

FALL 2015

HYBRID-ISM & MULTI-ETHNICITY

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# HYBRID-ISM & MULTI-ETHNICITY

An Exhibition Catalog of Emerging Artist and Designers

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## ACKNOWLEDGMENTS

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I'm grateful to **Prof. Carla Langella** for collaborating in this interdisciplinary Diversity Course "Hybrid-ism & Multi-Ethnicity" exchange between California College of the Arts and Second University of Naples, and sustaining this opportunity for students interested in a fertile international dialog. Also, I would like to thank all the students from CCA & Second University of Naples willing to work on this project and make an effort to participate in a cross cultural conversation. A special thanks goes to **Sirawan Chen**, our graphic designer, for designing this catalog, to **Samuel C. Langner** (with the help from **Fan Wei** for customizing and maintaining our precious class-blog which is the platform for this international exchange.

# CONTENTS

## **Introductions** 06

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CCA Senior Adjunct Mariella Poli  
Naples - Prof. Carla Langella

## **Artist Statements** 10

---

California College of the Arts, SF  
Naples Second University, Italy

## **Artist Work**

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### CALIFORNIA COLLEGE OF THE ARTS

Sirawan Chen	11
Andrew Manriquez	15
Crystal Hsu	21
Denita Irsjad	25
Evan Anderson	29
Fan Wei	33
Tsz Ki Lau	37
Karina Jusuf	43
Neena Holzman	49
Sam Langner	53
Seoyoun Yun	57
Stephanie Noons	63

### NAPLES SECOND UNIVERSITY, ITALY

Adele Impinto	71
Angela Buonano	75
Elena Cioffi	79
Fabio Mauro	83
Gabriella Del Core	87
Germana De Angelis	91
Giovanna D'Avino	95
Martina Venturelli	99
Pietro Paolo Verazzo	103
Rosella Ragosta	107

## **Acknowledgements**

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# INTRODUCTIONS

# Hybrid-ism & Multi-Ethnicity

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MARIELLA POLI, CCA PROFESSOR



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 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 Naples Second University, 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. 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. 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.

**Evan C. Anderson (Industrial Design)**  
Created an app called La Mission to raise awareness on issues of gentrification in San Francisco's Mission District.

**Sirawan Chen (Graphic Design)**  
Photographic project intends to investigate through graphic signs the gap between commercial Fifth and the underprivileged Sixth Streets and also show how the non-profit neighborhood organization United Playaz reaches out to it's community.

**Neena E. Holzman (Individualized)**  
Drawings and poems are sketched from everyday life in Chinatown with the intention of celebrating the minutia of human interactions that unfold every day.

**Crystal Hsu (Industrial Design)**  
After observing S. Anthony's, a Tenderloin no-profit she designed a package for clothing collection to distribute to unprivileged citezens.

**Denita J. Irsjad (Architecture)** designed a Portable Modular Studios program.

**Karina Jusuf (Interior Design)** partnered with the non-profit organization 'Renaissance Entrepreneurship Center', which serves more than 1,800 very low to moderate-income women and men who start and grow their businesses, gain skills they need to achieve financial self-sufficiency and transform their communities, Karina's project provides a

low-priced interior design service to help new business owners efficiently use their ultra small living and working spaces.

**Samuel C. Langner (Industrial Design)**  
Has worked closely with two non-profit community arts organizations, Precita Eyes Muralists and Galería de la Raza to understand the deep-rooted Latino culture found in San Francisco's Mission District and designed and produced an informative permanent installation kiosk and a series of portable seats to be enjoyed by the Design) by the tours that those organizations give at the Mural Projects in Balmy Alley.

**Tsz Ki Lau (Interior Design)**  
Designed for S.R.O single-room occupancy hotel or Residential hotel in the Tenderloin neighborhood, the lobby, hall bathroom and as well a specific design strategy for the single-room that combines kitchen, living room, dining room and bedroom.

**Andrew M. Manriquez (Illustration)**  
In his project worked closely with a neighborhood non-profit organization 'Safe Passage Tenderloin' that helps children get from home to school safely, he used photographs and interviews to tell the stories of the youth living in the Tenderloin.

**Stephanie M. Noons (Illustration)**  
Paintings (triptych) depicts the celebration of culture in the Mission neighborhood and the effects of the encroaching new construction and how it effects gentrification.

**Fan Wei (Industrial Design)** based on his research and interviews designed a multi-functioning furniture/tool to accommodate Chinatown inhabitants living in small appartments to help improve their daily life.

**Seoyoun Yun (Interior Design)**  
Designs enhance the public space of PortsmouthSquare Area in Chinatown and is dynamic, multicultural, adaptable to diverse users and reflective of local culture and history.

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THE INDIVIDUAL VIEWS IN THIS CATALOGUE AND EXHIBITION ARE A RESULT OF A COMPLETE COMMITMENT FROM EACH PARTICIPANT AND THEIR EXPERIENCE, VISION, INTERESTS AND AESTHETICS.

S.A.PROF. MARIELLA POLI

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# SOMA STREET GRAPHICS

SIRAWAN CHEN

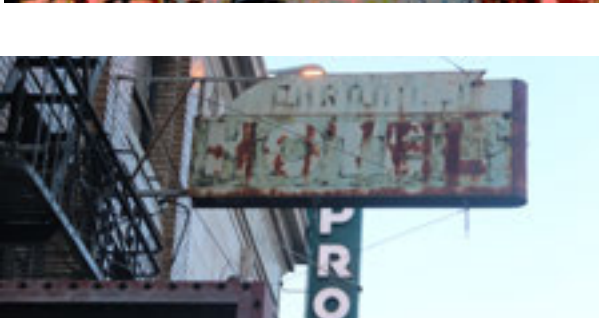
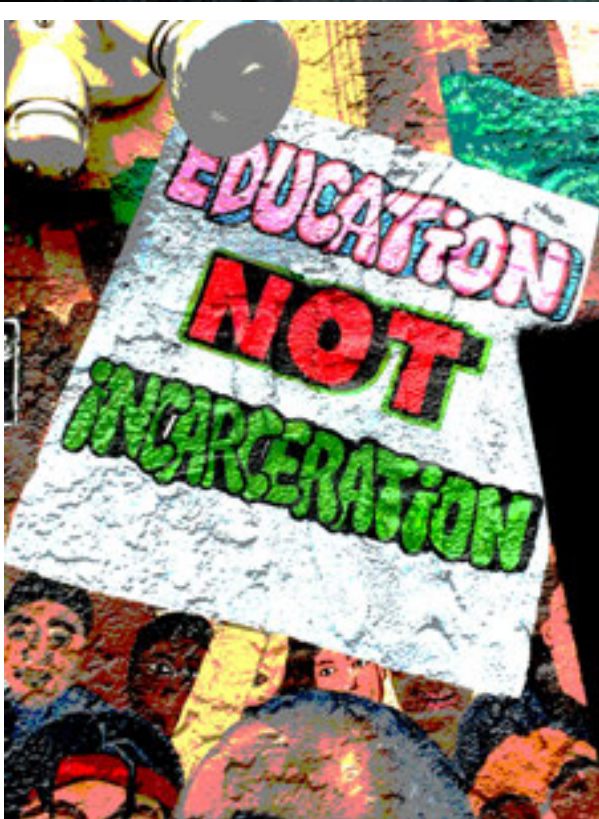
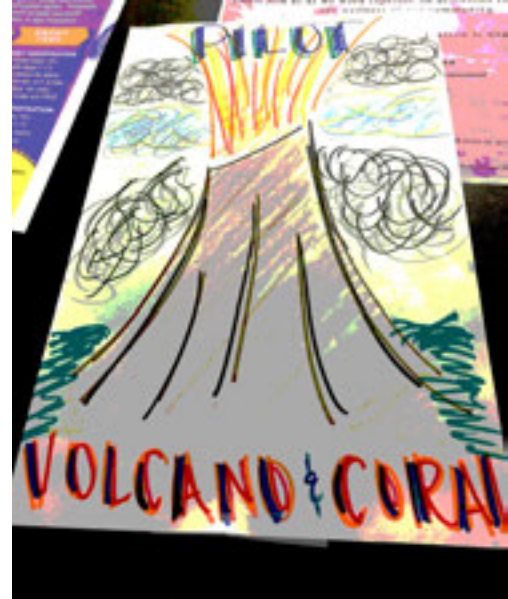


I AM JESSICA CHEN, A JUNIOR GRAPHIC DESIGN MAJOR AT CALIFORNIA COLLEGE OF THE ARTS. I BELIEVE THAT ALL THINGS CAN BE MADE SIMPLER. THE REASON I CHOSE HYBRIDISM AND MULTI-ETHNICITY IS BECAUSE I AM PART OF THE IDEA OF HAVING A DUAL IDENTITY AND BEING TRILINGUAL. I AM INTERESTED IN DOCUMENTING HOW SIGNAGE AND GRAPHICS CAN DEFINE AND REPRESENT A CULTURAL DIVERSITY WITHIN A NEIGHBORHOOD SUCH AS TRULY SEEING THE GAP BETWEEN ONE STREET AND THE NEXT BY FIRST HAND DOCUMENTATION OF THE AREA AND NEIGHBORHOOD.

Graphic elements are everywhere, and it means more than just a sign or pattern, it portrays a brand or identity. The project consists of a documentation of images and creating a visual narrative of South of Market neighborhood in San Francisco. South of Market today consists of warehouses, auto repair shops, nightclubs, residential hotels, art spaces, loft apartments, condominiums and tech companies. Being immersed in such a rich cultural diversity of SOMA, with clearly no defined boundaries, we see that SOMA is not only people who work in Tech companies but there are tourists, and people just out and about at restaurants. It is a vibrant neighborhood, and there are always things to do in South of Market and clearly every business is unique in its own way. Tech companies include Yahoo, LinkedIn, Uber, Air BnB, CloudFlare, and CBS interactive. The project examines the specificity of graphics, typography and signage of 5th and 6th street.

The project interplays between the graphics and signage on the businesses between 5th and 6th Street. It also sees how the non-profit organization United Playaz reaches out to the general audience. With the influx of tech companies to our neighborhood, the rent is rising and longtime residents like United Playaz can't keep up. United Playaz focuses on providing service to low income families, and to protect the kids from being involved in violence off the streets. It aims to be a clubhouse where young kids come together afterschool, either to do homework or take part in recreational activities. It serves up to 75 students per day with multi-ethnic backgrounds. By documenting images of the neighborhood, I was surprised with how dramatic the difference is between 5th and 6th street. 5th street the graphics tend to be clean and modern, and 6th street is more hand-orientated and uses mor colors and tend to be murals.





# THE UNTOLD STORIES

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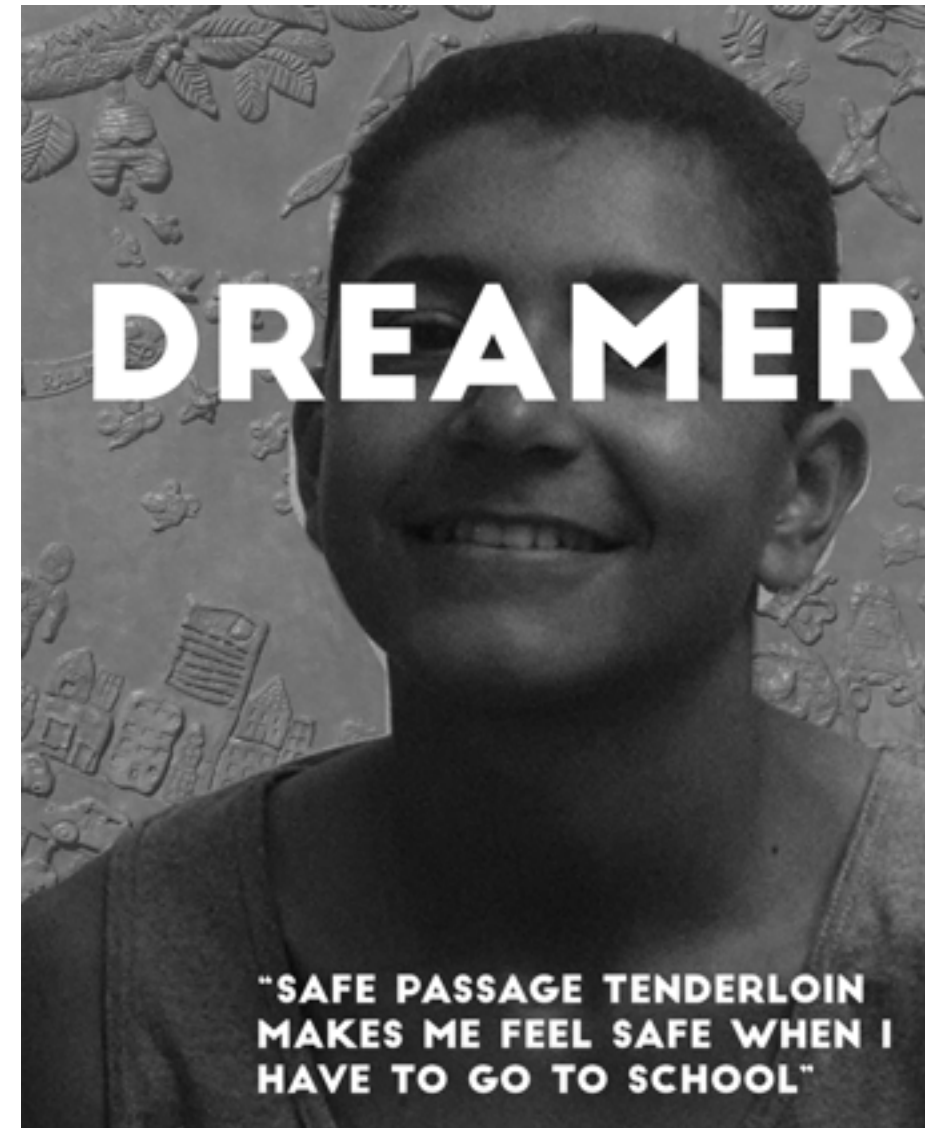
## ANDREW MANRIQUEZ

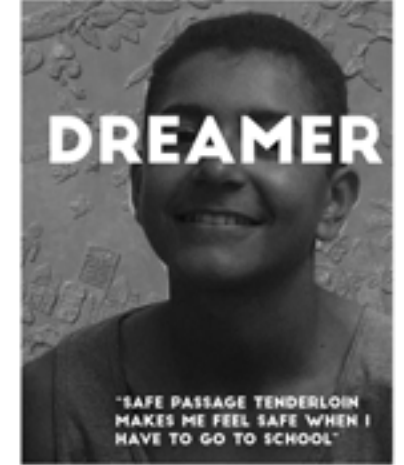
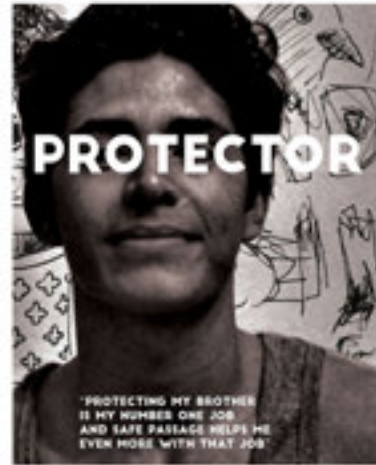
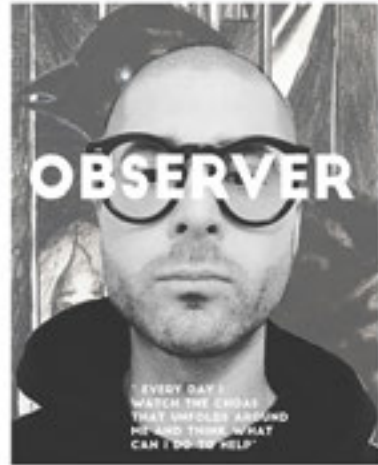
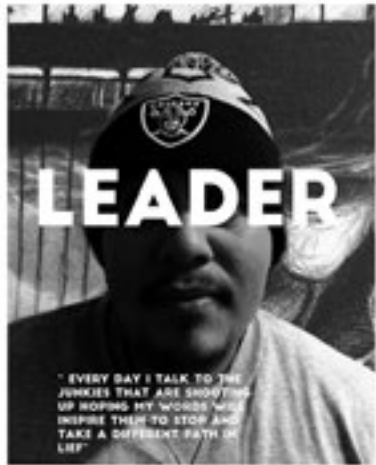


MY NAME IS ANDREW MANRIQUEZ AND I AM A JUNIOR IN ILLUSTRATION PROGRAM AT CALIFORNIA COLLEGE OF THE ARTS. I WAS BORN AND RAISED IN CALIFORNIA AND HAVE BEEN INSPIRED BY THE RICH CULTURE THAT SURROUNDS ME FOR MY ILLUSTRATIONS. MY GOAL IN MY ILLUSTRATION CAREER IS TO CREATE PIECES OF WORK THAT INSPIRE AND BRING AWARENESS TO THINGS HAPPENING IN OUR WORLD. MY DUTY AS AN ILLUSTRATOR IS TO INSPIRE MINDS.

