversa, focusing in particular in via Roma. I started a daily observation and reporting, at different times of day, attitudes of passers-by: indifference, lack of dialogue, even impatience among local people and immigrants. The idea was founded with the aim of transforming this place of passage and indifference in place of attention and curiosity to the other, to help break down the barriers of ethnic/cultural differences and to understand that "diversity" is a value added, which stains both inside and outside. My goal is to promote the rapprochement between migrants and the local community through the mirrors: mirror not as reflection of itself, but as a means of identification on the other, as an expedient for personal and collective immersion in diversity, to discover with surprise, curiosity and fun as changing their appearance in another one. The project consists in applying colored mirrors in urban locations, where the mirror becomes urban element that reflects the different identity and chromatically altered according to PANTONE palettes Skin. These elements will be applied on the Windows of some shops in the chosen site, via Rome. When people pass by, are caught off-guard, with the mind engaged so we can say they are defenseless, thus more easily convertible from the effect of various colours; changing the color of the skin the viewpoints change, as well. The person walking and identify himself with different ethnic groups, change skin, race, color. The space transforms people and they change the space through their images reflected. The materials that I used for this project are: mirrored film to be applied to Windows, measuring at 40 cm-l. 180 cm for adults, located at 180 cm in height, while for children to. 25 cm - l. 180 cm, located at 150 cm height. These look like mirrors on the outside and inside are transparent. On these colored transparent films are applied four different colours (Pantone skins). The project will have a hashtag where everyone will have the opportunity to share their photos with different skin colors. The phenomenon that starts by this project will spread well beyond the confines of Naples.





My name is Antonio Basilicata, graduate of "Surveyor", graduated in "Design and Communication" 2012/2013 and currently enrolled in the graduate course in "Design for Innovation". Achieving the title of "Rhinceros Essential - Level 1" 2014, "Certificate of Black Belt Martial Arts" in 2010. The area that fascinates me most is that of prod-



84

uct design. My favorite phase of a project is the analysis where I like to investigate the relationship between the requests and its scope, to better understand and improve the project. The objective of my creative process is intended to meet a need keeping in mind the functional and creative.

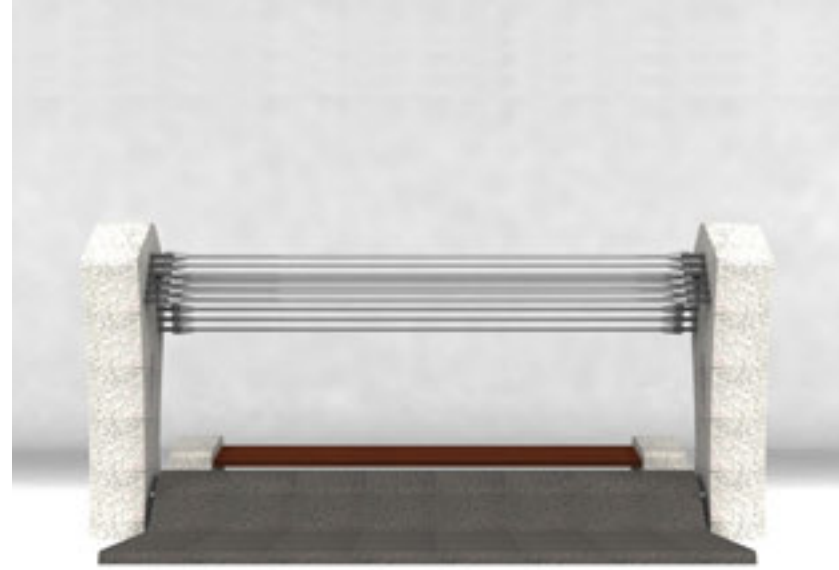
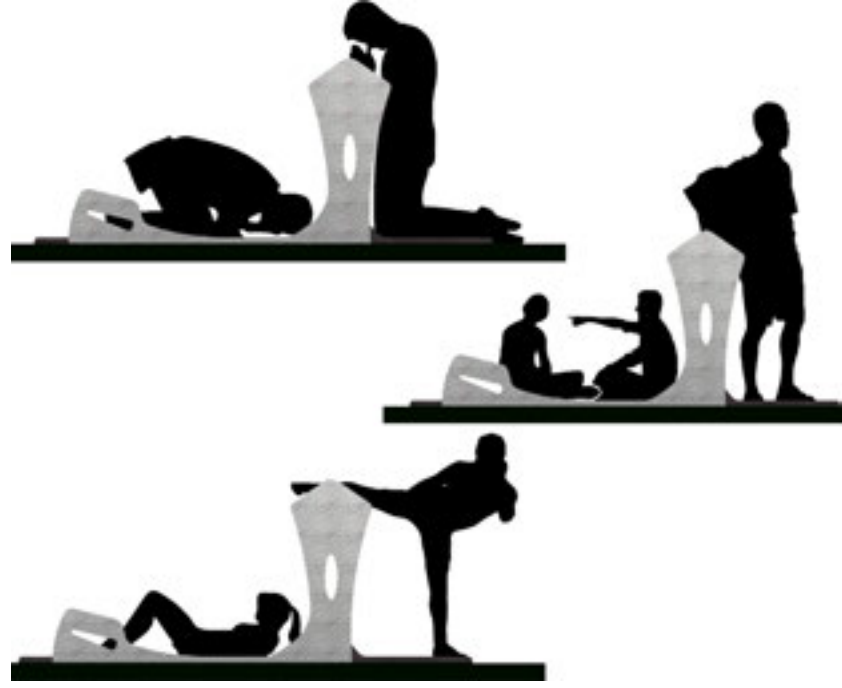
Points of View

My research focused on a village in the province of Naples (Palma Campania), a country with strong problems of culture integration, where prejudice, indifference and sometimes injustice reign supreme. The people most immigrant present in this area comes from Bangladesh. ¶ The main sources of information were several interviews to "Carmine Ingenito" (Member of the City Council), "Giovanni de Pietro" (Deputy National Secretary at UNION IS - CONFESAL and National Responsible sector "FOREIGN") and "Muhammad Mahbubur Rahman", 39 years old, immigrated in Italy in 2004 (respected exponent of the people Bengali). ¶ Foreigners face a lot of issues. The most relevant is the inability to practice their religion freely. ¶ The impossibility of having a mosque or a meeting place adapted to their need are the demonstration of their missed integration. This intolerance immediately creates a wall between local Christian people and Bengali Muslim people. ¶ At the same time I found several initiatives for people integration, from which was born a strong positive energy, resulted from the collaboration between peoples of different ethnic groups; at this time the differences are completely canceled. ¶ The initiatives I have found are promoted by "LegAmbiente ITALY". During these days people were involved in the cleaning area. Free people who tries to help their country. These events were open to all people, also to foreigners. In this way, people of foreign origin feel the need to clean the places that welcomed them. The relationship that was created during these events certainly come from the cooperation between individuals that together work to achieve a shared goal. ¶ My design was inspired by these energies to create a public installation starting with comparison of symbolic elements of the cultures compared, it is inspired by a status that each people lives and lived independently of his origin : the positions of prayer. ¶ The goal is not only to create a real place of prayer. The aim is to show how the differences, between people and between things, depend only on own point of view, differences come from different way of seen. The same object can be used in different moment and for different scopes: entertainment, relax and sport. ¶ My goal is like the one of legambiente, in fact when you see different people work together for a shared object, you stop to see differences and you can see only people together in harmony. At the same level I want that when you look different symbol of religion together, in one installation, you can see only people together and from this symbol you can start to think to other imagine, to other reference. ¶ What I want to suggest is that often differences that divide people came only by mindsets, fixed in our minds, this schemes put us in a judgment position defined by portrait that society has done of people.