Stories are what bind people together. For example the Tenderloin neighborhood is located at the heart of San Francisco. It is notorious for being a neighborhood that is said to be the under belly of San Francisco. Filled with crime, corruption, drug dealing, prostitution, and homelessness. There is much that goes on in the community and the people of the Tenderloin have stories to tell of what goes on.

I want to capture those people's stories and create pieces that reflect on how they view the Tenderloin and how the outside world views them as well. Like that of a non-profit group called Safe Passage Tenderloin that is located in the center of the Tenderloin. They are a group that helps children get from home to school safely. The people of the Tenderloin stories are what my pieces represent. The experience of shared stories between two people is what teaches us and binds us closer together as people.

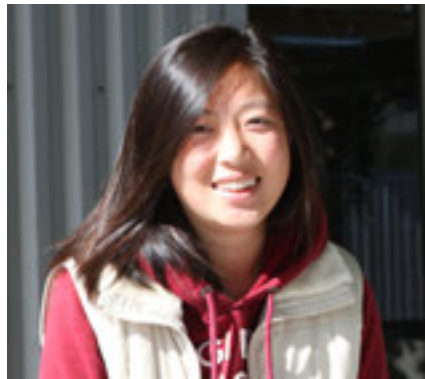






# Packaging for the Needy

## CRYSTAL HSU

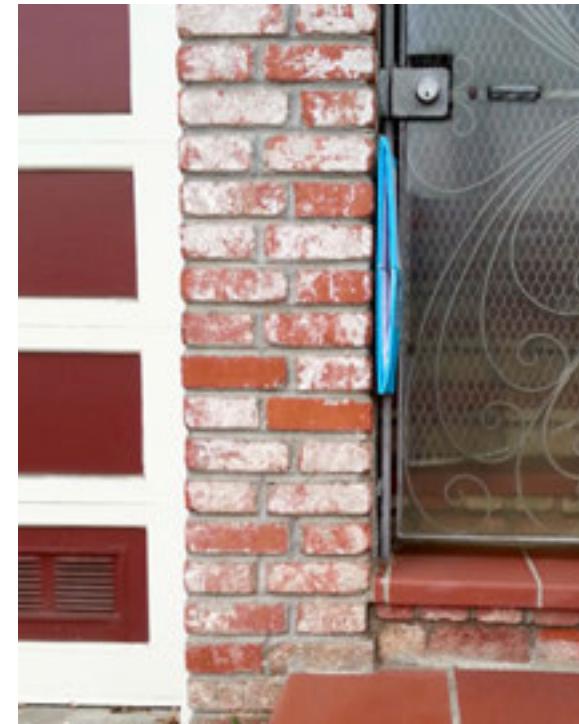


CRYSTAL IS CURRENTLY A JUNIOR IN THE INDUSTRIAL DESIGN PROGRAM AT CALIFORNIA COLLEGE OF THE ARTS. SHE WAS BORN AND RAISED IN SAN GABRIEL VALLEY, LOCATED AT THE OUTSKIRTS OF LOS ANGELES (626 REPRESENT!). TRANSITIONING FROM AN ASIAN DOMINATED AREA TO DIVERSE SAN FRANCISCO CAUSED A HUGE CULTURE SHOCK THAT INSPIRED HER NEED TO CONTINUE LEARNING AS MUCH AS SHE CAN ABOUT THE SOCIETIES AROUND HER. THE GOAL IS TO BECOME AS WORLDLY-WISE AS POSSIBLE, BECAUSE IT WILL ALL COME TO INFLUENCE HER DESIGN PROCESS AND GROWTH AS AN INDIVIDUAL.

This project was inspired by one of the many non-profit organizations located at the heart of the Tenderloins, one of the least gentrified neighborhoods in San Francisco. Here, St. Anthony's is dedicating their time to help out the area's population of homeless and mentally unstable people. Looking specifically at their Free Clothing Program, the organization does their best to maximize their volunteers' time, which tend to set restrictions on the amount of clothes they receive. St. Anthony's program is only allowed to pick up donations, if the number of clothing exceeds five bags. Otherwise, donors are required to do a curbside drop off at their main office. This means that people have to set out a time in their busy schedule that matches the office's hours, travel to a dangerous part of the city, and personally donate their clothes.

This is where this project's packaging design concepts comes into play against these discouraging factors. Designed to fit in the average mailboxes, the first layout allows the entire household to donate a small portion of their clothes through the mail. The second concept is made to hold one or two article of clothing, while doubling as a flyer for the organization to promote themselves. With a plastic bag tucked under, the flyer wraps around the rolled up clothes, seals itself with the provided double-sided tape, and is ready to be shipped back to the organization with a pre-printed address already labeled on. While inspired by St. Anthony's Free Clothing Program, this project can be used by any nonprofit clothing organizations. With a small printing cost and new promotional campaign, these organizations will see an increase in the amount of donated clothes without wasting the efforts of their volunteers.





# Modular Pavilion

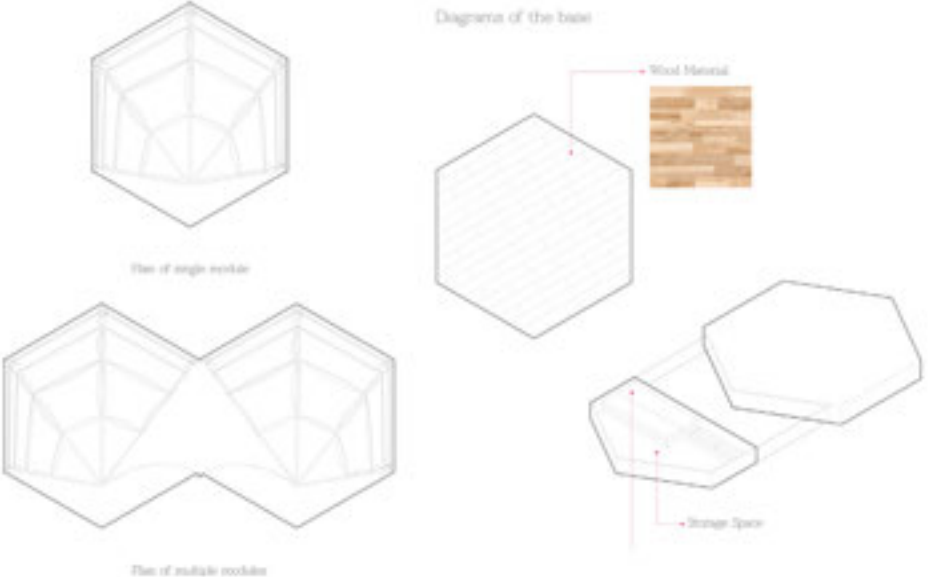
DENITA IRSJAD



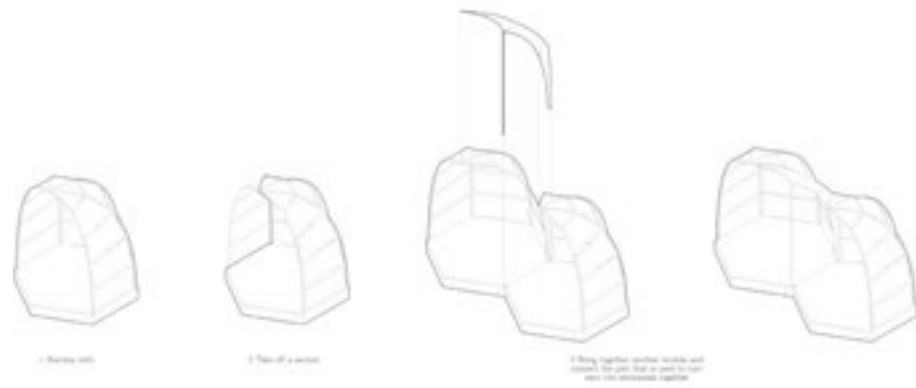
MY NAME IS DENITA IRSJAD AND I AM A 4TH YEAR ARCHITECTURE STUDENT IN CALIFORNIA COLLEGE OF THE ARTS HERE IN SAN FRANCISCO. I AM FROM JAKARTA, INDONESIA AND GREW UP IN SINGAPORE. I AM INTERESTED IN DESIGNING FOR HOUSING AND COMMERCIAL BUILDINGS. I LOVE CREATING DRAWINGS FOR THE RELEVANT PROJECT AND MAKING THEM CLEARER AS WELL AS CREATING DIAGRAMS THAT COULD STAND OUT VISUALLY. AND I LIKE THE PROCESS OF CREATING MODELS BECAUSE IT HELPS TO SHOW MY PROJECTS VISUALLY.

The Modular Pavilion accommodates the Youth Open Studios program that is hosted by the organization called ArtSpan. Youth Open Studios takes kids on tours visiting the SF Open Studios. ArtSpan is an organization that allows local artists to showcase their work through the SF Open Studios that is held annually, as well as providing workshops for artists. The organization rents space in Hunter's Point Shipyard for this program and this pavilion would allow the program to be held in other places around San Francisco as well, providing dynamic outdoor spaces for activities. The Modular Pavilion has a base that comes fully assembled and has a storage space in it to store the furniture that is easy to assemble. It is equipped with wheels to easily transport them in the site. The polygon shaped bases of the pavilion join together to create a larger space for a variety of activities, such as lectures, art classes and many more.

The pavilion is enclosed to prevailing winds, as well as bad weather and the enclosure can also act as a sun shade. It can also be easily assembled on site and is made of lightweight weather-proof material. By being able to change the site of the pavilion, ArtSpan could rent it out to other organizations that needed it and the size of the base could fit in the back of a small truck which allows easy transport to and from different sites. Since it is easy to transport and easy to assemble, the pavilion could be able to be taken down at the end of the day to be stored in the safe place. The portability of the pavilion is able to reach out people from different parts of San Francisco, who were normally unaware of these art programs, by bringing it closer to them.



section of the enclosure on multiple modules



section of enclosure on a single module



# Mission Awareness App

EVAN ANDERSON

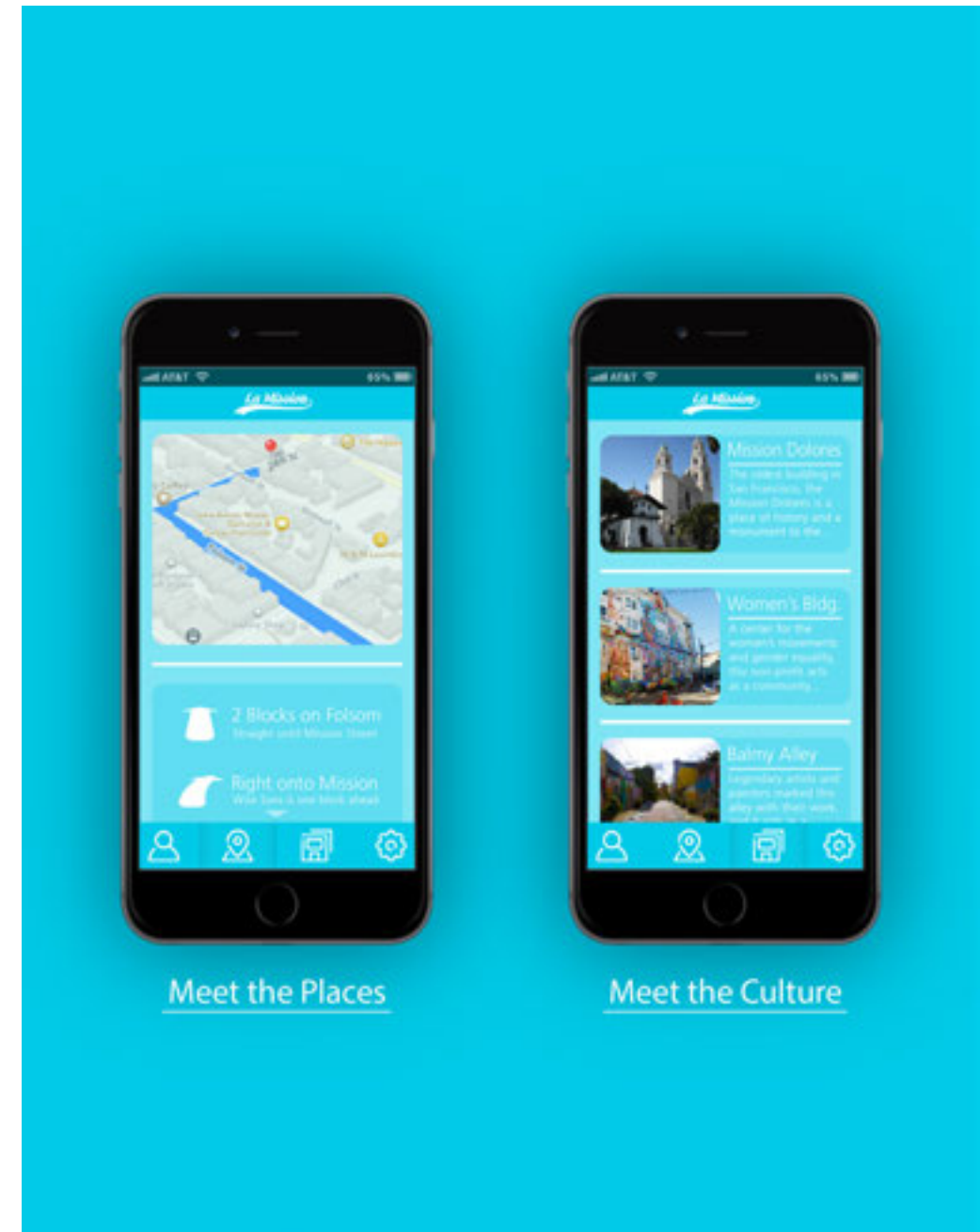
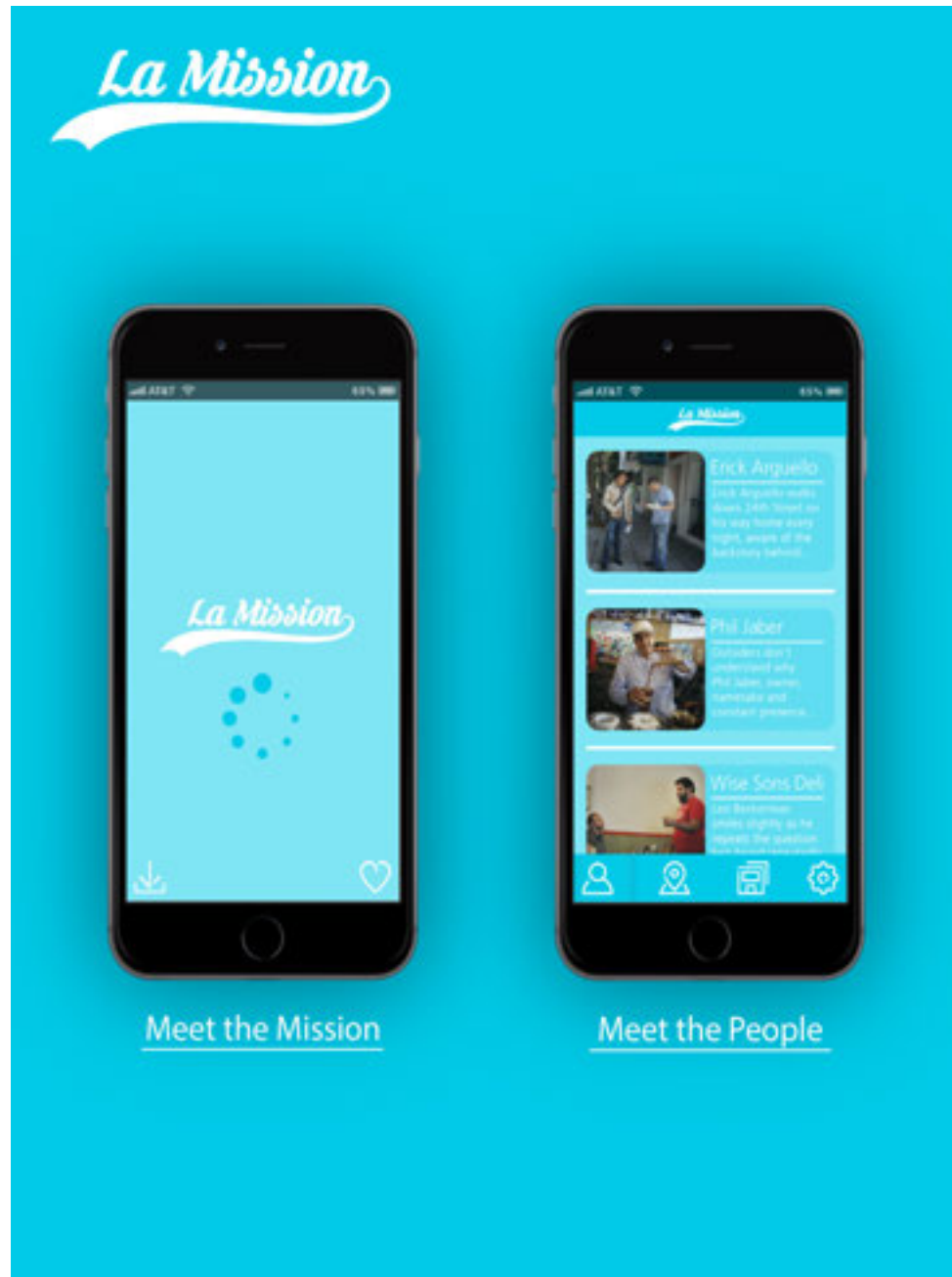


I'M A SENIOR INDUSTRIAL DESIGN STUDENT AT CALIFORNIA COLLEGE OF THE ARTS. WITH A BACKGROUND IN ENGINEERING AND ART, TRY TO BRING FUNCTION INTO MY DESIGN TO CREATE NEW METHODS TO IMPROVE HOW THINGS WORK, WHILE EXAMINING AND IMPROVING THE OLD AS WELL. I'VE LIVED IN THE BAY AREA FOR FOUR YEARS NOW, PLENTY OF TIME TO BE IMMersed IN THE RICH CULTURE AND LIVELIHOOD OF THE AREA, AND LOVE EXPLORING SAN FRANCISCO. HOWEVER, GENTRIFICATION IS A VERY REAL THREAT TO THE LIFE OF THE CITY, AND PUTS ALL THAT CULTURE AT RISK. I'D LIKE TO RAISE THE AWARENESS AND HELP PEOPLE EXPLORE ALL THE THINGS I'VE DISCOVERED OVER THE COURSE OF MY TIME HERE.