85





I am a sicilian-neapolitan designer, I am graduate in Design with a Relational Design thesis. My ethic is based on knowing and learning from the otherness, and I believe in hybridism as a society added value. I love to act and project



for educational purposes, to achieve an inclusive and ethical good world in which the differences are seen as cultural fundament to empower the relational and communicative skills.

TogEATher

TogEATher is a food design product which helps sharing experiences and facilitate social hybridizations. By direct observations and interviewing people in Naples (Italy), I found that while in public spaces the wide number of immigrants indirectly imposes more hybridism by sharing the same time and experiences, domestic spaces remain separate mainly because of indifference, empathy lack and prejudice towards other cultural and culinary differences. I analyzed that offering food and eating together is a primary human form of welcoming. Neapolitans believe and live in this idea of hospitality, but I also tested the neapolitan difficulty to offer the same hospitality to people with different culture. The target communities are the neapolitan, asian (sinhalese and chinese) and african ones: they are the wider communities and they offer the most varied culinary traditions and habits. Combining the different cultures involved, regarding how to offer food, the product can create the opportunity to invite and welcoming home friends and foreigners to eat together, making them feel “at home”. TogEATher put out the various culinary cultures common aspects, referring to all the involved communities. I analyzed in the eating ways, the food rituals and the various meal setting configurations, pointing out the common elements and putting them in the same project. The product is a fusion of italian serving tray, asian bowls and african table-flat; it is a sixty-four cm diameter single stand/tray-plate, made in fir wood, it has five grooves and four holes in which are positioned nine bowls containing food. The bowls are in three different sizes of the same model, according to the grooves dimensions, and they are made in fir wood or ceramics. A stainless steel swivel mechanism between the top and the wood base allows the turning of the top so people can more easily get food. The versatile and unusual sized product can be used to offer different dishes at the same time, or at different moments by replacing the bowls which contain food. The product formal hybridism allows using different tools to eat: it would be equally appropriate using your hands, chopsticks or cutlery. The product hybridism is underlined by the use of color. I created a color palette taken by the different ethnic food colors and applied it on the external wood levels. This wooden tableware can be used as a tray, as a plate, and as a table, placing it directly on the floor.





My name is Clarita Caliendo, I'm 25 years old, graduated in Design and Communication and currently in my second year of the degree in Design for Innovation. The phase of research and analysis are very important to me, so



you can achieve a product that is primarily functional, simple and innovative. I believe in collaboration between different disciplines, especially the combination of design and science, and design inspired by nature.

Malik's Train

On the basis of my experience some of the most multi-ethnic places in Naples are those of public mobility. Every day I take the train to go to the university, from Naples to Aversa and I spend around 30 minutes there: for my project I decided to use this location as place of observation, analysis and intervention. ¶ I started to take note of which ethnic group was more present. During my leaving and returning daily journey, the prevalent community on the train for my destinations is the Senegalese one. ¶ Then, day by day, I started to take note about behaviours: the first thing I noticed is that people in general don't communicate, they interact only with their phones or they give blank stares; but the most troubling one is the behaviour of local population towards immigrants: they express only excessive approach, or they don't take them into any consideration or they are aggressive and intolerant. They completely ignore their culture, history, needs. ¶ So I wondered why not to create something on the train to transform the travel time into a resource, a moment of cultural enrichment for Neapolitans, by approaching a different culture, the Senegalese one, with its traditions, religions, languages, customs and, at the same time, to create something for making the Senegalesi feel more at home, more appreciated. ¶ I started to talk, on the train, with Malik, Daouda, Samba, but also with Michel, member of CEICC, a Neapolitan association for the cultural and ethnic integration and also with Maria, Francesco and other Italians, trying to understand what should be an element of interest and curiosity for local people and one of identity and memory for the Senegalese, so I decided to concentrate on the symbols, they have a decorative function but also represent objects that encapsulate evocative messages that convey traditional wisdom, aspects of life or the environment. There are many different symbols with distinct meanings, often linked with proverbs. So I decided to make these symbols to be applied to the train's windows, in the way to create interest and communication both inside the train and towards the outside. ¶ I used mirror films, that are reflective from outside and transparent from inside, in relation to the light strength. ¶ I designed some Senegalese symbols as stickers to be distributed to people at the entrance of the train by someone as Malik, a young Senegalese, as a gif. The person on the train applies this sticker and, pushed by curiosity, can find its meaning through a QRcode and he will be enriched with a piece of a different culture. Contemporaneously these symbols will compose messages on the windows and they will diffuse in different areas by train. "Malik's train" is a kind of hyper communication: between different cultures, between different places and between inside and outside.





My name is Daniele Caccavale, I attend the course in Design for Innovation at the engineering department in Aversa. I attended the arts high school in Naples, then I approached the design world going to university and graduating in "Design and



communication" where my passion for product design increased. I believe in collaboration between different disciplines, so I collaborate with engineering as engineering designer, 3D designer and prototyping.

The Melting Coffee Break

The project idea started by the research of possible interactions between different cultures. ¶ Many times, foreign foods are seen as "strange" foods, judging way too early the smells that they give off. Living the city of Naples, I found many discrepancies between foreign people; by now the major part of foreign people living in Naples, lives in typical Neapolitan places, often side by side. In this streets lurks an indifference between cultures, they are closed-minded, there is no dialogue, and so new opportunities to meet are necessities, something to share, that unites them. ¶ Studying the "rituals" before, or occasions of interactions in general, I deduced that the major part of the time to socialize, is spent in front of a good hot drink (like tea or coffee), tasted in a break time or only to give hospitality and meet people. ¶ Having a particular worship for coffee in my family (my great grandfather was the first producer of neapolitan coffee maker), I tried to discover different ways to make coffee in the world. ¶ After a long research, I've made a selection of preparation tools: the turkish "ibrik" (also used in Africa), the american conical, the mexican coffee maker used in campfires, the french coffee maker with pressed filter and the most common neapolitan coffee maker. However with new techniques of coffee preparation, the coffee makers in the world have most in common, and the "rite", the times connected to that, are disappearing. ¶ So I tried to revisit the old rites of this famous drink's preparation, with the advantages of old tools that, like actors, accompany us in the preparation and the tasting. ¶ The most important thing in this thought is certainly the "taste", the flavour that changes region to region. In fact every flavour arouses different sensations, a bridge between different realities, united only by a coffee berry. ¶ My project provide to incorporate the five different coffee makers analyzed in one single product. So I tried to recreate this coffee makers with modular elements, following a single design. His planning is started from the matter of "time", first problem of rite, represented by the clepsydra shape of central body, that represents the ground for all the configurations, giving life to the different types of coffee makers. The basic coffee maker is the neapolitan one (because is Naples the city that welcomes the project), that without problems accept with enthusiasm the coffee of other countries, changing shape by occasions, with few little additional pieces, giving to the user the worship, the rite of other countries, and even their own atmosphere, with the different tastes and smells that the coffee could have. ¶ I choose to call this project "The melting coffee break" because, if many American countries are called "The melting pot" for their heterogeneous societies, also this coffee maker is a sort of "melting pot", that connects many different cultures in a unique product.





I usually call myself a person of few words, I prefer to express the essential concepts. I am 26 years old, graduated in architecture, and I have chosen to continue my studies in design. The passion for cooking and



good food affects me enough to want to explore the wide world of food design. My greatest aspiration is to be able to express myself through a job that gives me satisfaction.

BollyGum

According to the ISTAT census of 2011, foreigners in Naples are more than thirty thousand, the Sri Lankan community occupies a significant slice of the foreign population, with as many as 18.2%. A piece of Sri Lanka that consists of four square kilometres, situated in the historic center of the Rione Sanità, Materdei e Quartieri Spagnoli. A place where the smell of intense sambol, kothu and lambrais, fills the streets of Naples and coexist with the smells of the city and its culinary tradition. To better know this reality I attended the Materdei area, especially a rotisserie where I met Rasika, the cook. I tasted her food and talked with her knowing more about origins and behaviours of Sinhalese people. I thought to bring distant worlds together by using the senses of taste and smell as visceral sensations. ¶ Despite the presence in town of several Sinhalese restaurants and food shops, the Neapolitans do not approach them even out of curiosity and the results is the loss of an opportunity to know a different culture and to open mind to tolerance. Sri Lanka has an ancient culture of food, rich in flavors and ingredients that, according to the latest knowledge of Natraceutica, who studies the relationship between food and health, are particularly beneficial. One of this is the turmeric, present in many Sri Lankan recipes, which properties include anticoagulant, antithrombotic, antihypertensive, anti-inflammatory, antidiabetogene, antioxidant and antiviral. My project BollyGum aim is to develop a line of confectionery products and foods hybrid Neapolitan-Sinhalese drawing attention to the wisdom of the Neapolitans, in terms of health benefits, food culture Sinhalese and particularly turmeric, historically used by the Indian Ayurvedic medicine to treat a variety of ailments. These notions are, already well known in the western countries but only by few people. I want to transfer them to a highly commercial product, cheap and young, who can keep in touch and appreciate, some smells and tastes never tested before and considered mysteriously distant. ¶ The chewing gum is a product widely spread around the world, and it addresses to a wide range of users, ranging mostly between 8 and 30 years. ¶ Chewing gum BollyGum externally resembles a common chewing gum while inside is filled with a heart containing turmeric and blueberries, the latter has antiphlogistic properties, and another version with turmeric, chocolate and coffee: these last two foods has an ancient culture of excellence in the Neapolitan area. By joining the turmeric they generate a healthy gum hybrid, tasty, but low-calorie, which gradually releases flavor and active benefits. ¶ Packaging evokes Sinhalese texture, to communicate immediately the hybridization. In this way the graphics becomes, therefore, a vehicle of knowledge and closeness.t





Environmental sustainability, bio-inspired design
 Ability in design process: research of need, context analysis, project development, prototyping.
 The objective in the design process is the creation of environmentally friendly products that satisfy new needs of users.
 The scope of design is the prod-



uct design and in particular the lighting, a large air space with creativity in designing internal and external fittings. Design skills acquired in the field of design combined with the creativity of my artistic education mean that can design products and services to improve social welfare.

Dream Sharing Wall

The project is oriented to the communities more populous in territory of Naples, ones of Africa (Morocco,), Asia (Sri Lanka, People’s Republic of China, Pakistan), Eastern Europe (Ukraine, Romania, Poland) and Central America (Dominican Republic). ¶ The main objective is to sensitize the Neapolitans to the stronger reasons (dreams) that lead migrants to come in Naples. Showing dreams means to make neapolitans able to know and respect other cultures that inhabit the region, trough their motivation, but also to help people to search in themselves their own deep and real dreams in this confusing and depressive era. ¶ The project is an interactive wall sharing dreams, as they were its bricks, an evanescent structure made by desires that are not real but reflect people real life. Sharing dreams reminds people that they can continue hoping and still achieve their desires. The meaning of this wall is not to measure or evaluate whether or not we can get what we want, but it is to help us to continue to dream and hope for a better life, and this is also why the “Dreams” need not be far, but dreams can be small, small dreams wishes that for us are important. For this, he was ‘ finding of nine major ethnic groups number in Naples, from which by means of surveys and interviews, is to select nine dreams that motivated their journey. The aim of the project is the realization of a bifunctional Wall: on one side it’s possible to set own dreams, on an other side it’s possible to view it. On first one there’s an interactive monitor where people can “build the dream” by menu choice, which involves two steps: the choice of one ethnic group and of one graphic icon that symbolizes a possible dream (creating a family, ... ¶ On the “viewer” – the side of Output – are protected people’s chooses in order to share with the audience the own dreams, to arouse and stimulate beholder. ¶ The wall consists of a side with a translucent polycarbonate Panel backlit with led systems, through which are issued images, symbols, statistics of the most recurrent dreams of the various ethnic groups, and on the other side where it housed a tablet for the construction of dreams.





My name is Giovanna Giugliano, I live in a little country near Naples and I'm 23 years old. In 2013, I graduated in Design and communication at Seconda Università di Napoli in Aversa. Now I'm study-



ing Design for Innovation at college of engineering. I work in an architecture studio, like interior designer, but my dream is to find a job in the product design area.

Por.Table

Por.Table is a bag that can be transformed and used as a tablecloth. The project is thought to be useful for the Ukrainian community, which is largely diffused in Naples. ¶ The Ukrainians are 18.647 in Naples area, on 82.756 foreign people, which are about 22.5% of migrants. More than half of this community are women. ¶ The relationship with Neapolitans is described by them as positive. ¶ If you goes around Naples is easy to observe that Ukrainians usually spend the Thursday afternoon and the Sunday morning into searching for a place where they can find relax and where they can eat in company. ¶ They often choose a park, places near the sea or a bench to spend this free time. ¶ They usually bring with them plastic shopper bags full of food and a tablecloth to put on the ground. The project is also focused on the lack of a place where some communities can meet during their day off. ¶ The project aim is to have a shopper bag that can be used to carry food and to create and characterize strongly the area chosen to meet. ¶ It is made by a single material, realized without hooks and seams, that permit to can be fully open, thanks to a simple system of folds designed specifically for an opening and a quick closing, becoming a tablecloth. ¶ To merge the two cultures, I thought to characterize this shopper by using a texture that is a hybrid between the neapolitan icons and symbols of superstitions or cards used as a basis to create the typical geometric texture of Ukrainian textiles. In this way the bag would be recognizable both by Ukrainians and Neapolitans. ¶ I imagine it to become a piece of cultural identification and symbolic integration.