Gentrification is a threat to the people and culture of the area. La Mission is an app that can raise awareness about the issues of gentrification plaguing the San Francisco Mission District. Family business and people are at risk in a changing area, and as more and more people and business come into the area, culture and business gets pushed out. I feel that through awareness, and showing the people the cultures worth protecting, steps can be taken in the right direction. La Mission provides unique benefits, such as acting as a bridge for the gap between the people of the Mission, and the tech cultures that now are filling San Francisco as a whole. The app is a great medium for sharing and spreading information and events. La Mission aims to highlights specific neighborhood aspects: People, Places, and History through visuals, social menus, and guided tour-esque interactive maps. Through social and cultural interactions, the user can immerse themselves in the culture of the SF Mission District.

The main screen would provide a space that could highlight different events and places for mass awareness, which would link to further information about the featured event, decided by and shown by the community itself. This would allow the community to govern and control what attractions are most important to understand the area. The People section highlights those who have a positive influence on the community and make the Mission what it is. The Places section of the app would help direct people around the mission with a map and guide, and help those unfamiliar to immerse themselves in the culture properly without displacing the culture itself. Lastly the History section would teach people about the culture and place they are immersing themselves in, and help teach them about what it's so important to protect and preserve.





# UBE Multifunction Furniture Set

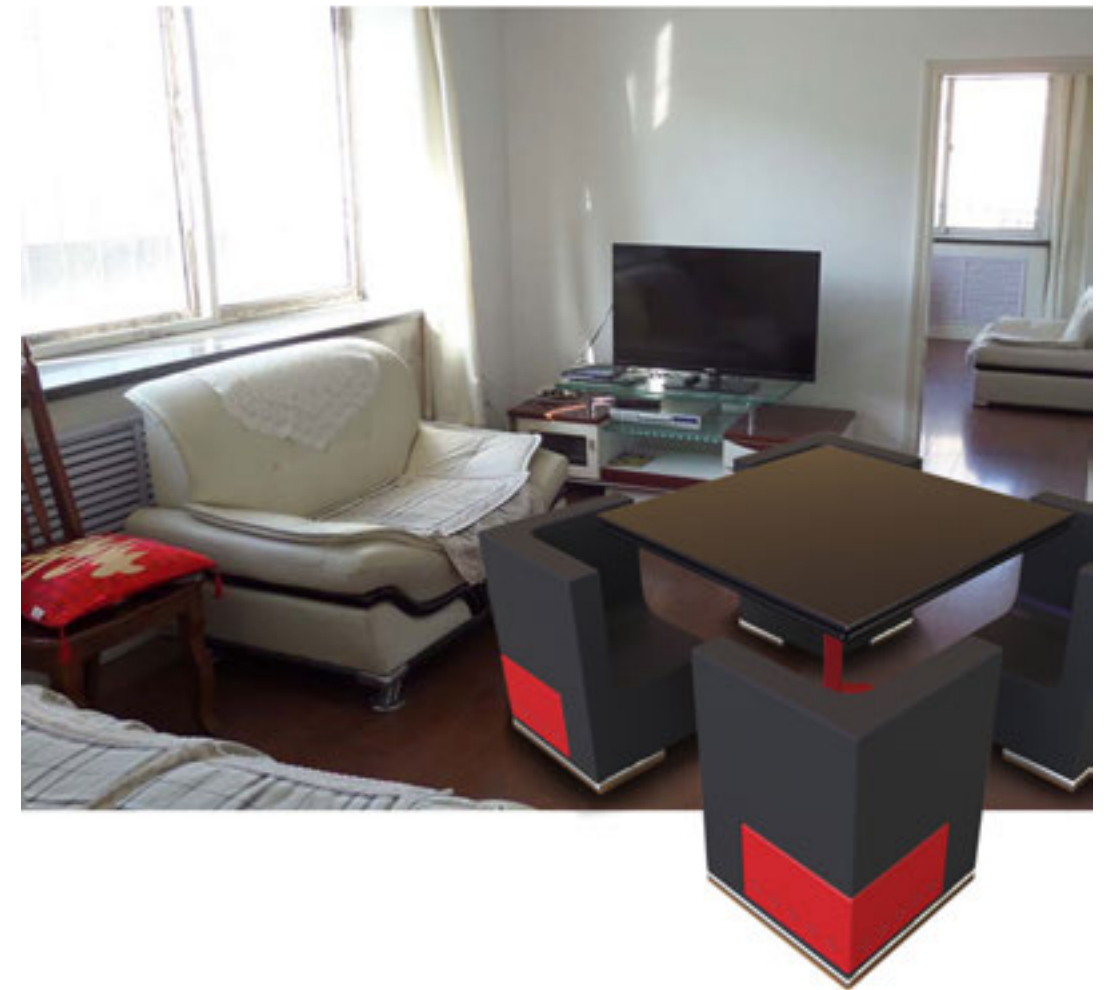
FAN WEI

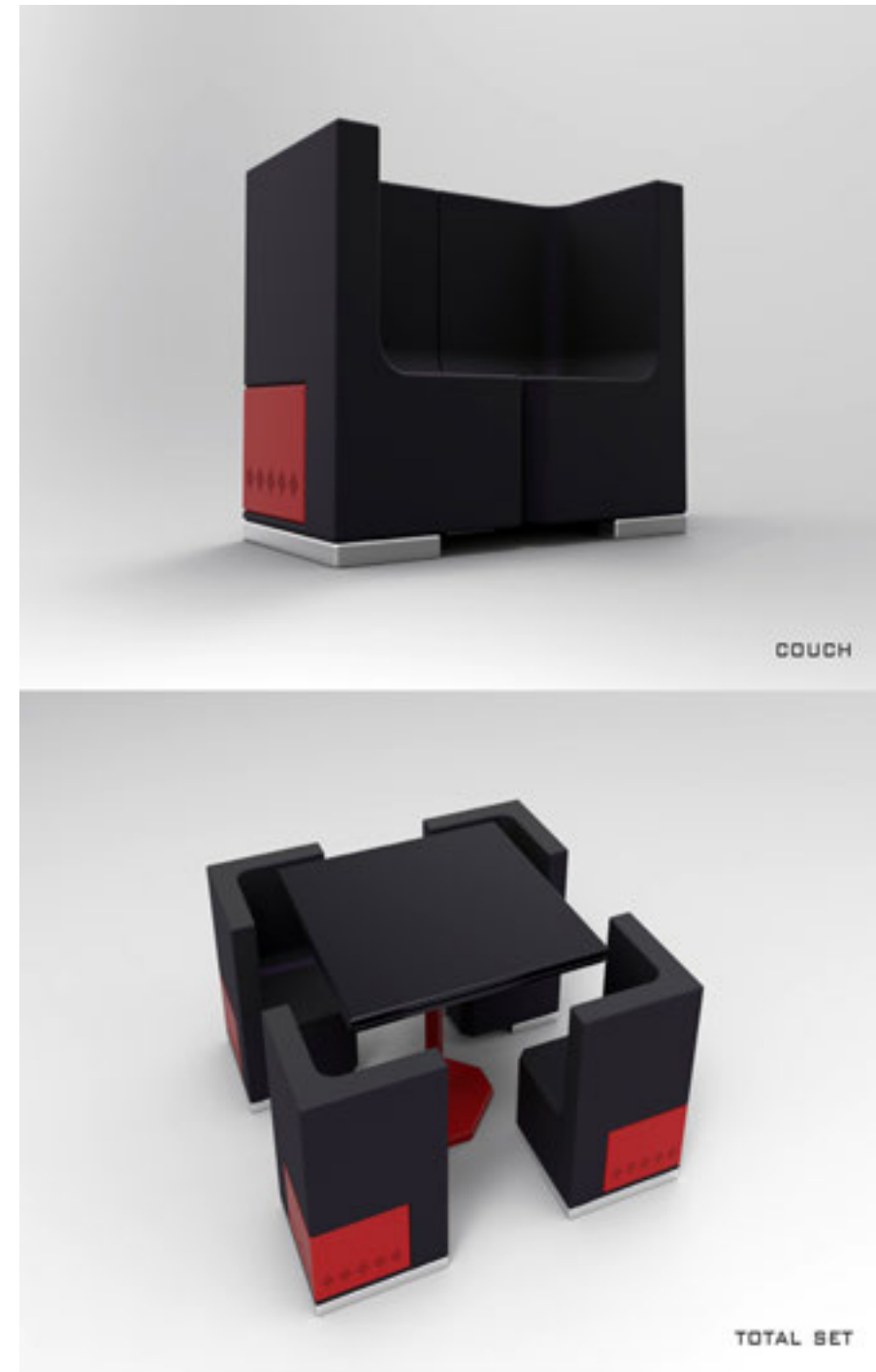


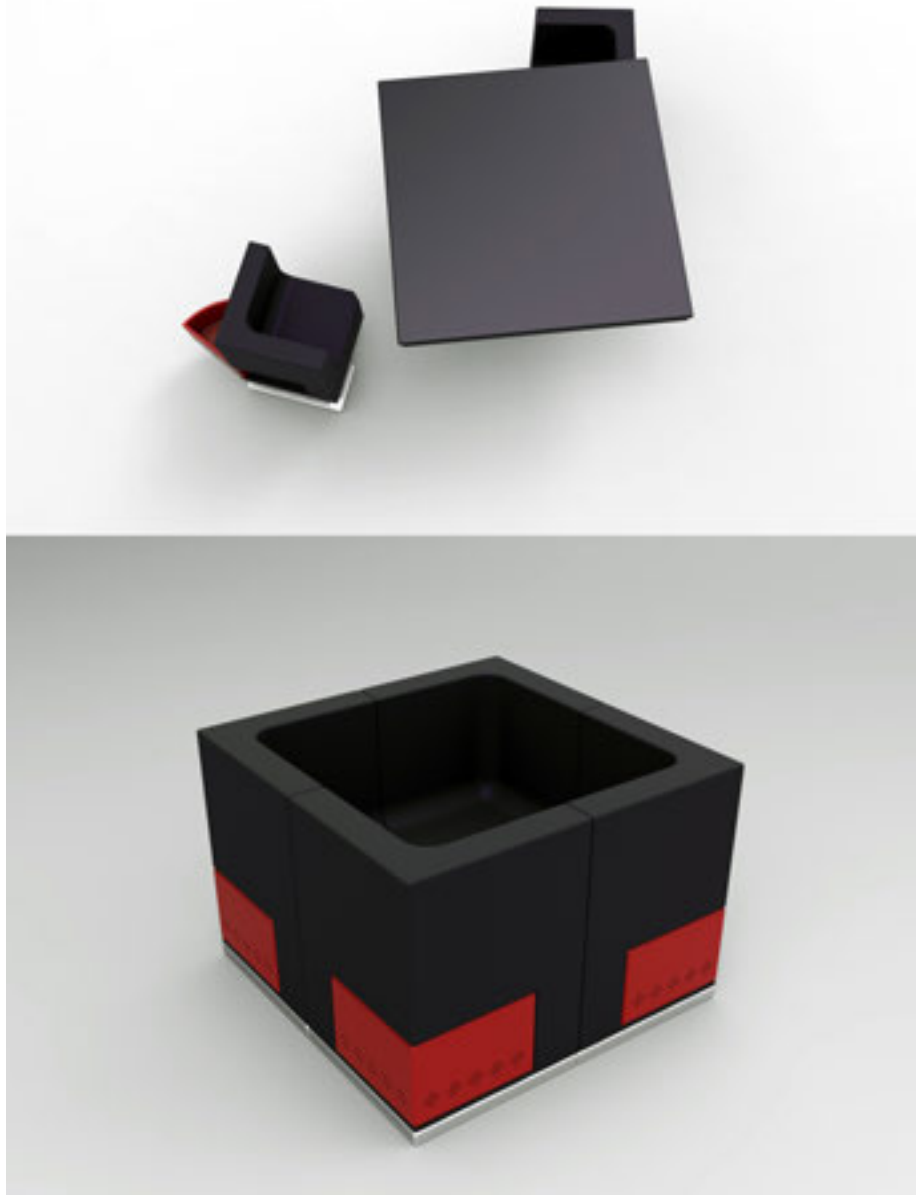
CURRENT SENIOR INDUSTRIAL DESIGN MAJOR STUDENT IN CALIFORNIA COLLEGE OF THE ARTS. SPECIALLY INTERESTED IN FURNITURE, MECHANICAL STYLE FUNCTIONAL OBJECTS, MILITARY AREA DESIGN. GOOD AT IDEATION SKETCHING, MODEL MAKING, CAD BUILDING AND RENDERING. PERSONAL EXPERIENCE: BORN AND RAISED IN CHINA, TRANSFERRED TO CCA SINCE 2012, STUDY AND FOCUS ON INDUSTRIAL DESIGN SINCE THEN. PERSONAL INTERESTED IN TRAVELING, SKETCHING, GUN MODEL COLLECTING AND METAL ART.

Based on my research and interview, I defined my design area down to a multi-function furniture/tool for Chinatown people daily living life. In the late 19th century, Chinese immigrants were transported like cargo to California to build the Pacific railway and dig gold. Although they made great contributions to the local economy, they were still treated as "second class citizens." Chinese immigrations were designated to a specific area to live (a small area around Grant Ave.), after several generations, this area become to the Chinatown that we are looking today. Based on the situation, Chinese immigrates have developed their own lifestyle: mid-fast routine makes people use their time carefully, they follow the day-light principle which means they have limited time during a day. Also limited resources (time, economy, material, etc.) requires more efficient way to live, which means Chinese immigrants have to use their time and money more wisely. About aesthetic style: Chinatown people are nostalgic and traditional, according to the buildings in Chinatown,

it is not hard to find traditional Chinese elements. This project is a multifunction furniture set which including five pieces: four armchairs that have storage underneath the seat, and one dining table that can unfold to a bigger dining table. All pieces are height adjustable and can be joined in a variety way: smaller piece of tea table; expand as a quick bunk bed for guests; set up as a dining table and seat; individual storage. The whole set is made of plywood to keep the total cost down to one hundred dollars. Simple quick assemble/disassemble reduce the time of setting up and folding, and when it folds, it is more space efficient. Aesthetically, red and black color matches traditional Chinese style, also traditional Chinese embossments shows. Mortise and tenon joints give the possibility of keep this furniture strong and use less metal joints at the same time. This project is not a "game changer" like next generation of design, but it helps people live in an easier and faster way, in another word, more efficient.







# S.R.O

TSZ KI LAU



MY NAME IS KIKI. I AM A SENIOR INTERIOR DESIGN STUDENT IN CALIFORNIA COLLEGE OF THE ARTS IN SAN FRANCISCO. I AM INTERESTED IN TEXTILE, JEWELRY DESIGN, TOPOGRAPHY, SPACE PLANNING AND USING, SUSTAINABILITY, AND UNIVERSAL DESIGN. I ENJOY DESIGNING THE SPACE OF MAXIMIZE THE VISUAL AND PORTENT SPACE. ALSO, I LOVE FACING THE DESIGN CHALLENGES, MAKE IMPOSSIBLE BE POSSIBLE.