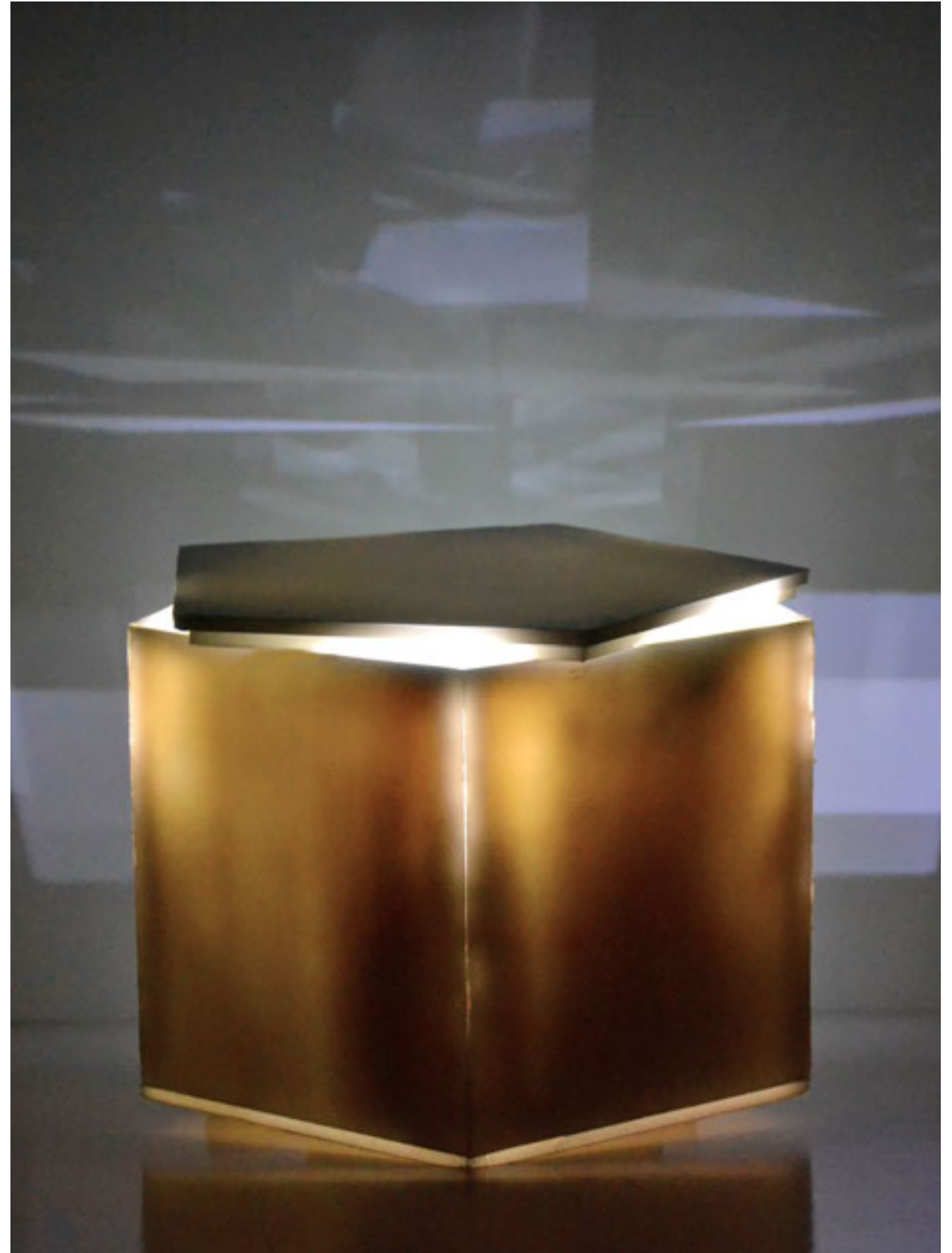
My name is Jessica Tartaglia, I'm 22 years old. I have a degree in Design and Communication and currently attend the course in Design for Innovation. I think design as a mix of aesthetic,

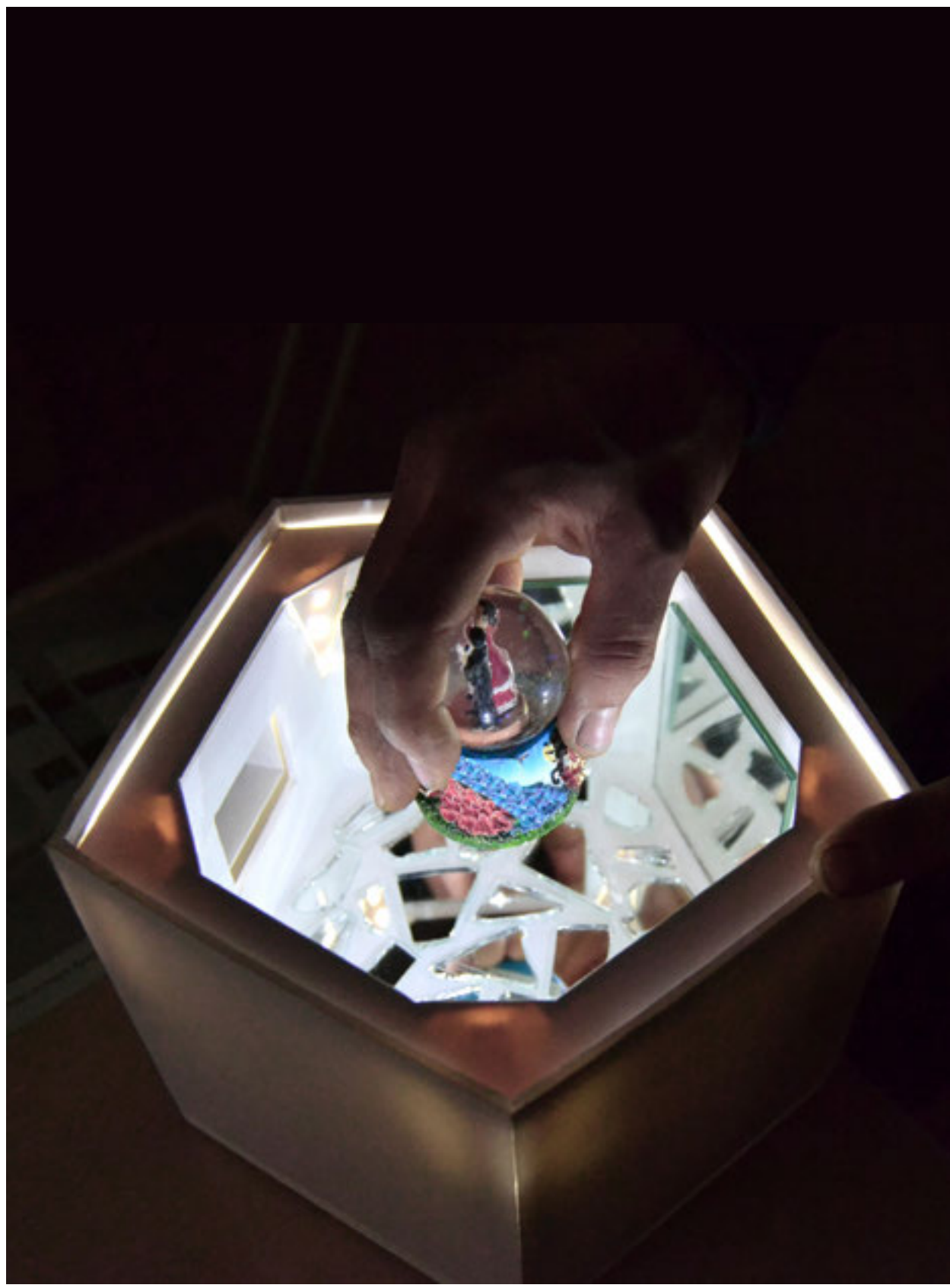


functionality, creativity and rationality – so I'm looking for new balances. I would like glean users' needs in order to create a design as outcome between this balance and reality.

VesaK

For my project I focused on one of the greatest communities in Naples: the Sri Lankans (Ceylon). I have been fascinated by their approach to light. In particular to their feast for light called VesaK. This is been the starting point from which I moved to design VesaK, a pentagonal box shape lamp into which a system of mirrors and led light reflect out the soul of any symbolic object putted inside the box. The pentagonal shape comes from the Asian culture but also allows the mutual reflection between each one of the inside mirrored faces. The box may contain personal relevant objects of the owner that due to the reflections through the mirrors spread its halo outside. ¶ In Sri Lanka, the lights are very important and used in various festivities and ceremonies of a religious nature such as during the course of purification to Adam's Peak or on the feast of enlightenment "VesaK". ¶ Thanks to surveys through newspaper articles, books and interviews the idea of the project is developed into three types of users: ¶ the Sinhalese away from his country of origin may refer to their traditions, religion and culture; ¶ the new Sinhalese generation born, grown and living in Naples, can discover elements of their origin; ¶ non Sinhalese may find similarities and differences with that country in order to enrich themselves and appreciate another culture. ¶ The strategy is to design a mock object that contains microcosms of beauty to capture the Neapolitans new ways of understanding the beauty and therefore new ways to appreciate the world around them. Knowing many beauties is to have multiple keys for joy. ¶ The aim is to arouse the curiosity of individuals with regard to identifying characteristics of immigrant cultures related to the understanding of beauty.





I think that the "DESIGN", through smart and innovative products, has the important target to educate and change the state of mind and people behavior so this can improve the relationship between human and



environment. The design fields that interest me are: graphic, material and hybrid design. My project scope aim to create material/ un-material products that respond to the current and innovative needs.

Ragù-s-cous

The project comes up from the study of "culinary smells" of different ethnic groups in the area of Naples and mainly of the North African community, a strong presence on the territory of Naples, above all in the area of Piazza Garibaldi and in the historical centre of Rione Sanità where their food's smelling is very intense and spreads in the streets, mingling with the smells of the city and its tradition. I spent a lot of time in the "bassi", typical Naples alleys, and, first of all, I made a list of the strongest odours during different moments of the day: curry, curcuma, onion, garlic, caffè, Marseille soap, oregano, fried, chili. Then, in order to understand the perceptions to different and extraneous flavors, scents and smells, I made some "olfactory testing": I asked to different Africans, mostly Moroccans and Tunisians, and Neapolitans to smell the ingredients I took with me. The experiments showed that, the only intolerance was found only at certain times of the day and for excessive odour mixing but there is a predisposition to taste "new flavors". So I had the idea of designing a product that should resolve the problem of strong smelling but suggesting at the same time curiosity for odours and food we don't know. I created an object that hides and unveils at the same time. Ragù-s-cous gives the "freedom to cook when you want whatever you want", to mix flavours and even experiment tastes without damaging someone's nose! My project is a pot-cover-pot that allows to cook without emitting smells, but discovering different cultural process. The lid's design has been made starting from one present on the market, called Magic Cooker and it is an aesthetic and functional tribute to the couscous pot "tajine" used by North Africans, that use the vapour to cook and it reveals to be a healthy way of cooking, common to different ethnicities, even Eastern ones. I combined all cooking techniques in a product that is adapt to commercial and traditional universal pots. It's a clay lid able to protect and re-use the odors and vapours inside the pot thanks to a three levels system, that are at the same time covers and pots and that can be interchangeable for different uses: two plates, one perforated and one not and one kind of dome that remember the traditional tajine. By using the perforated plate and the dome together you can make a vapour cooking and preparing different food at the same moment. By using the two plates together you can cook in a traditional way, but without smelling. By using the non perforated plate and dome together you can only warming up the dishes. ¶ Why not cooking ragù and cous-cous together by discovering cultures uses and very "functional" cooking processes?





Graduate in "Disegno Industriale" at SUN, I developed a strong sensibility to innovation and sustainability, a propensity for teamwork and contamination. When I project, I always try to make the most of curiosity, flair and methodology. I'm fascinated by bioinspired design and in my



opinion transfer of biological processes from natural world to artificial may be the solution of many human and his society problems. The personal ambition is to expand knowledge and experience in design field, where I think that my curiosity, flair and desire to make never wither.

Simen

Simen is an urban bench aiming at making Neapolitans aware of current migratory situation, creating and promoting interactions as well as cultural exchanges between migrants and local communities. ¶ From interviews to migrants, from meetings with social cooperatives and from the experiences in Naples' streets is emerged that one of the most common migrants' problems is having the chance and ability to tell their own stories. That's one of the main points of this project: helping them creating opportunities to do that by an urban game. ¶ Simen represents a large-scale version of a traditional game common to various migrant communities in Naples, like Africans (Capo Verdeans, Tunisians, Somali, Moroccan, Nigerians, Senegalese, Algerians), South Asians (Sri Lankans, Filipinos, Chinese, Pakistan, Indians), Latin-Americans (Peruvians, Brazilians, Colombians). ¶ The game name is Mancala, sometimes called "sowing" game, or "count-and-capture" game. Born in Africa, Mancala often has the function to allow opportunities for interaction and mutual acquaintance. The game is also associated to symbolic, religious and social values: sometimes it is meant to be a good omen for crop and, as a matter of fact, competing players are required to protect each other from the danger of "famine" (a quite uncommon case of "solidarity" codified as a rule). ¶ The idea of this project consists in making it usable as street furniture-game at Naples' strategic points, like bus stops, metropolitan stations, or other meeting areas such as schools. ¶ Thanks to this game, migrants become experts in foreign lands, having the chance to explain rules and tell something about themselves to people who welcomed them in their homeland. ¶ Made with natural materials in the simplest and most linear shape possible, recalling the african shapes, Simen is characterized by a floorboard supported by two stone bases, receiving both players-patrons and the game. Moreover, it allows two sitting positions: both standard Seat and Africans' typical sitting astride position when playing. ¶ On the floorboard there are the "pits" and the "wells" of Mancala, which represent the game board. Within the pits there are some spheres that represents the "seeds", or rather pieces and life of the game. In my intention, as it is common when people play this game, is the aim of aggregation of other people standing around to look at the players.