S.R.O is single-room occupancy hotel or Residential hotel, which takes a vital part of San Francisco's housing Stock. The hotels mostly are around three to six floors with forty to maximum two hundred units. These hotels are from renovation of old buildings. The typical room size is eight feet by ten feet, which is a size that could fit a twin bed, a desk and a chair only. There is shared hall bathroom. I used one of the hotels as my site - Boyd Hotel. There are 84 rooms with 6 floors in Boyd Hotel. It is a site for "Housing First Program" that organizes by Tenderloin Housing Clinic. There is an on site counselor for homeless people walk-in for housing, and job finding. I have been visited the site, and interviewed the social worker. There are a lot of problems during their living. First, these hotel aims for temporary living since the rent in San Francisco are rising rapidly, and they could not afford at all. This hotel is becoming permanent. Hence, there is a shortage of room. Their room is their living room, and bedroom. Some of them bought an electric stove burner, which are dangerous and caught fire easily. The ventilation of the room is bad that either too cold nor too hot

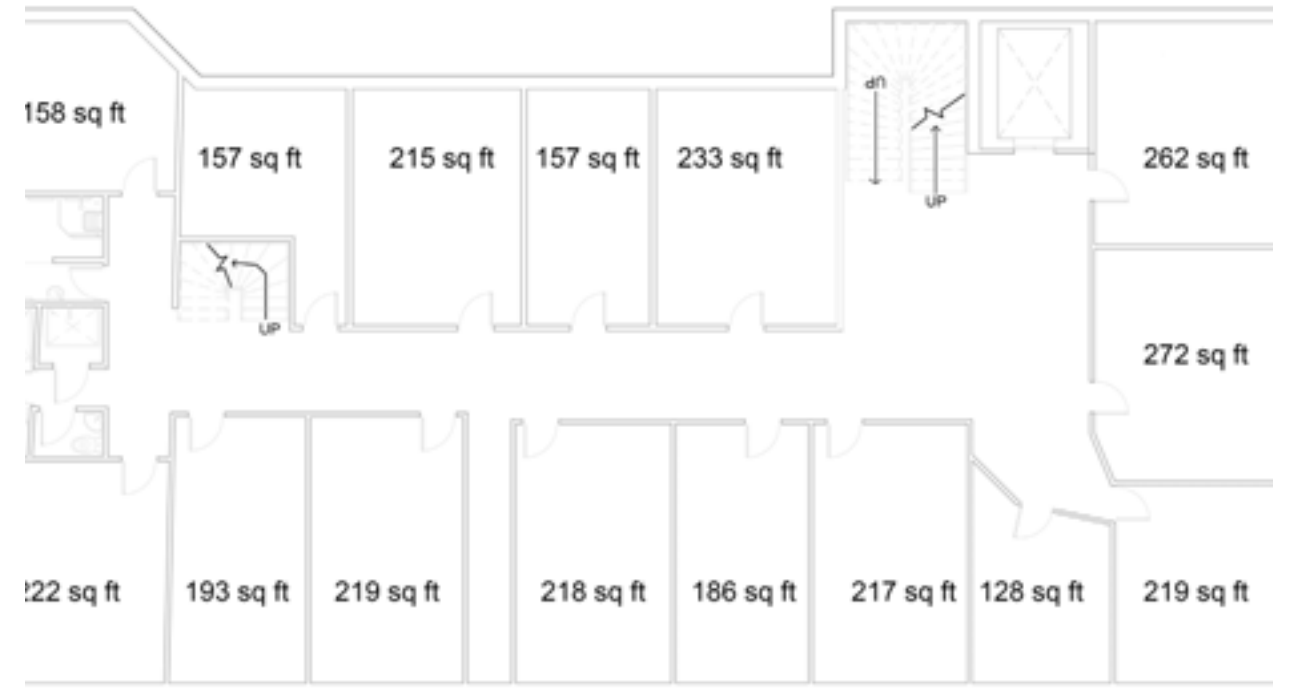
and only have a window. They don't have enough storage space, or space for their pet. There is a trash room blocking the fire escape, and limited facilities in the common room. I present a low budget renovation for the lobby, hallway and hall bathroom, so the organization can afford it. The materials are collected from scrap or donation, such as unwanted paint cans or tiles, and hopefully it will be labor cost only. Also, I propose a specific design strategy for the single-room that combines kitchen, living room, dining room and bedroom. Although the rooms and building layout are fixed, I could not increase the amount of rooms or bathrooms. I enlarge the visual and occupy spaces through color and space, and use cold lighting. Due to limited space, I start with different functions by sliding and folding, which contain a multitude of tools in a very small object. The room is a modular transcription of an object with basic elements, storage, a bed, a table, a wardrobe, a staircase, and mini kitchen. It is all fully integrated within a large closed which can be unfolded according to the needs and changes the perception of space. Once all elements are folded and stored in a large closet box, it frees half of the area of the room.



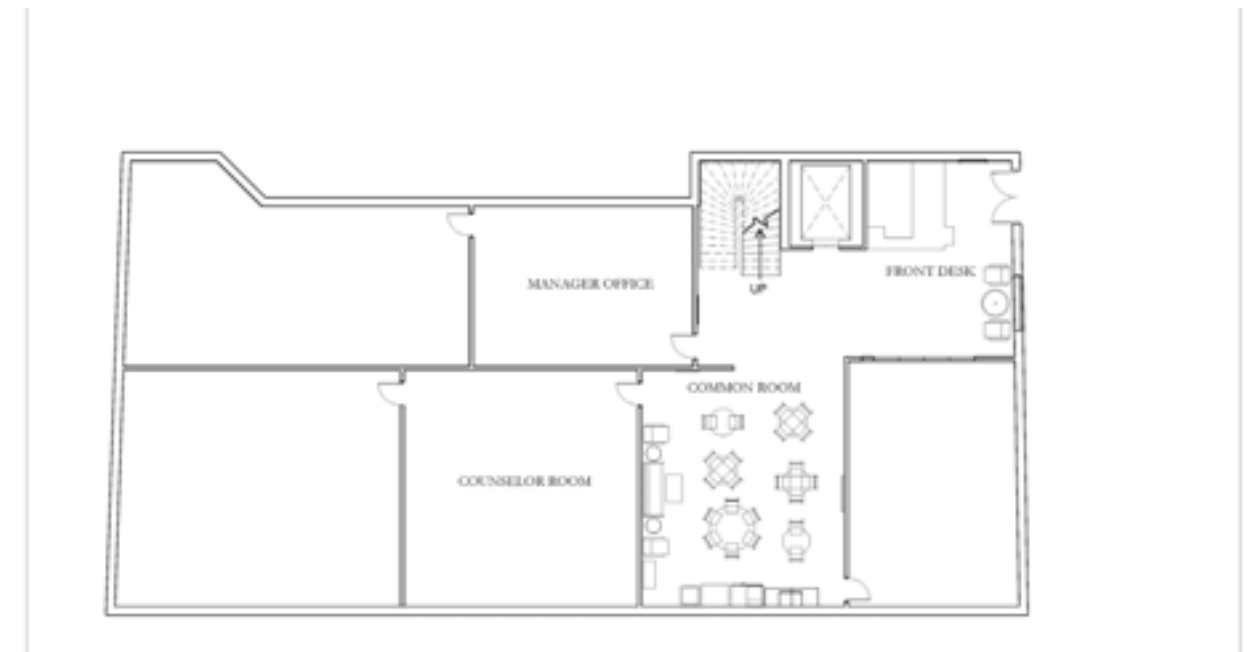
Boyd Hotel Lobby



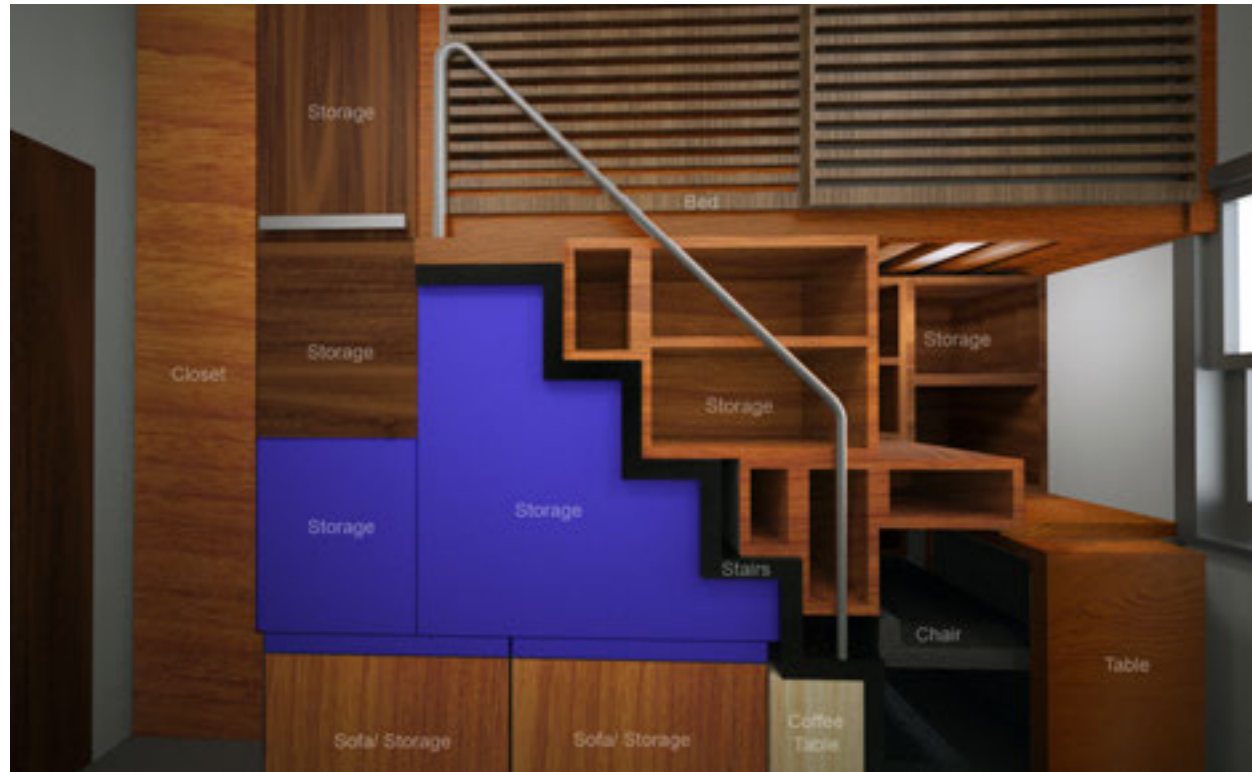
Common Room



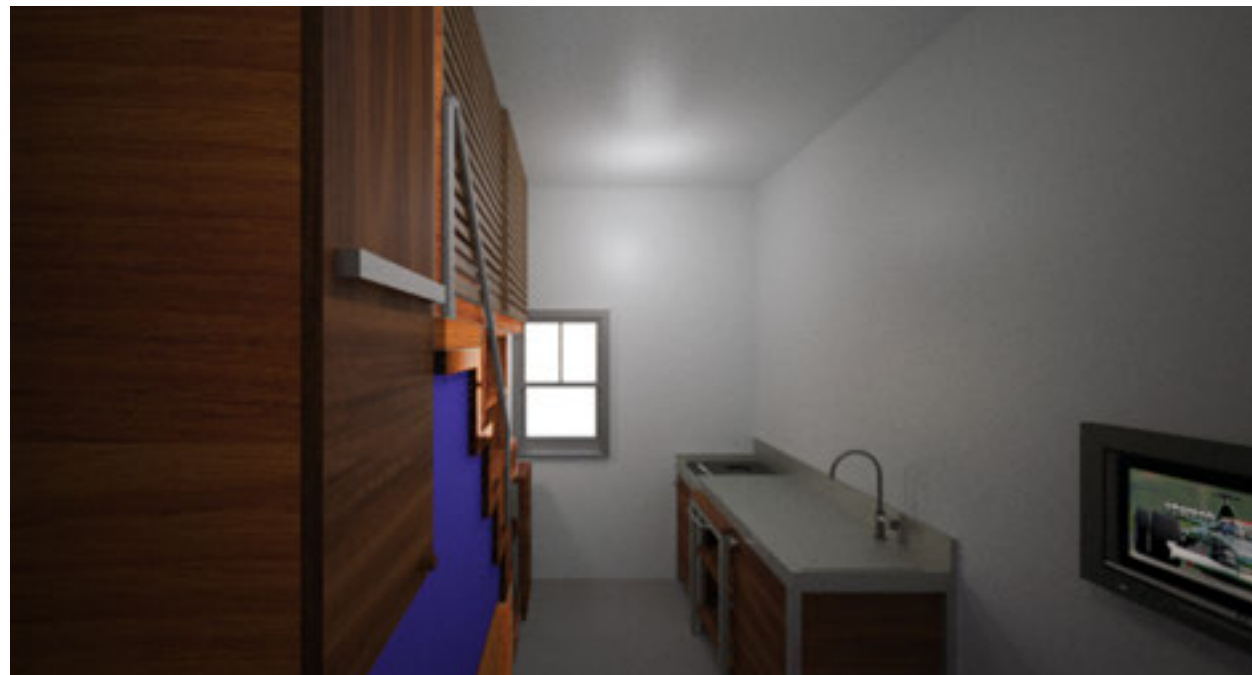
Second floor plan Not in scale



First floor plan Not in scale



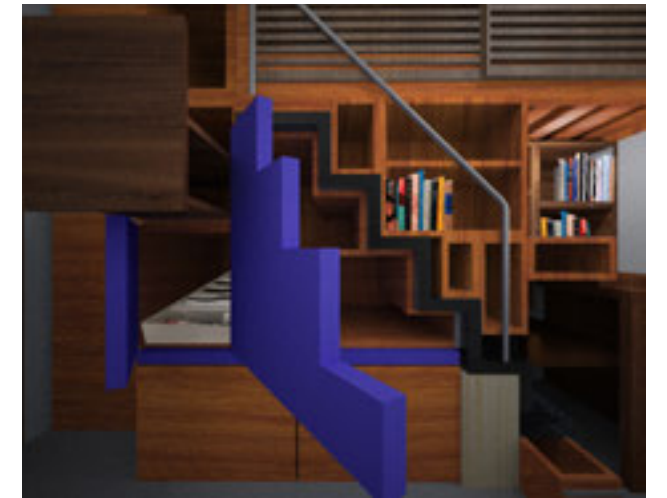
Elevation 800 sq feet



When you open the door...



Closet



Storage



Living Room



Stairs with Shelves and Bed



Dining



Kitchen

# Integrated Living and Business Space

## KARINA JUSEF



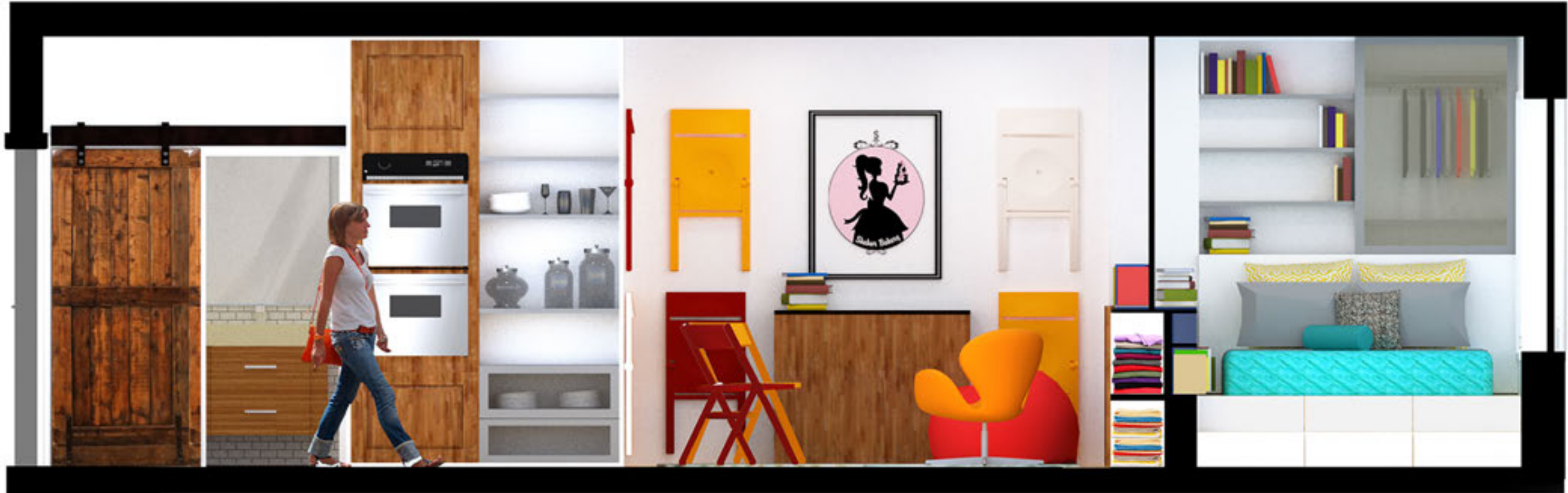
KARINA IS A SENIOR INTERIOR DESIGN STUDENT AT CALIFORNIA COLLEGE OF THE ARTS. SHE HAS ALWAYS BEEN PASSIONATE ABOUT ART AND DESIGN SINCE SHE WAS LITTLE. SHE CONSIDERED HERSELF AS A MULTI-DISCIPLINARY DESIGNER, MORE FOCUSED IN INTERIOR DESIGN AS HER MAIN INTEREST, BUT ALSO MUCH INTERESTED IN ARCHITECTURE, FURNITURE, PRODUCTS, TEXTILE AND GRAPHIC DESIGN. SHE BELIEVES THAT DESIGN IS NOT ONLY ABOUT THE AESTHETIC ASPECT, BUT IT IS ALL ABOUT PROBLEM SOLVING AND PRODUCING CREATIVE NEW IDEAS AND INNOVATION. BESIDE DESIGN, SHE ALSO LOVES TO TRAVEL AROUND THE WORLD, THAT GIVES HER DIVERSE AND EYEOPENING INSIGHTS OF THE ARCHITECTURE AND DESIGN WORLD.