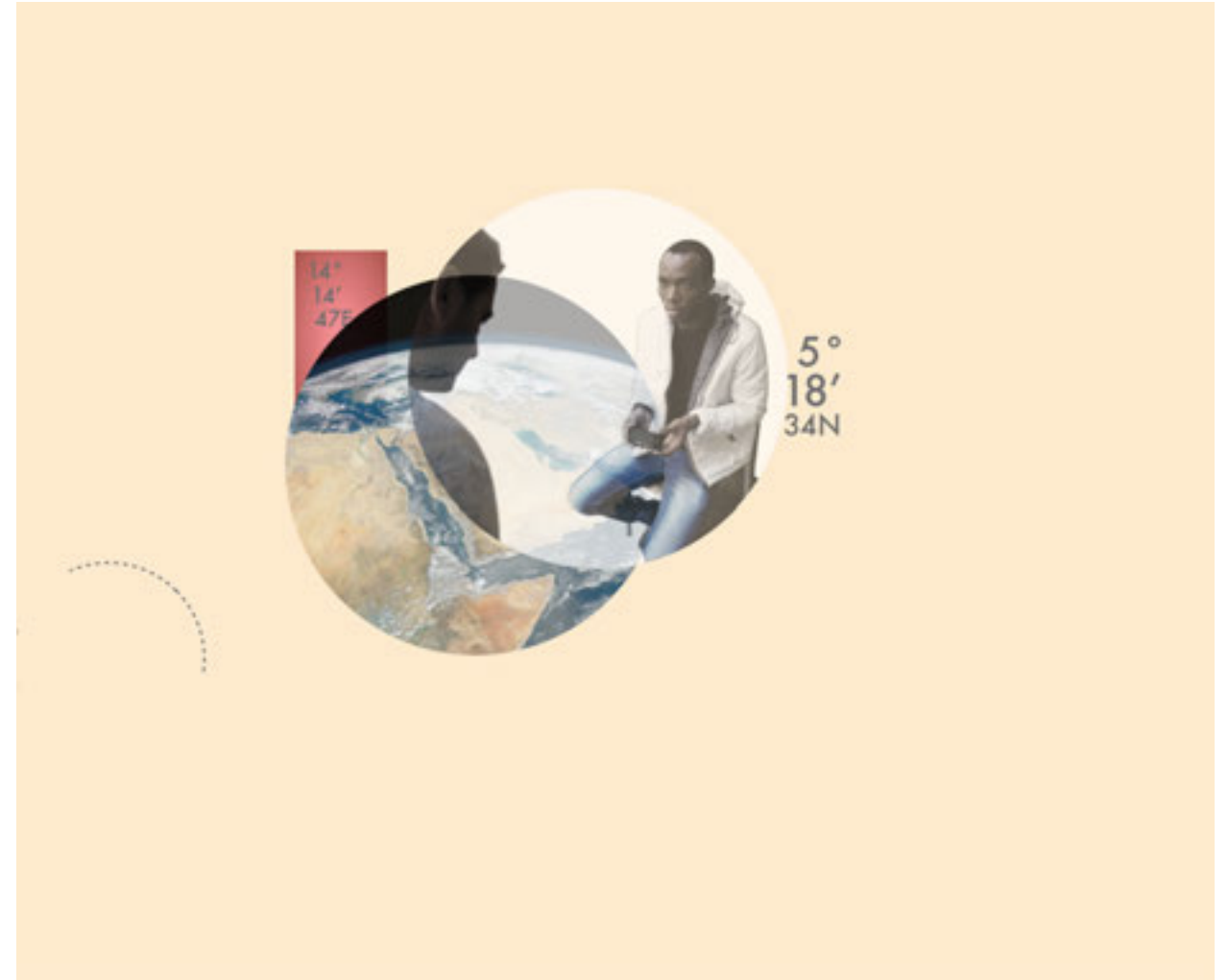
I'm graduated in Contemporary history at La Sapienza, University of Rome, I'm been an actor, I've studied the russian analytic method of the Etyude for 7 years. Later I switched to writing: after two masters in publishing



and media writing, I've worked as author in radio, script and communication. Now I'm involved in creating new models of narrative structures. I'm interested in programming and interaction and I'm working as digital storyteller.

Human Being 0

HBO is a performance that aims to create an unconventional listening setting. ¶ My research is inspired by Elias Canetti's words: "What is there in language? What does it conceal? What does it rob one of? During the weeks I spent in Morocco, I made no attempt to acquire either Arabic or any Berber languages. (...) I wanted sounds to affect me as much as lay in their power, unmitigated by deficient and artificial knowledge on my part". ¶ I studied post colonial theory and the role of narration in building up the idea of "Other", then I read reports about foreign communities being in Naples and I interviewed immigrants in Dedalus, a no profit organization. I discovered that when people with different ethnic background start to communicate, naming operation of values and ideas is a way to re-name itself too. Listening becomes a projection of their own values on the other: so many cultural clichè endure in this process that it becomes difficult to avoid automatic and selective mental automatisms. ¶ How break this chain? ¶ My purpose is get over this impasse, bring out impulses pre-existent the origin of these automatisms and arouse stronger listening ability. ¶ I've worked with fourteen boys being from different country for seven Mondays. Five of them were Egyptian, four Bangladeshi, two Gambian, one Moroccan, one Nigerian and one was from Ivory Coast. This group of boys not only weren't able to communicate between each other but also with me. ¶ After a physical training to sensitize to the listening of their body, I introduced rhythmic exercises to develop listening to partners, and later I proposed grammelot and improvisations. At the end they have forgotten what they thought to know about themselves, and they played as one man. ¶ In the performance there will be 14 boy participants setting on 14 stools, each participant who will speaks in his own language has a smartphone in his hand. To understand what he says, the public needs to get close to him and read italian subtitles scrolling on the smartphone. The public can't have eye contact with the boy. The effect is estrangement. I'm here but I'm not here; I'm listening, but I'm reading; I'm with him, I can touch him, but I'm alone, I can't look his eyes. The choice between intuition and rational comprehension, between shared humanity and usual certainties is the core of drama





Tamarro
Al-Tamâr
Venditore
di datteri

 This is a graphic design layout. On the left, the text 'Tamarro Al-Tamâr Venditore di datteri' is written in a serif font. Below the text are two pairs of overlapping circles, one in orange and one in teal. On the right, there is a photograph of a man wearing a dark camouflage hoodie, looking slightly to the side. The background of the photograph is yellow, with a vertical strip of grey, textured material on the left side, suggesting a wall or a tear in the paper. The entire design is set against a light beige background.

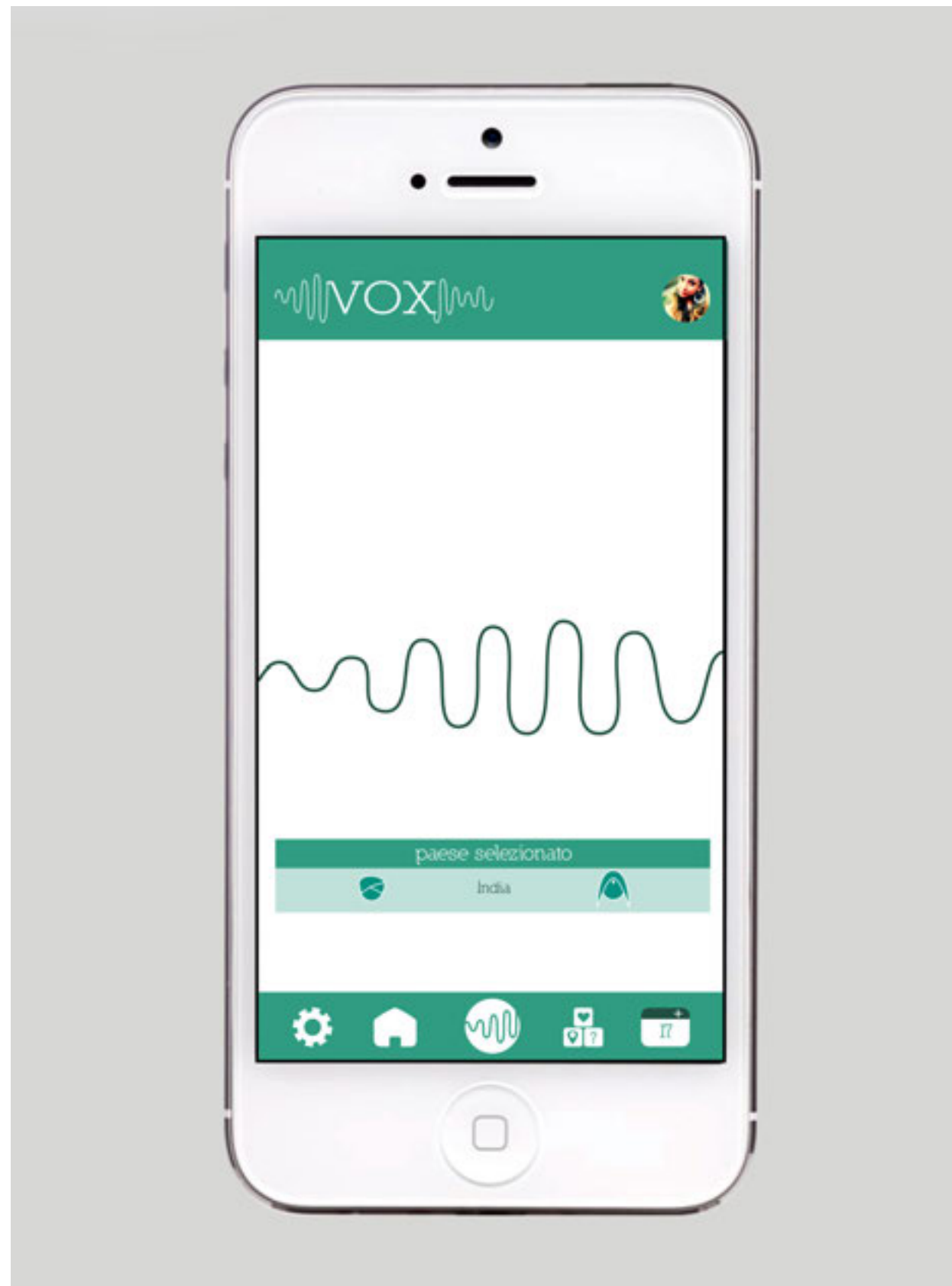
My main objective as a designer, is to explore the actions and habits of the people, get inside them knowing each feature, and becoming able to propose new ways of looking and interacting with the world around us. It's



also for this reason that one of my great passions is photography, which is better than many other tools to capture a moment, making it, and relations inside it, everlasting.

Vox

In chaotic cities like Naples, there is often a wall of incomprehension between the natives and immigrants, caused not only by social status, but most of the time by the linguistic difference (or distrust), where the latter usually fail to express to the firsts their needs and problems, or simply their moods. So, "What if there was a tool that can facilitate intercultural interaction by breaking down the wall of linguistic difference?".¶ "Vox" is a smartphone application whose intention is to stimulate the curiosity of the Neapolitans, and to facilitate the understanding of foreign languages and more specifically of immigrants, who are often treated with indifference and distrust, for example, some languages create a sense of fear in people because of social and political reasons (idea of Arab culture after the September 11 attacks).¶ The research moved from the interaction with both Italians and foreigners. Than three elements become the basis of my project: the need of understanding, the breakdown of indifference and curiosity knowing the other. ¶ The aim of the project is not to learn a new language, but to arouse the empathy between citizens and immigrants by facilitating dialogue and share personal stories. ¶ Furthermore socializing is improved by the possibility to share each experience with other users of the application and sharing on other social networks. Users can then create events, search friends and explore an archive of images that can use to help an immigrant to communicate with the others.





I am Sara Nappa, I was born in Naples on 19th June 1989, and enrolled in the second year of Design per l'Innovazione of S.U.N. My training is based in popular culture of Campania, philosophy, classical Greek and Latin

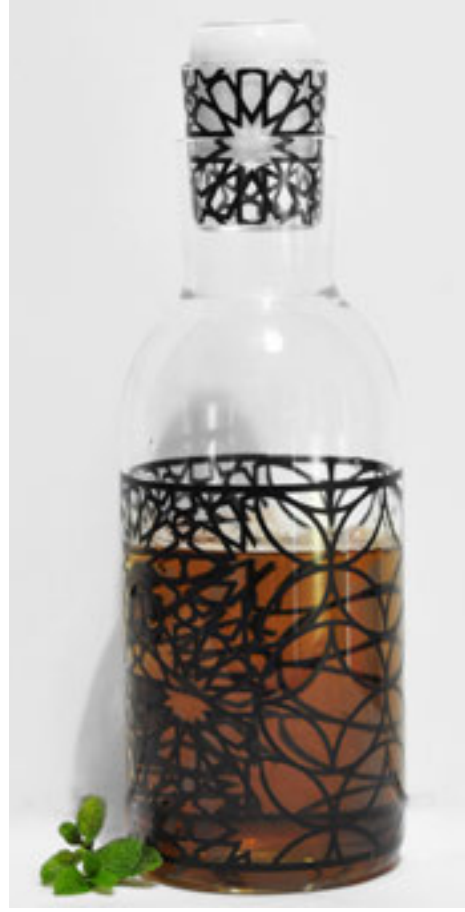


literature and my travels in China and Japan. I think the design project born from the study and the research, with a strong critical spirit and curiosity, but also intuition, creativity and collaboration.

Nausicaa & Partenope

Nausicaa & Partenope is a domestic hospitality coffee|tea set for Neapolitans and Moroccans. Hospitality for these two communities is a fundamental feature of both cultures that, even if on the basis of the same principles, develop in ways, actions and times totally different. In Neapolitan culture home hospitality takes place through the ritual of offering a cup of coffee, while preparing and drinking very fast, is a pretext to cut themselves off from the outside world and focus on conversation; while Moroccan hospitality culture is through the ritual of the offering tea with mint, from the long preparation, which observes certain events and actions, and is drinking in a long time and again to enjoy the different intensity of tea. Nausicaa & Partenope wants to hybridize and juxtapose these two cultures by offering the possibility of sharing the ritual of these ancient gesture of hospitality with single piece. The set consists of a blow glass bottle and two glasses|caps stackable. The bottle with clean and minimal lines is enriched with a graphic that combines and unites reinterpreted traditional patterns of Neapolitan and Moroccan cultures. The transparency of glass can intersect the two different patterns by creating infinite intersections and graphics at each new observation point. The two glasses draw their shape from the study and reinterpretation of the classic form of the Moroccan tea glass and Neapolitan coffee cup. While the coffee cup is smaller it is placed, in this set, inside the tea glass. In my intent this emphasize the Neapolitan culture as daughter of the Moroccan culture.





In 2012 I got my Bachelor in Industrial Design at SUN. I have gained technical, methodological and creative skills thanks to teamwork and individual design experiences. I would like to work in hybrid and social design field in order to apply the strate-



gies that nature uses on useful products to satisfy everyone's needs. I am interested in human relationships and my dream is to design innovative systems to improve social life.