Renaissance Entrepreneurship Center is a non-profit organization in San Francisco Bay Area, with a headquarter located in South of Market in San Francisco. With more than 1,800 very low to moderate-income members, who is mostly women, Renaissance help them to start and grow their businesses, gain skills they need to achieve financial self-sufficiency and transform their communities. In this era of growing women entrepreneurs in San Francisco, my project will be focusing on women's businesses, which are mostly bakery, eatery, and catering businesses. My project provides a low-priced interior design service, partnered with the Renaissance Entrepreneurship Center to help new business owners efficiently use space in their tight apartment in South of Market neighborhood in San Francisco. For the space planning for the space, since most of the apartment in South of Market district is relatively small, it is really important for the use of the vertical storage and transformable furniture with more than one use. The color scheme of the design is also really important to give the feel of larger space. Since the small studio apartment will be used both as living and business space, there is a separation of the bed area, by using translucent glass to not only create

separation between different spaces but also allow the light from the only windows in the space to penetrate to the whole apartment. The bed is raised to give storage space under the bed and at the back of the bed. The living space can also be used for working space with a side table that is extendable into a large working/dining table, big enough to accommodate 6 people. The chairs for the table are all foldable and hung on the wall if it is not needed. The area where it is used to be a closet space for the apartment is transformed into a working space with a desk, overhead compartments and storage space for administrative work. The space is neatly tucked into the nook that does not take a lot of extra space in the living room. The materials and finishes for the projects is mostly reclaimed wood and recycled materials to give the "industrial" style, lower the cost of construction and also sustainable to the environment. Most of the furniture and finishes chosen for the interior will be locally produced, either San Francisco made or California made, to support local businesses and lower the cost of shipping and production. With the total budget ranging only from \$2,000 to \$5,000, this project offers the opportunity for women entrepreneurs to have not only a livable space, but also an efficient working space for their businesses.



Floor Plan  
Approx 350 sq.ft



Bathroom with sliding door using reclaimed wood

Oven + microwave

Floor to ceiling storage shelf

Living space + working space

Room divider with extra storage space

Sleeping area with raised platform and back storage



Administrative Table and Kitchen View

The table stored flush to the wall shelf next to the clothes closet, can be pulled out for extra working space.



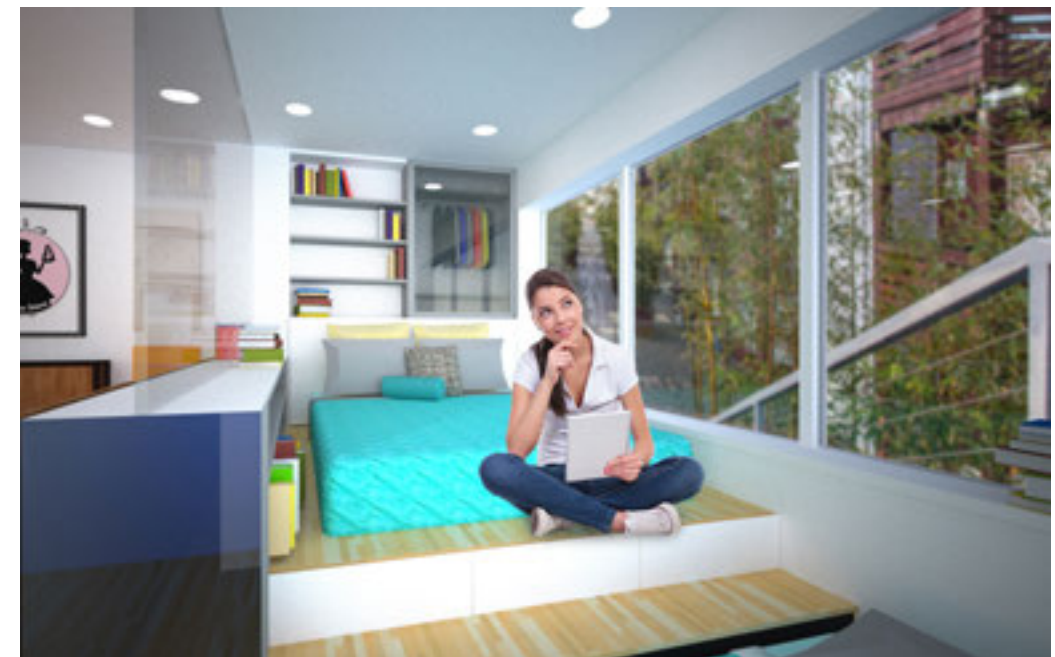
Overall Living Room View

When it is not used, the working table can be transformed into a side table and the space can be used for a living room.



Transformable Working Table

Side tables are transformable into a large working / dining table for up to 6 people.



Sleeping Area

The bed is raised with 2-steps platform with extra storage space underneath and can also store 1 extra trundle single-size bed.

# Reflections

## NEENA HOLZMAN



NEENA HOLZMAN IS A PAINTER AND COMIC BOOK ARTIST. HER WORK IS INSPIRED BY FANTASY AND BURLESQUE IN THE MODERN CITY. PLACES OF INTEREST TO HER ARE POWELL MUNI STATION, LAUNDROMATS AND BUS STOPS - ALL PLACES WHERE HUMAN INTERACTION CROSSES ALL DIFFERENT KINDS OF BOUNDARIES. IN ADDITION SHE LIKES TO EXPLORE HOW SATIRE AND ABSURDITY CAN BRING US CLOSER TOGETHER BY EXPOSING THE SYSTEMS WHICH SEEK TO SANITIZE AND DIVIDE A COMPLEX WORLD. NEENA IS INSPIRED BY ARTISTS SUCH AS DORI SEDA, PIETER BRUEGEL THE ELDER, HIERONYMUS BOSCH, NOEL FIELDING, AND LISA UUSKAVAGE. SHE IS CURRENTLY A SENIOR IN CALIFORNIA COLLEGE OF THE ARTS' INDIVIDUALIZED PROGRAM.

The landscape of San Francisco is being scavenged. From the carcasses of communities rise monoliths of reflective glass. Creating a hall of mirrors, these reflections refer only to themselves. Every day I pass dollar stores, diners, sheet music stores and community centers that can no longer survive in this goldrusher town. It is like living in an alternate universe where the world mutates with every blink. Cranes dominate the downtown skyline buildings grow faster than seems safe people who have lived here for 50 years are no longer welcome. In San Francisco there is little stability. While many of the communities that built San Francisco have been fragmented and forced out by greedy speculators, Chinatown is one example of a neighborhood that has not only held on but flourished. This resilience is part of Chinatown's history as the oldest neighborhood in San Francisco. Built from the ruins of the 1906 quake by Chinese immigrants who were excluded from City Government and mainstream life, its buildings

and inhabitants have survived the Chinese Exclusion Act, Urban Renewal of the 1950's, the Hotelification of downtown SF of the 1980's and the first Dot Com Movement. In Reflections I hope to capture some of this resilience. The ballpoint drawings which comprise my project are sketched from life. The organization of drawings and poems is loosely based on the geography of Chinatown (Top Stockton, Bottom Kearney, Left California, Right Broadway). I have tried to express how the City appears to me in extended moments not dwelling on the future but on the present to the best of my ability. I want to celebrate the minutia of human interaction that unfolds every day.





# Balmy Alley Kiosk + Seating

SAM LANGNER



MY NAME IS SAM LANGNER AND I'M A SENIOR INDUSTRIAL DESIGN STUDENT AT CALIFORNIA COLLEGE OF THE ARTS. I HAIL FROM AUSTIN TEXAS WITH A FAMILY BACKGROUND IN ARCHITECTURE. AS A CHILD I FREQUENTLY TRAVELED ACROSS TEXAS WITH MY PARENTS TO VISIT HISTORICALLY SIGNIFICANT ARCHITECTURAL SITES SO I FEEL RIGHT AT HOME APPROACHING THIS ASSIGNMENT FOR HYBRID-ISM AND MULTI-ETHNICITY. DURING THE COURSE OF THIS SEMESTER . I WILL CREATE A CULTURALLY SIGNIFICANT INTERACTIVE FURNITURE INSTALLATION FOR THE MISSION DISTRICT OF SAN FRANCISCO.

A culture can be defined by the traditions of its population, these traditions shape the environment in which they are practiced, and can serve as a memorial to future generations. It is essential that these environments are preserved and observed to ensure the longevity of cultures and the traditions practiced within. Over the course of this project I have worked closely with two non-profit community arts organizations (Precita Eyes Muralists and Galería de la Raza) to understand the deep-rooted Latino culture found in San Francisco's Mission District. Through this partnership, site visits, and guided tours of the area it became clear that the most important element of this culture's presence is the artwork found almost everywhere in the Mission, especially the murals at Balmy Alley. Balmy Alley, a block-long side street in the southern portion of the Mission District is the best place to see the most concentrated collection of murals in San Francisco. The murals began in the mid-80's as an expression of artists' outrage over human rights and political abuses in Central America. Today the

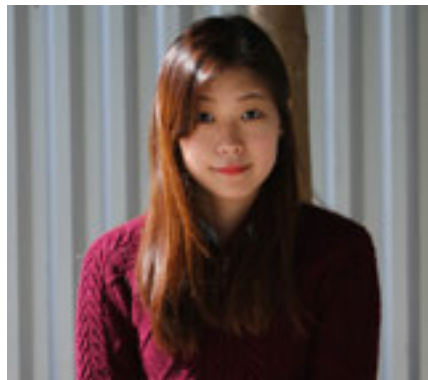
alley contains murals on a myriad of styles and subjects from human rights to local gentrification and Hurricane Katrina. The first time I visited the alley I was amazed by the beauty of the artwork and the stories behind the murals, however, I was surprised that there were no places for visitors to sit. Additionally, I noticed that there wasn't any easily accessible information describing the murals and the artists that created them. These issues inhibit a deep emotional connection with the work, shouldn't there be a way to overcome these issues and make viewing the artwork a fully immersive experience? For my project I created a conceptual series of portable, custom chairs that can be available to anyone that wants to sit and enjoy the murals at Balmy Alley. In addition to the seats themselves, I created a "kiosk" at the entrance of the alley that will both store the chairs and make pamphlets on the alley more accessible. By creating both an informative permanent installation kiosk and a series of portable seats this project makes enjoying Balmy Alley a more immersive experience.





# Portsmouth Square Parklets

SEOYOUN YUN



My name is SeoYoun Yun. I am a senior at California College of the Arts who is majoring in Interior Design. I am graduating California College of the Arts in May 2016 with a Bachelor of Fine Arts. I am a conceptual artist and designer. I am interested in textiles, geometrical patterns, material durability, sustainable design, urban design and architecture commercial. Also, the space in which ideas and their applications intersect and nature and culture can coexist. I try to extract the concepts and the inspirations from such intuitions and try to make choices that lead to the formations of images and spatial relationships. My designs have a strong tendency to encompass such interests.

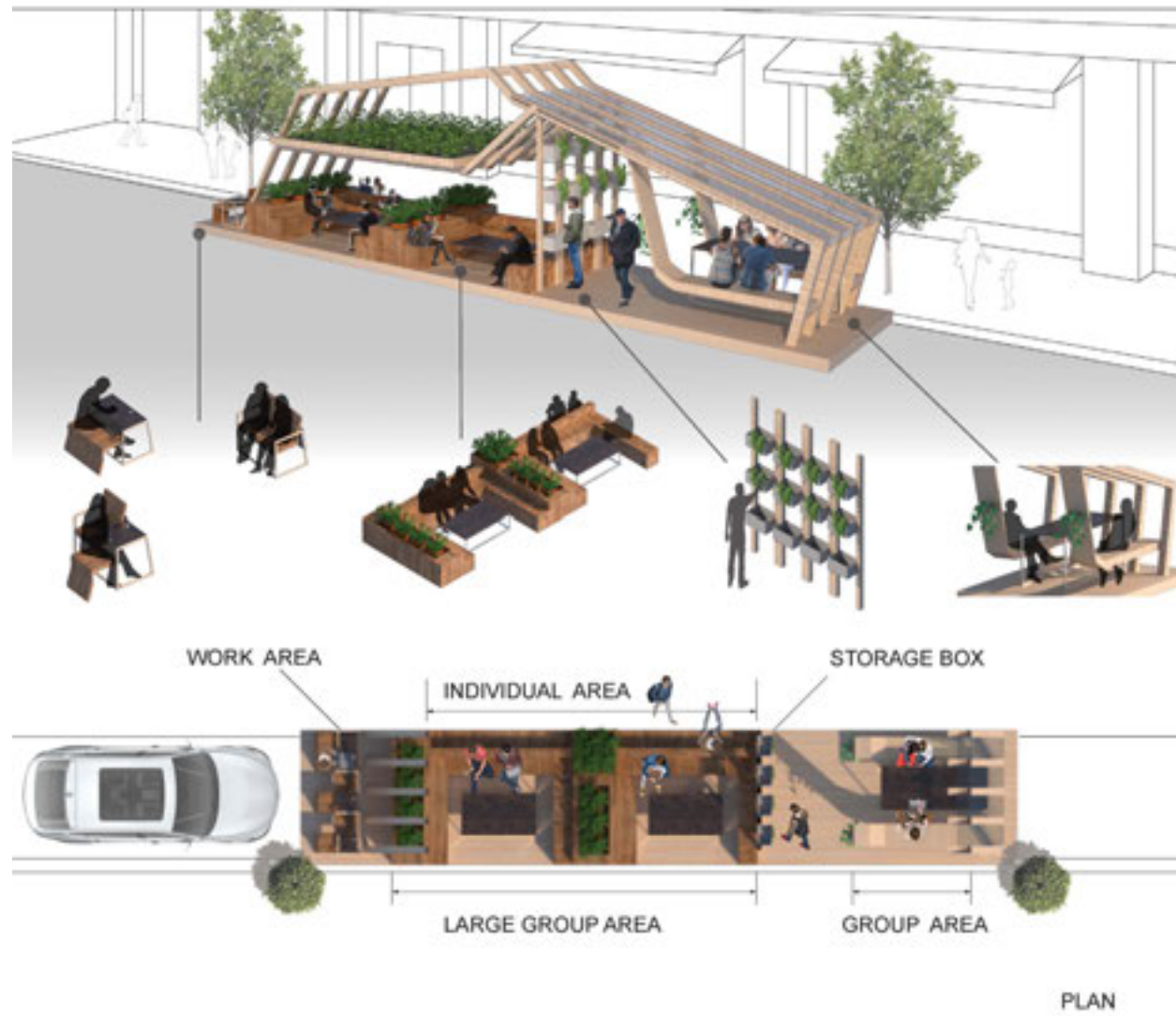
The Portsmouth Square Area design project is to create an enhanced public space and streetscape that is dynamic, multicultural, adaptable to diverse users and reflective of local culture and history, environment in which intersect nature and culture. Portsmouth Square Area is widely known in San Francisco as "The Heart of Chinatown." Portions of the space no longer meet the recreational and social needs of the surrounding neighborhood. In addition, the streets include large numbers of pedestrians into the Square and neighborhood and are in need of improvements that enhance safety, access, community, social space and comfort.

I would like to change public space everywhere to be converted into vibrant citizen-centric space that meets both the pragmatic and social needs of local communities. My project provide built in seating, tables, and native plants.

The ambitious program includes eating areas, a community gathering space, and a host of desired seasonal, day, and night time activities. The space become a playful and engaging for all of their diverse constituencies and bring people come together. People can play games and communicate each other in group of seating area with nature environment. Also, designed individual area for working, listening music and taking rest with furniture include solar power charger. In Portsmouth Square Area, need to consider the environmental impact of shaded area on community park. The urban space in Chinatown provide diverse nature's service and socially active area for people. Creating new shadowing environment for community and social.

My design work closely with culture and chinatown communities to provide culturally within historic and natural environment and focus on a deeply participatory process of sustainable, resilient and beautiful design.







# New Mission

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## STEPHANIE NOONS



I AM A SENIOR ILLUSTRATION MAJOR AT CALIFORNIA COLLEGE OF THE ARTS IN SAN FRANCISCO, CALIFORNIA. LIVING IN SAN FRANCISCO AFTER BEING IN AN ISOLATED RURAL TOWN IN MASSACHUSETTS MY WHOLE LIFE, I HAVE HAD MANY OPPORTUNITIES TO BRING THE EXPERIENCES AND ENVIRONMENTS AROUND ME INTO MY OWN WORK. THE CULTURES AND VIBRANCY AROUND THE BAY AREA INFLUENCE THE CHOICES I MAKE IN MY PAINTINGS AND ILLUSTRATIONS AND THE ISSUES THAT I WITNESS FROM THE INDIVIDUALS I MEET INSPIRE ME TO USE MY CREATIVE ABILITY AS A VOICE THAT WILL EDUCATE AND ENRICH THE LIVES OF THOSE AROUND ME.

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The beauty of San Francisco's Mission district is being threatened by yet another wave of gentrification, evictions, and homelessness. As a citizen of San Francisco, myself, I wonder how soon this intrusion of new construction and high rent will drive me from my own home in the city. This brought me to create my work for the Mission district that shows the positive and negative aspects of the neighborhood in an intimate triptych of paintings. Like many paintings of the Mission, my center piece celebrates the culture of the people and neighborhood at present. The second and third paintings are a bit more satirical as they show the negative effects of the outer areas encroaching and deteriorating the block on either side, each in a different way. My first painting shows the vibrant energy of a block of Mission street that brings the neighborhood its collective beauty. The second and third pieces bring attention to the forces that are

stripping the Mission district of its culture and meaning as the first settled neighborhood in San Francisco. The three pieces come together to create a triptych equal to the width of my armspan. The largest, the center piece, is displayed as representative of a block of Mission Street. As the painting nears either side it begins to show the effects of the encroaching new construction and deteriorating abandonment, two pertinent effects of gentrification on an area. Both of the side paintings utilize collage to represent the deteriorating landscape and culture of the mission.







# The Object of Hybridization

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CARLA LANGELLA



First of all, we would like to thank Professor Mariella Poli of the California College of Arts for providing, also this year, to our students in Design for Innovation, of the Second University of Naples, the opportunity to approach such a fascinating theme as Hybridism and Multi ethnicity by sharing views with their colleagues from the CCA.

Projects proposed by Second University of Naples were developed in the course of Design Thinking coordinated by Professors Patrizia Ranzo and Carla Langella, with the collaboration of designers Francesco Dell'Aglio and Chiara Scarpitti who have followed the development and realization of projects, and PhD students Enza Migliore and Veronica De Salvo who proposed to the students references and inspirations related to the themes of hybridization.

Some important references and guides for specific knowledge about immigration dynamics and living conditions, opinions and attitudes of migrants in

Naples were: the Regional Department of Cultural Mediation of Region Campania<sup>1</sup>, the association Dedalus<sup>2</sup>, Daniela Savy Assistant Professor expert of European Law for immigrants and member of the association "3 febbraio"<sup>3</sup> and Rossana Graciela Apaza Clavijo expert in cultural mediation and project coordinator of Antares House<sup>4</sup>.

The first step of the project consisted in the collection of data about immigration in Naples as well as the conditions of life and work. These data have been enriched by direct surveys of students on immigrant conditions about specific issues concerning their projects to better formulate design solutions adherent to reality and people needs.

In Naples there are 68,000 immigrants, mainly from Asian countries (45%), Eastern Europe (37%), Africa (11%) and Latin America (7%). One immigrant out of four is Sri Lankan, almost one out five Ukrainian and one out ten is Chinese. From these three countries come half of the foreigners who live in Naples.

Since 2004, foreign residents have quadru-

pled. This means that, although the city has an ancient origin multicultural due to the succession of foreign dominations (Arabian, Norman, Swabian, Angevin, Aragonese, Austrian and Spanish) Neapolitans are not used to face issues of social and cultural integration with migrants. In the project phase of "listening" students met migrants to understand their culture, way of living and their perception of Neapolitans approach to them.

From this survey highlighted two main issues: the occurrence of a racist clichés and mental closures towards foreigners and a snobbish attitude that locals have towards migrants. Later, during the "envisioning phase", needs and dynamics identified in listening phase were returned through a reinterpretation of everyday objects in the direction of new hybrid meanings.

In the development of the projects we have chosen to propose a common approach that tie them as a shared thread. Everyday objects were interpreted as cultural devices, carriers of meaning and thought that respond to the problems identified breaking the clichés, in order to force users to question and elaborate on the themes of hybridization. Objects look different from what they seem to surprise and destabilize people allowing them to perceive their meaning. In this way an object becomes an opportunity to reflect,

to break the sterile habits of thought that are the first barriers to integration. Students designed products with an hybrid cultural identity with the ability to induce behavior and relationships between people and things, or between people. Objects that communicate the preciousness of some cultures teaching Neapolitans to know different ways of seeing things, alternatives, ancient cultures and knowledge stratified they deserve admiration and respect.

The activities were held at the Second University Naples place in Aversa and at the Incubator of Città della Scienza which is a precious hub of activities on multiculturalism and that offered the opportunity to meet stakeholders and important references for the project, as Chinese Ambassador Li Riuyu, and also to collaborate with the incubated companies like 3D Factory, which has provided an important contribution in achieving prototypes.

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PROJECTS PROPOSED BY SECOND  
UNIVERSITY NAPLES WERE DEVELOPED  
IN THE COURSE OF DESIGN THINKING  
COORDINATED

BY PROFESSORS PATRIZIA RANZO AND  
CARLA LANGELLA.

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# Astrology Object

ADELE IMPINTO

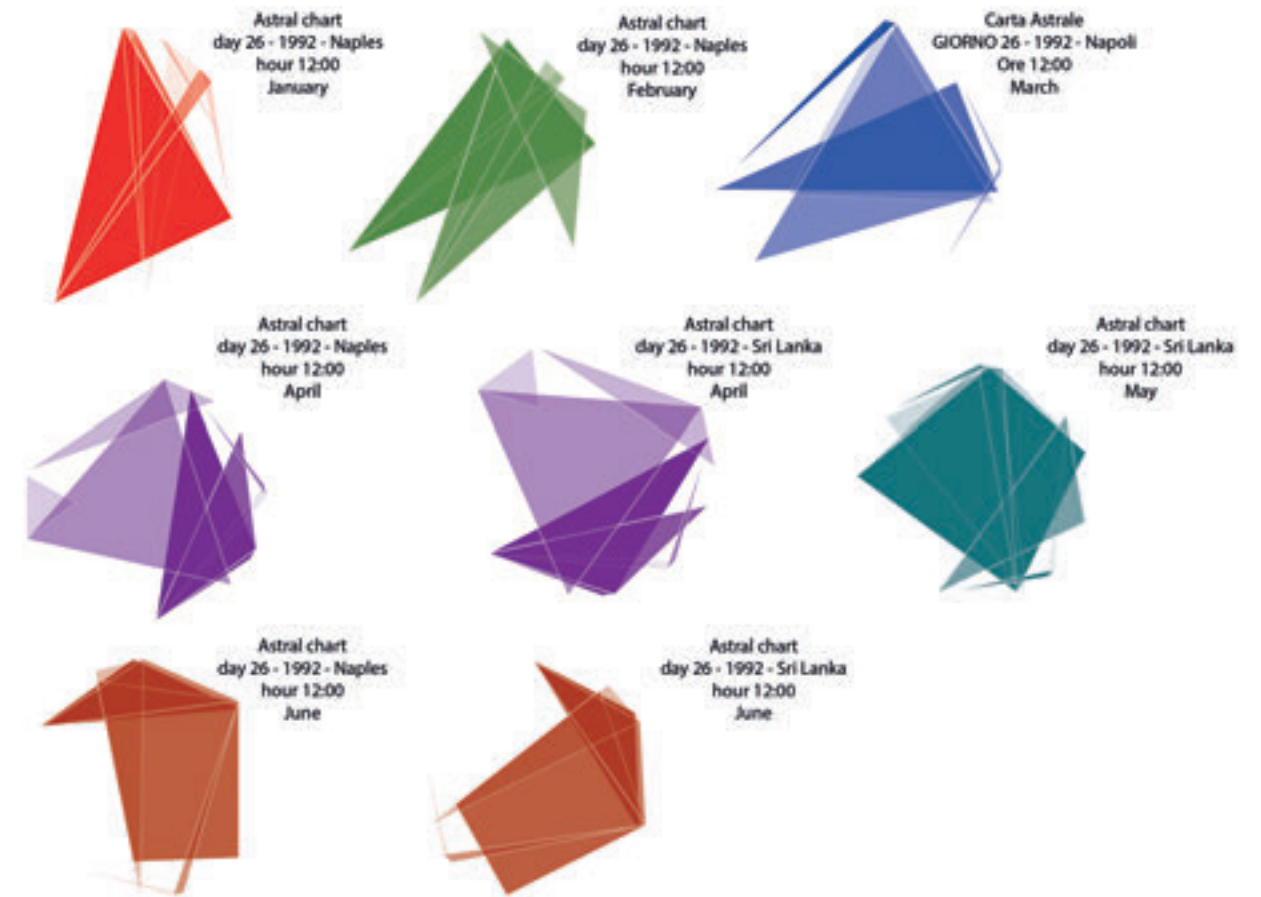


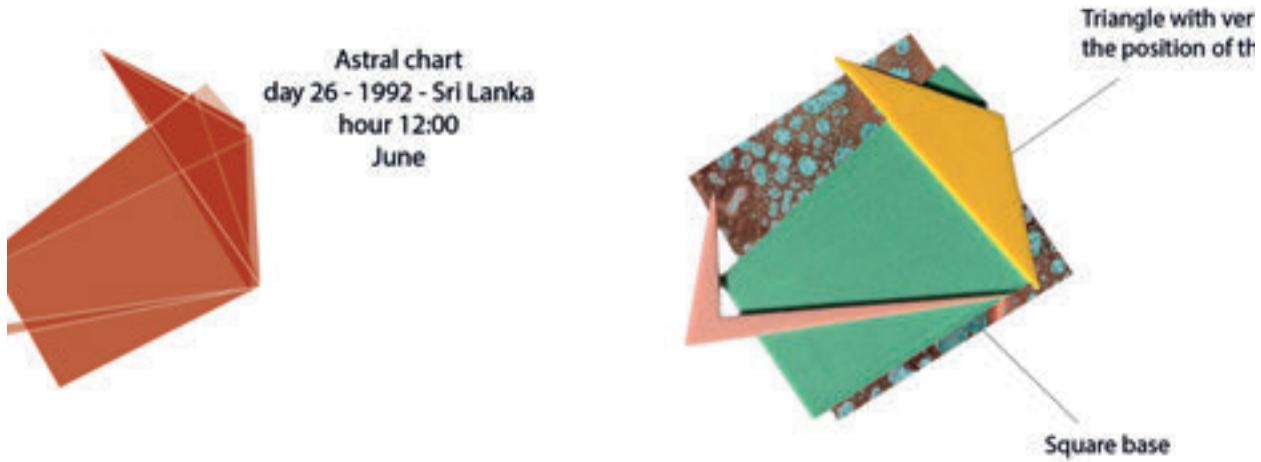
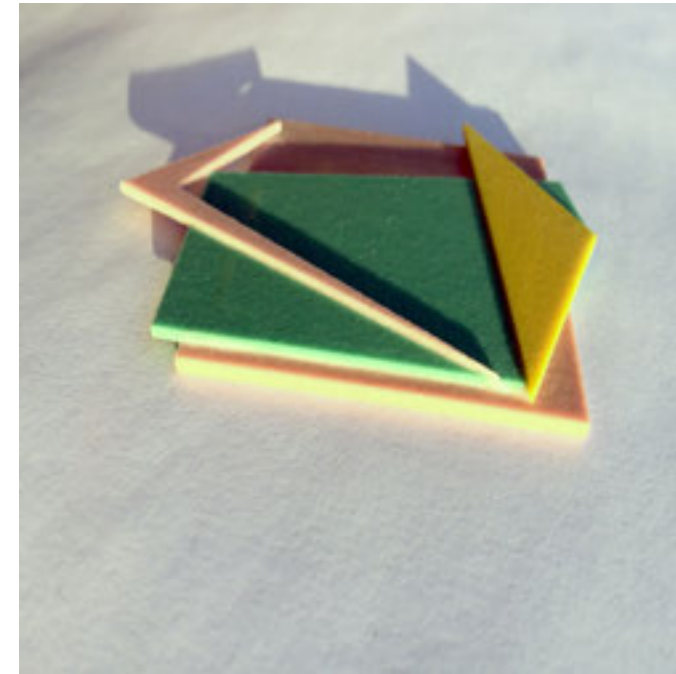
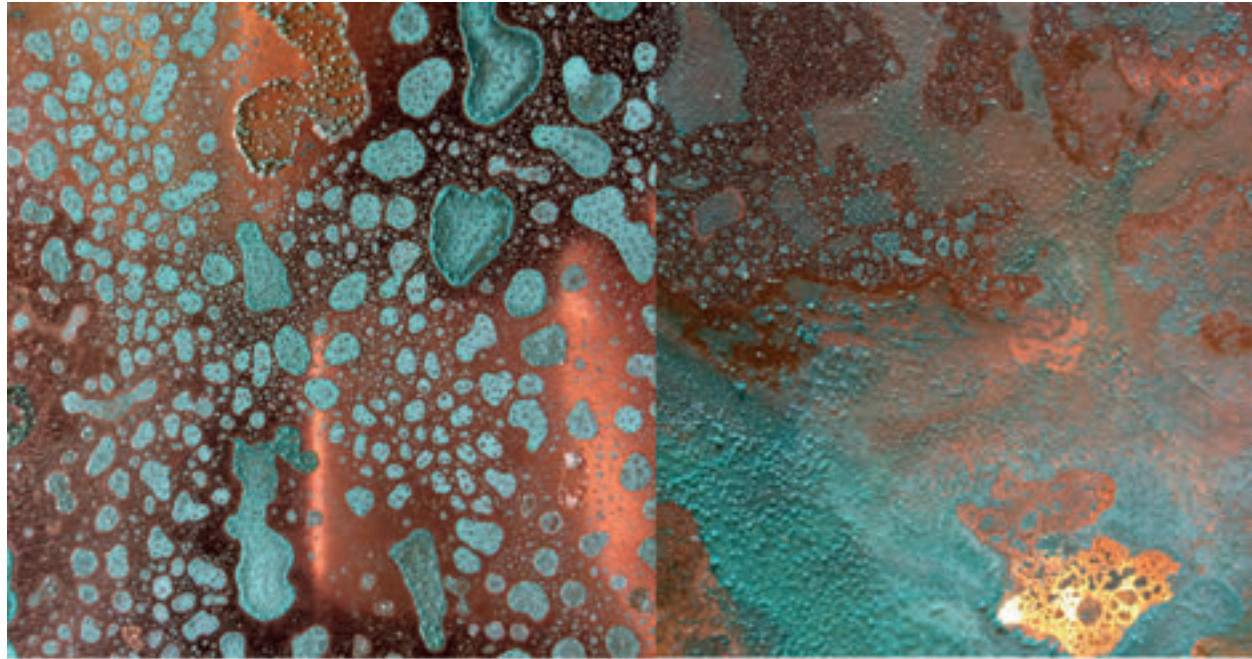
FROM 2014 GRADUATED IN FASHION DESIGN AT THE SECOND UNIVERSITY OF NAPLES IN AVERSA. IN 2015 WINNER OF COMPETITION ANNOUNCEMENT OF VODAFONE CALLED "THINK FOR SOCIAL" AND CURRENTLY ATTENDING THE MASTER IN DESIGN FOR INNOVATION AT THE SECOND UNIVERSITY OF NAPLES IN AVERSA.

The project is inspired by the Sri Lankan culture and its rooted belief in astrological field. The intent is to spread this belief in Naples, through a sort of overlapping of traditions. In this way it will be possible, on the one hand for the stranger who lives in Italy to implement the same custom and do not feel out of place, and, on the other hand, for the "Neapolitan" to integrate the "Sri Lankan practice" in their own culture, already historically rich in superstitions. Time is a way to know oneself. The concept of time is part of a cosmic vision of astrology that has nothing to do with the magic of the past, through which it guess the fate of an individual. The time is here the instrument of investigation and knowledge, and from childhood, it places the subject as the true interpreter. He can handle it or not within his life. For the Sri Lanka culture, the animism is a dominant concept (for the most part of population the astrologer acts as a consultant). The importance of the hour of birth appears, indeed, from the first moment in which the individual comes into the world. Contrary to what happens in the West, the hour of birth

is taken into great consideration and it is central in the entire lifetime of a person. The astrologer, during the interview with the new parents, in addition to setting the first initial name of the child (always decided based on the time), he suggests a series of ritual acts to be carried out at a certain hour of a established day. Do not comply with these requirements it could mean unfavorable auspice for the child. On the heels of astrology conceived by the Sri Lanka culture, the project has the will to show this ancient cosmic sensibility in the western world. As astrology uses symbolic language, allowing a spiritual reality to manifest itself, the project aims to condense this abstract thinking into a physical object. One hypothesis could be the creation of a "product-system" capable to release to each user his "Astral chart". Through the use of a parametric program, this can be converted into a material object, intended as a tangible expression of its own astrological "if". The object allows to an invisible reality to manifest itself through its materialization. At the same time it allows the person to grasp and understand an ancient cosmic vision.