Putogether

The project aim is to bring together different ethnic groups in a single social event to encourage socialization, sharing and relationship. I imagine to create more opportunities in which encourage the interaction and integration among Neapolitan citizens and all the different communities living in Naples. The project is based on the idea of an hybridization between the communities present in Naples (i.e. Chinese, Ukrainians, Indians, Sri Lankans, Polish, Moroccan, and so on) and locals. I've started thinking about this concept because of a series of interviews with migrants I met in the streets, than followed practical feasibility and finally I verified my idea by meeting with various associations operating in Naples that have been working for years with the issues of multi-ethnicity. The places for my project are parks, squares and streets of Naples. The places where the melting-pot is mainly at fingertips. The strategy of the project "Putogether" starts by the design of a basic piece of street furniture: a modular interlocking table, which becomes the tool that let people to interact, socialize and share one another. The furniture consists of two parts: a table top, which form is borrowed from nature (like a leaf), characterized by two octagonal openings located at the ends that allow the interlock of the second element: the single leg. Tables can only stand by interlock one another. Thanks to its modular design, the piece allows to configures various forms of social joint: linear, alternating, circular, semi-circular and free. The piece is related to an event: people can participate by taking a piece and choose another person to let the two pieces stand and create one big communal-table aggregation. Moreover, the project has also incorporated the study of the different habits to seat at a table to eat of every community. That's why the leg of the table is also stackable and made of two parts, which can let to change the height of the table. In my opinion, this project could be effective because the table becomes the tool that let to relate and to interact with people from different cultures.





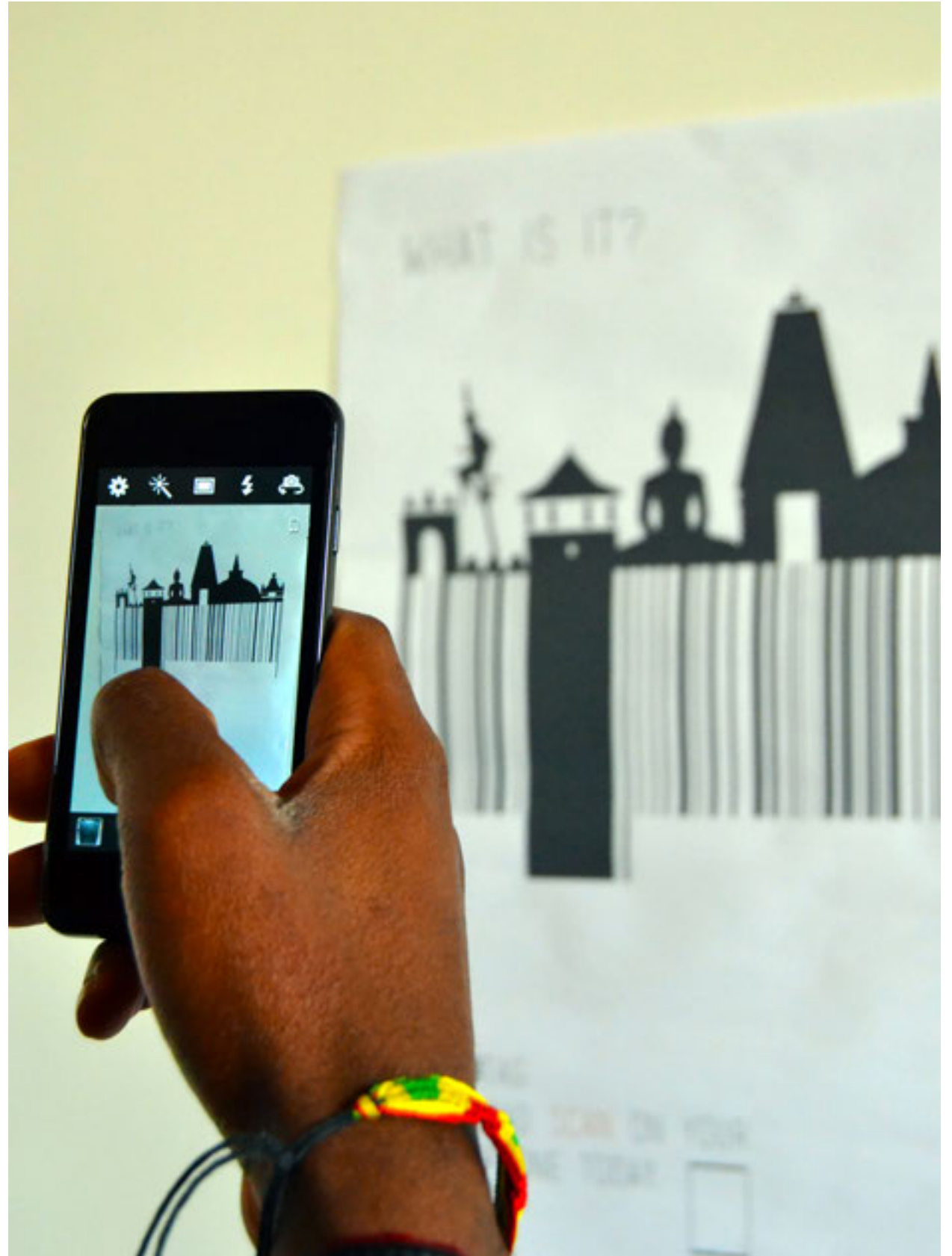
My name is Valentina Santoro and I'm 24, a young designer from Naples, graduated in Design and Communication. I am a very dynamic and expansive person. My interests in the workplace are the interior design, and I love everything about art, photography, but in the last years I have



found more stimuli especially for graphics where I can best represent my creativity and my feelings, I like to create and experience new things and I love to move in front of anything, and enclose a spark of life in my work.

SKY#TAG

The multiethnic society of Naples is the result of a historical process now inevitable, the many neighborhoods of Naples, populated by foreign communities, transform and contribute to the growth of the city and represent an ideal destination. The city of Naples is not immediately considered open towards foreigners and migrant communities, compared to other countries of the world, who are very open, friendly and selfless. Immigrants are seen as “different”, this because of the prejudices of the people. Instead, they are people like us, but who differ for customs and cultures. For this we must establish lines of action to facilitate their integration into our society. According to ISTAT sources in recent years the highest percentage of immigrants in Naples are of Sinhalese and Ukrainians. ¶ The project “SKY #TAG” wants to demonstrate and to show to the local people the foreigners culture. The aim is to induce Naples citizens to catch a glimpse of a multi-ethnic and hybrid future and appreciate new cultures, traditions, even those which we do not know, through symbols and monuments of a given culture; an attempt to show in practice how intercultural can become a great opportunity for knowledge. ¶ The message is that Napoli can be an open country and ready to welcome cultures different from our own. ¶ “SKY#TAG” is an interactive graphics system that allows to send information about the cultural identities and determine places of sharing and interaction between migrants and Neapolitans, through the use of smartphones and tablets. The graphics are placed in strategic places of transit or staging: a smart hybrid skyline consisting of roofs of iconic architecture from different countries of origin of migrants. The use of barcodes framed with a smartphone or a tablet, refer to emblematic images and videos of the related city. Connected users are allowed to “dive into a single culture” and then to discover other ones; sliding the phone along the skyline different identities come out. Interaction becomes a way to make the wait pleasant, encouraging meetings and sharing with people around us, and at the same time to know and interact with migrants at bus stops.





Colophon

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