Graphic study astral chart





# Superfacial

ANGELA BUONANNO



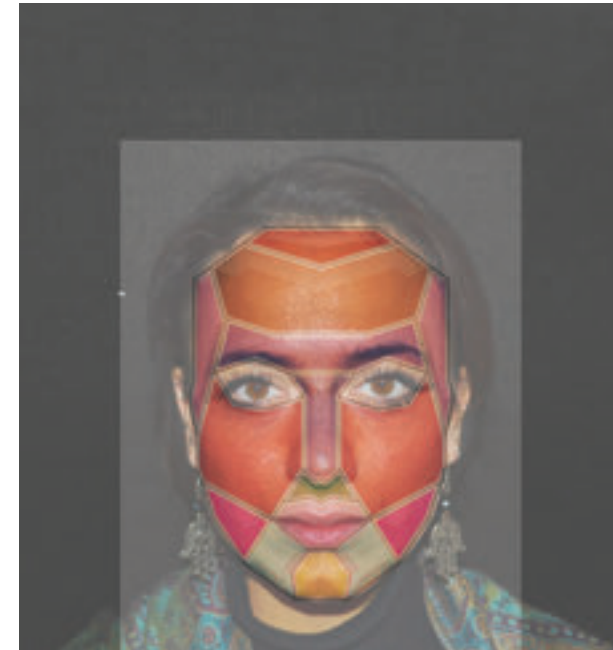
IN 2009 WINNER OF COMPETITION FOR "UNESCO" ON EDUCATION AND SUSTAINABLE DEVELOPMENT WITH A WATERCOLOR ENTITLED "SALVIAMO... CASTEL LORIANO". IN 2014 GRADUATED IN FASHION DESIGNER AT SECONDA UNIVERSITÀ DEGLI STUDI DI NAPOLI SUN, WITH THESIS IN GRAFIC AND COMMUNICATION, ENTITLED "ENTRACT, WAITING THEATERS". DESIGNING A WEB SITE TARGETED TO RE-EVALUATE THE ABANDONED THEATER OF CAMPANIA THROUGH INITIATIVES TEMPORARY REUSE. IN 2015 STUDIED DESIGN FOR INNOVATION AND PARTECIPATE AT WORKSHOP ENVIRONMENTAL DIALOG, ART/DESIGN/SCIENZA, NAPOLI IN COLLABORATION WITH CALIFORNIA COLLEGE OF THE ART, SAN FRANCISCO, USA.

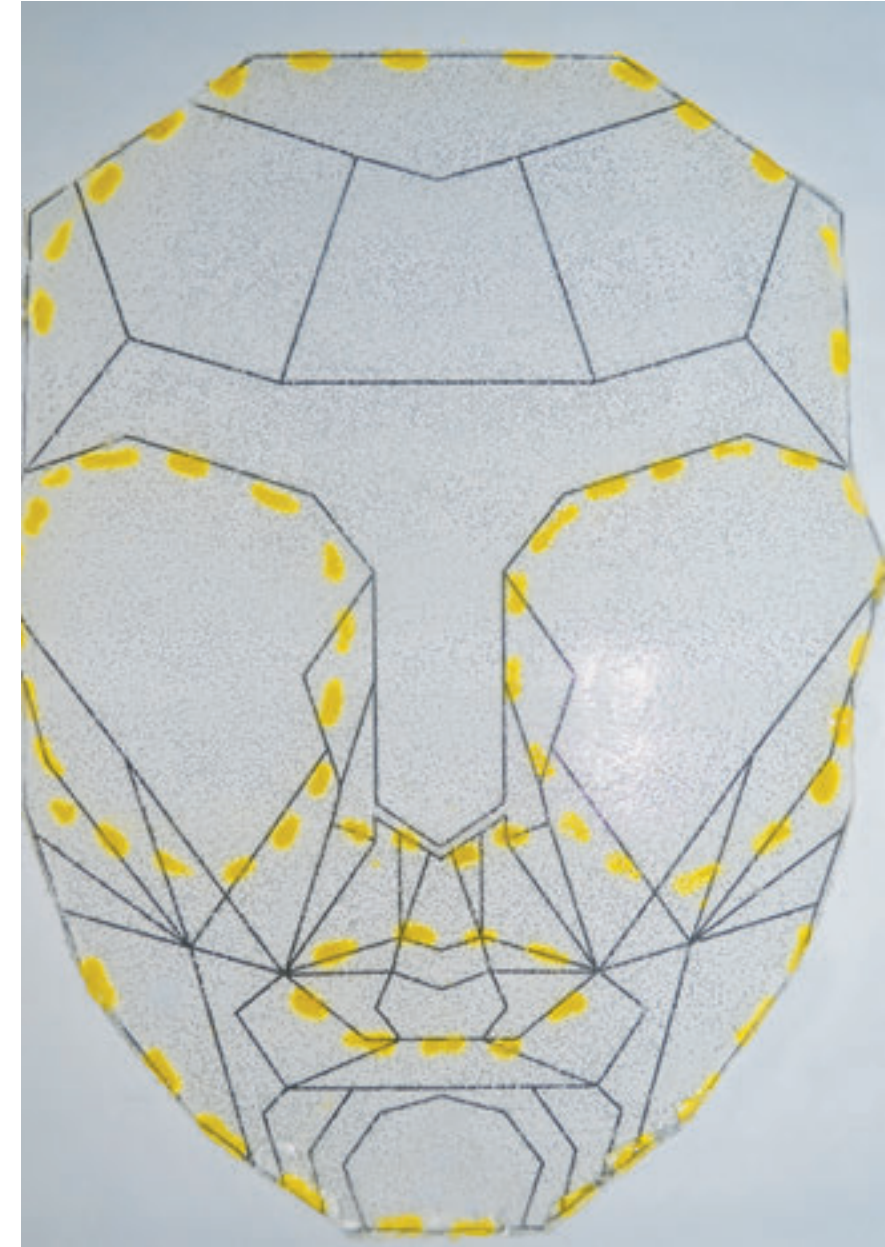
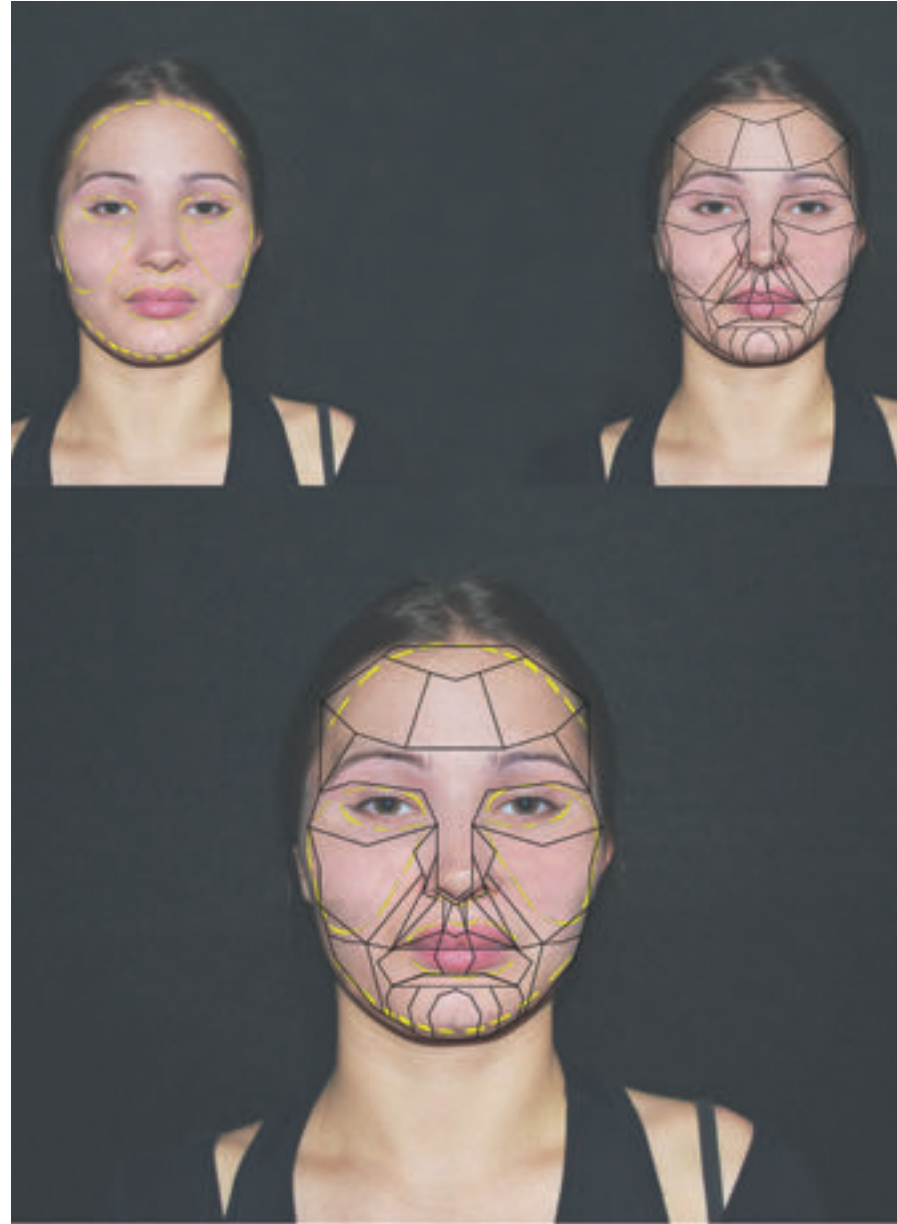
The napolitans are often very closed to those who consider different, in this way they risk lose the opportunity of learn about other people and cultures and learn from them. But there is a hole in their closing, there is the beauty. In front of such a pretty face Napolitans change attitude and became friendly, curious and welcoming. My project faces this issue in order to reflect, to show to the Napolitans that every face is beautiful because the faces aren't the only physical features, a work of genetics but also a sign of culture, religion that can be a vehicle of knowledge. Generally the human face is the first thing we see when we come to the world. Our visual experience has been modeled on its forms. The face is a system of proportions which can be described according to the distance by a median line and relations between the heights of these symmetrical points. It is a system with a strong bilateral line that doesn't remain so strong over the axis up/down. The elements, that are reflected above and below the nose (the forehead with chin, eyes with math) distance them from each other according to each person e human type. The face's shape, even without a global relational meaning, (madness expression, contempt or other soul effects) have a social and biological meaning anyway for us. The project will be the hybridization

of faces of different races through the exaltation of genetics. Three races will be especially considered:

1. Mongolic race: black hairs, stiff, brown-yellow skin color, square head, flat face, flat nose. This race includes the inhabitants of Asia.
2. Ethiop race: (this word is used in the ancient sense of Negri): black skin, black hairs, marrow head, prominent malars, upper jaw prominent. They live in Africa.
3. Malaysian Race: dark-brown skin, curly and black hairs, wide nose, big mouth, prominent maxilla. They belong to all the inhabitants of the Pacific Ocean.

Today individuals of these races increasingly turn to cosmetic surgery to change their physical characteristics, to homologate with the Western model and feel less different. The phenomenon of the increasingly widespread use of cosmetic touches, both by women and now increasingly also men, certainly goes hand in hand with the idealized models that each time our own culture offers us. The project aims to change human genetics without resorting to cosmetic surgery. It is a speculative collection of masks that hybridize faces of different races, particularly each mask modifies the physical features of each individual, masks that can replace our natural face and at the same time serve as beauty products that contain active ingredients benefits from cosmetic since ancient times.





# Meet the Chaos

ELENA CIOFFI



STUDIED INDUSTRIAL DESIGN AT THE SECONDA UNIVERSITÀ DEGLI STUDI DI NAPOLI (SUN) AND AT THE UNIVERSITY OF MALAGA (SPAIN) AND GRADUATED IN 2013. FROM 2014 IS A STUDENT AT THE MASTER DEGREE COURSE IN DESIGN FOR INNOVATION AT SUN. FROM 2015 COLLABORATES WITH THE UNIVERSITY INCUBATOR OF FIRENZE, AFTER BEING SELECTED WITH A PROJECT OF PRODUCT DESIGN AND TAKE PART AS DESIGNER AT CONTAMINATION LAB IN NAPOLI, A PROGRAM WHICH PROMOTES ENTERPRISE CULTURE.

If in a hall full of people you sit, regardless of your will, next to another person, it is CHANCE. It's a CHAOS, however, if with the same person, you have undertaken a conversation in fragmented English, and you say exactly what you don't have to say. CHAOS and CHANCE are notions widely discussed from different disciplines and beyond any digression they even touch the deepest interior of a person, involving it in a series of moods and sometimes implying changes. Feelings aren't universal, they have infinite variations for each person, anthropological and ethnographic studies also link them to the cultural patterns of belonging. In CHAOS I have found a friend and CHANCE wanted Romania as his country of origin. Starting precisely from the dialogue with my friend/guide I instinctively move to investigate the Romanian culture. During our comparison I could see how many similarities there are with the Neapolitan culture: both are peoples of migrants, with the same worship for food traditions, with a strong sense of hospitality, very similar languages and a huge luggage of traditions. Napoli is both familiar and unusual, and it's even better to hear that for someone else, who maybe had never been in Napoli before. Unfortunately is not that always happens, the problem of integration exists and a strong emphasis is given by distrust and prejudice against the outsider, although people of Napoli are often victims of suspicious glances. In Napoli, Romanian community has approximately 6 thousand people and many people believe, mistakenly, in a derogatory way and often in violation of their rights, that Rom population and Romanian have the same meaning, ignoring how these two cultures have. In this context my collaboration wants to highlight the relationship between Napolitan and Romanian culture, intersecting randomly some elements typical of Napoli, such as the wicker basket of the "Tombola" game, the embroidered table centerpiece and coffee and elements in common with the Romanian culture such as embroidery and





# Purifying Power

FABIO MAURO



HELLO, MY NAME IS FABIO MAURO AND I WAS BORN IN NAPLES 23 AUGUST 1990. I AM A YOUNG DESIGNER OF 25 YEARS OLD, GRADUATED FROM THE SECOND UNIVERSITY OF NAPLES IN MAY 2014 AND CURRENTLY I'M ATTENDING THE MASTER IN INNOVATION DESIGN IN THE ENGINEERING FACULTY OF AVERSA. MY PASSION FOR DESIGN WAS BORN THANKS TO MY CURIOSITY ; I BELIEVE THAT DESIGN EMBRACES NOT ONLY DIFFERENT AREAS , BUT ALSO MULTIPLE LAYERS OF THE SAME AREA . FOR THIS REASON MY INTERESTS ARE MANIFOLD , BUT GIVEN A CHOICE I WOULD OPT FOR THE MAJOR ONES AS REGARDS THE SOCIAL DESIGN AND THE HYBRID DESIGN .

My project is based on water and its purifying power. I selected this element because of my investigation has shown that one of the main limitations of the Neapolitans against many foreign, and in particular Muslims, is related to their distrust of their hygiene habits. It is a cultural limit of the Neapolitans, linked to some clichés and to their ignorance that I would like to defuse. In the project I would like to illustrate to the Neapolitans the ritual value of purification that water plays in Islamic cultures to provide an instrument of knowledge that can help to overcome biased attitudes and to accept and respect the members of Islamic communities in Naples. The main theme of my project is water. It is a theme of global interest as a fundamental resource for life. The need of water as a source of life is intertwined with his ancestral symbolic value. In particular I focused on how the water is strongly present in all cultures most representative of Campania. For example on how the Arab culture has made it a central element of its architecture and religious

life. Therefore I am inclined to deal with the issue of water dwelling both on its basic and ritual values. In Islamic culture, and not just, the water has great symbolic meaning as a ritual purifying element. Indeed rites "ghusl" and "wudu" are representative and are to cleanse the body and soul with totally treated water to retrieve the status of purity in the eyes of their god Allah. So my project aims to combine this symbolic rituals of the water with its more purely vital qualities. The project is an object strong symbolic identity able to filter and purify water. Can be added to any bottle, it is personal and portable. The shape of the object allows, when drinking, to move, and then oxygenating the water in such a way as to have a slightly better taste. Also it can be made of different materials with different functions; plastic (for oxygenating the water), silver (to oxygenate and ionize the water) and activated charcoal (to oxygenate, filter and purify water). The project was developed in collaboration with the designer Francesco Dell'Aglio and 3D Factory company which printed the product in 3D.





# Integration Lamp

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## GABRIELLA DEL CORE



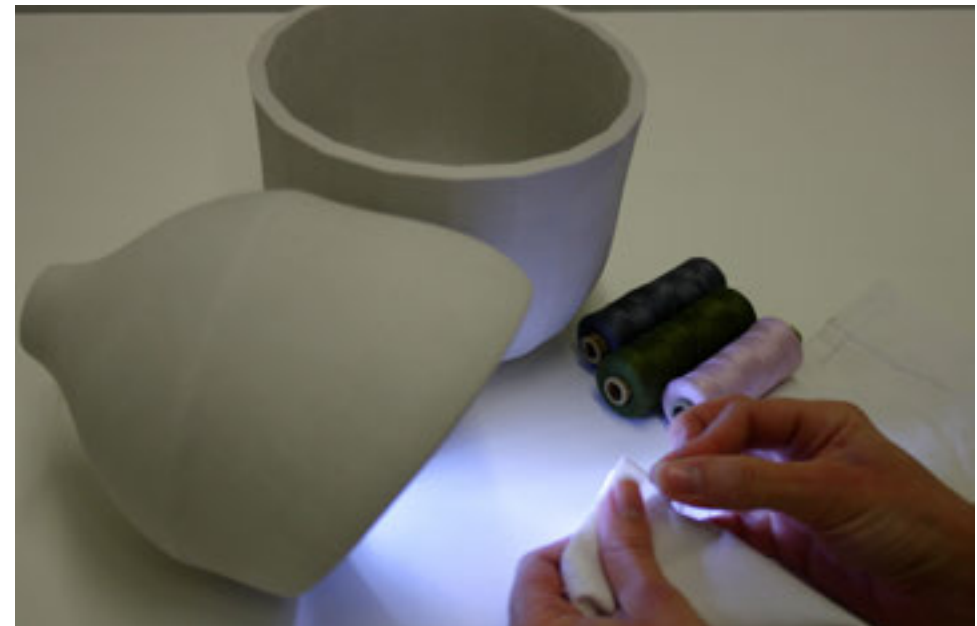
MY COLLEGE EXPERIENCE, BEFORE MY ARCHITECTURE DEGREE, BUT ALSO THE EXPERIENCES DURING THE DESIGN DEGREE COURSE THAT I'M ATTENDING NOW TEACHED ME WORKING WITH OTHER PEOPLE AND MAKE ME UNDERSTAND THE SIGNIFICANCE OF COLLABORATION, SHARE THE WORK AND MIX DIFFERENT IDEAS, BUT MY EXPERIENCE TEACHED ME ALSO TO LISTEN AND FOLLOW THE ADVICE OF PEOPLE WITH A BIGGER COMPETENCE THAN MINE. BE ABLE TO COMMUNICATE WITH OTHERS IS IMPORTANT, I WOULD SAY NECESSARY, ESPECIALLY IN AN AREA SUCH AS THE DESIGN WHERE IT'S ESSENTIAL WORK IN TEAMS, TO CREATE A PROJECT THAT CAN BE UNDERSTOOD AND APPRECIATED.

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The project for this integration lamp start studying the similarities between Chinese and Neapolitan culture , both have a tradition for manufacturing porcelain so i decided that the project must focus on this point. I want underline that Naples and in particular an area of the city called Capodimonte is really famous for porcelain, in the mid-eighteenth century, King Charles of Bourbon and his wife founded the Royal Factory of Capodimonte. The project of my lamp relate about a connection between two cultures ,and between two different ways to realize porcelain manufacturing, both culture , chinese and neapolitan, use floral elements but in different ways. These elements in the chinese dish are panited, instead in the Neapolitan are carved. Theinspiration for integration of the parts comes from a botanical technique called innesto. I want to realize a lamp that watching from afar seem two different parts but with the human interaction seems like a unique part. The lamp works in different ways for different use, it's possible to use the lamp having a soft light to repose the view whit a suffused light, but also as a precision light turning the top of the lamp. The light goes out from the upper part of the lamp, using the technique of rice

grain porcelain where the light goes out because in some place porcelain is more subtle and here the light goes out, at the same way in this lamp the light goes out from the grooves inside the upper part rebuilding with this lighted grooves the design of the below part lamp external. In this way the lamp has got two functions in only on object, the lamp is addressed to chinese people that need to have a lamp whith an oriented and directed light helping for precision works, but also a lamp that can be used as soft light to repose the view. The two different texture of the top, smooth outside and and striped inside don't make understand at first sight that there is not interruption between the two parts composing lamp, but with human interaction, lighting the upper part the concept of the uninterrupted of the parts of the lamp is clear , the lines of the low external part of the lamp coincide with lines of internal of the upper part and throughout these grooves the light goes out, creating a link between the two parts of the lamp . This lamp underline the meeting of two cultures a, that work together, as people whith different nationality can work together with wonderful results. It can be possible realize this lamp thanks to my tutor help Architect Francesco Dell'Aglio, and thanks to 3D factory that printed the lamp.





# Inaccuracy of Colors

## GERMANA DE ANGELIS



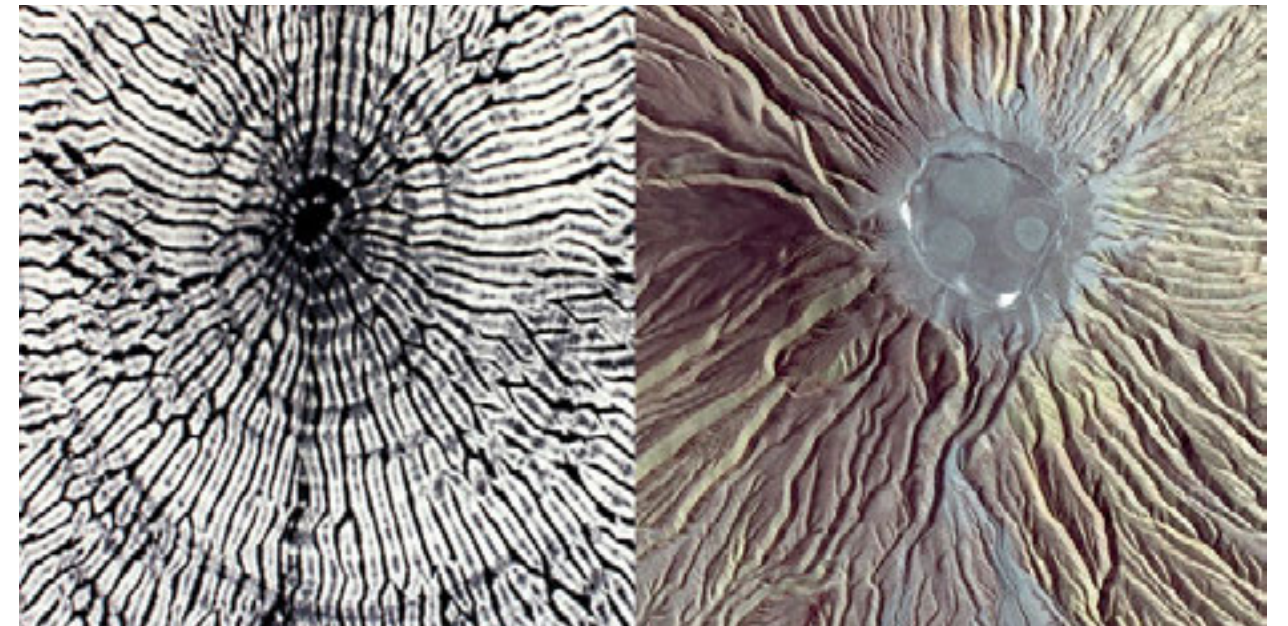
HELLO! I'M GERMANA AND I'M A DESIGN LOVER. CURRENTLY I STUDY PRODUCT DESIGN FOR INNOVATION AT UNIVERSITY AND I WORK AS FREELANCER WHEN IT HAPPENS. I LOVE TRAVEL, PHOTOGRAPHY AND MAKE VIDEO. ALSO I LOVE GRAPHIC IN ALL ITS ASPECT. I LOVE COLORS, BUT IN THEIR CORRECT USE. I'VE STUDIED FASHION DESIGN SO I ALWAYS GIVE ATTENTION TO DETAILS. I HAVE MANY DIFFERENT PASSIONS SO I CAN SEEM INDEFINITE OR VAGUE PERSON. EFFECTIVELY I LOVE DRAWING, WRITING, PROJECTING PRODUCT AND IMAGES BUT I THINK THAT I MUST HAVE MORE EXPERIENCE IN PRACTICE. I USE PROPERLY PHP, ILL, PR. IND. I'M LESS GOOD BUT I STILL USE CAD PROGRAMS LIKE RHINOCEROS. I HAVE A PARTICULAR ATTITUDE, I'M DREAMY AND EMPHATIC. I'VE A LOT OF IDEAS, BUT I'M ALSO MOODY. BUT I THINK THIS IS A PREROGATIVE OF CREATIVE PEOPLE.

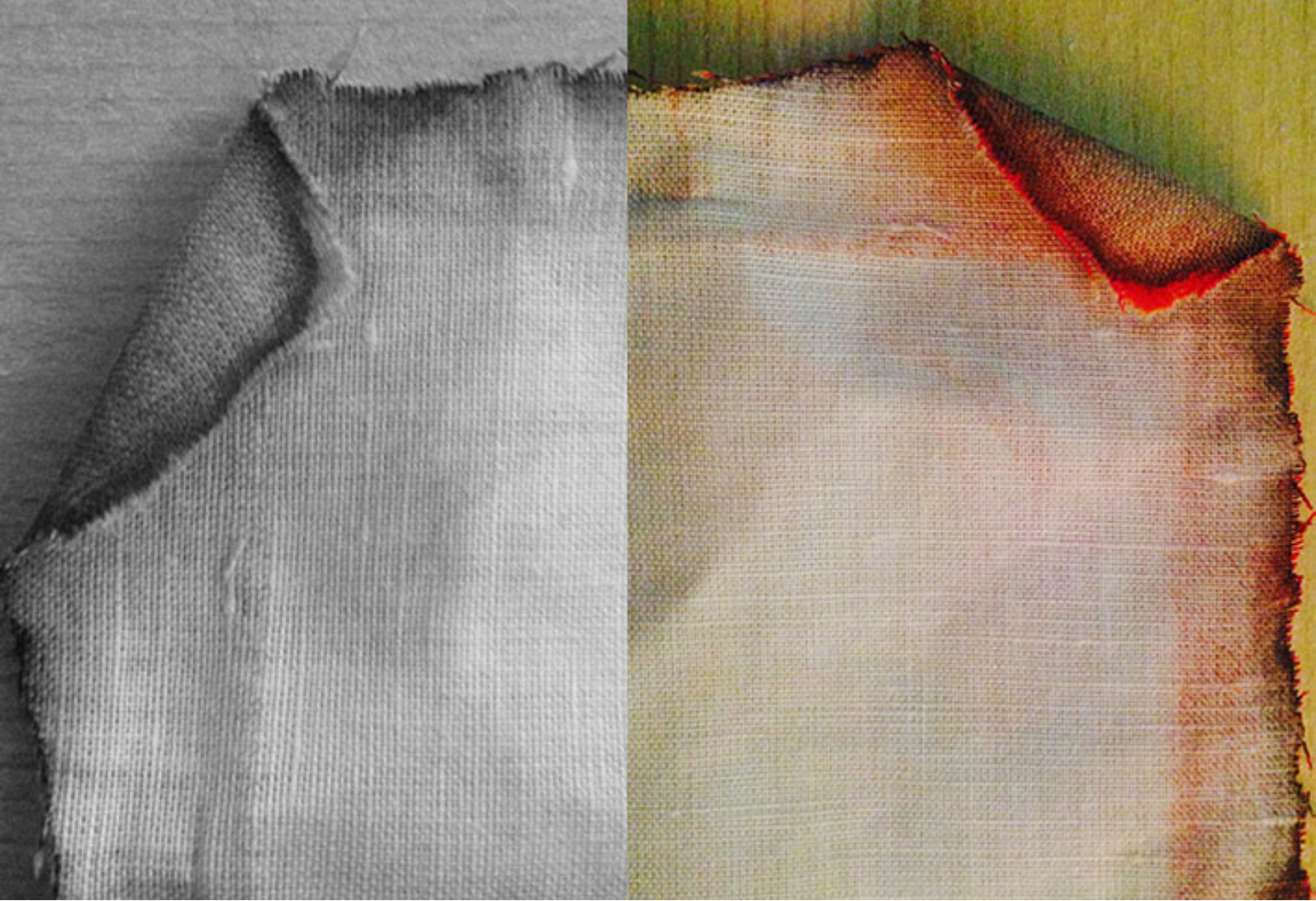
My project comes from the study of Chinese communities in Naples and rediscovering ancient traditions and techniques of dyeing.

Neapolitans often neglect the cultural and productive tradition of these peoples, because they don't know their particular traditions. For this reason, I started a search that could recover these ancient work strategically within the world textile production in Naples, also has at the same time ancient roots. Among the various processes, my focus was more on shibori technique widespread in China 1,300 years ago and then later was widely used in Japan. Shibori thanks to its refined shades, is particularly suited to express aesthetic concepts such as contrast and cultural exchange. The idea is to create products, co-designed by designer Neapolitans and Chinese together, which are based on the shade of color, which is the principle of shibori. Based on a study of symbolic colors, the project aims to deepen the very concept of nuance, understood

as a limit or boundary, as a transition from one color to another. Metaphorically it represents the gradient exceeding the limits, barriers, acceptance of multiple variants that the company can take. The cultural and ethnic nuance enriches society. And 'indefinite and fleeting, it makes barely be able to determine where one color ends and another begins. Looking at the productive potential of industry Neapolitan tailoring and silk manufacture of San Leucio, research thus attempts to hybridize and reinterpret this technique, through an innovative use of materials, pigments and unusual bending systems.

The project aims to reflect on diversity and on the borders between the territories, using gradients as indefinite lines that exist between territories. How do you establish a clear boundary between one country and another, between one culture and another? There is always a smooth transition, indefinite, enchanting.





# A Mirror

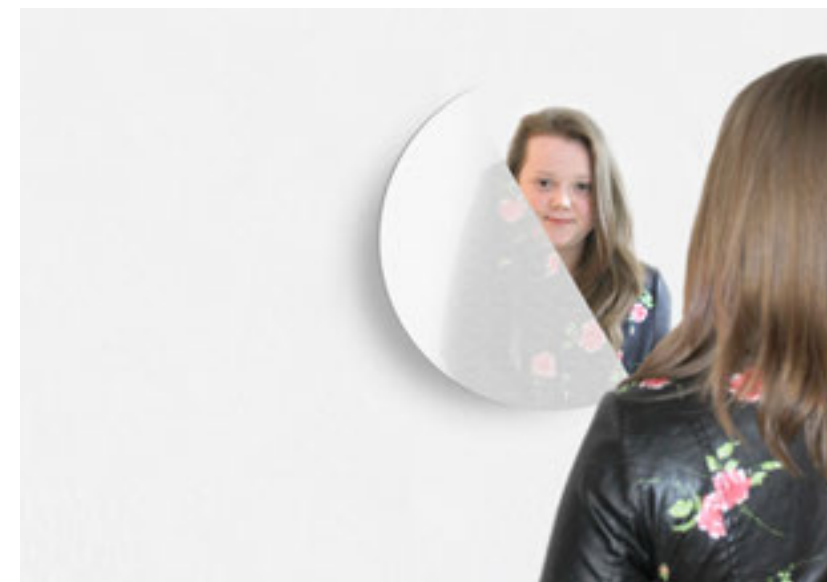
## GIOVANNA D'AVINO

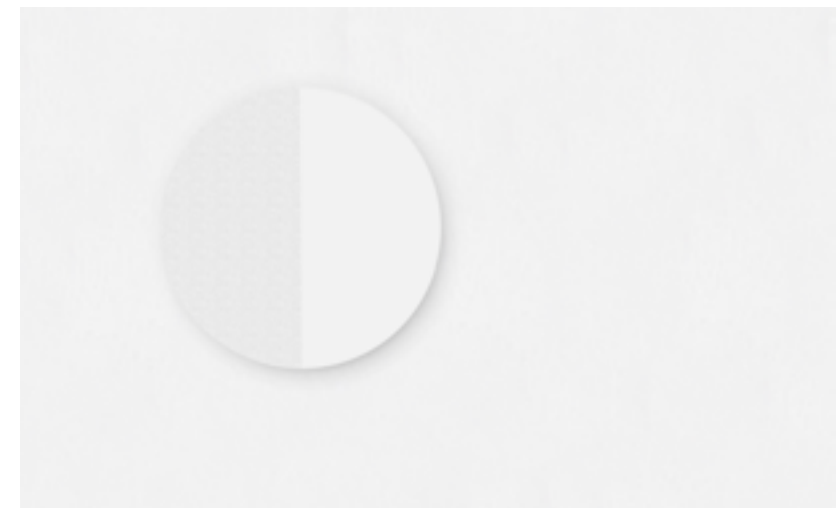
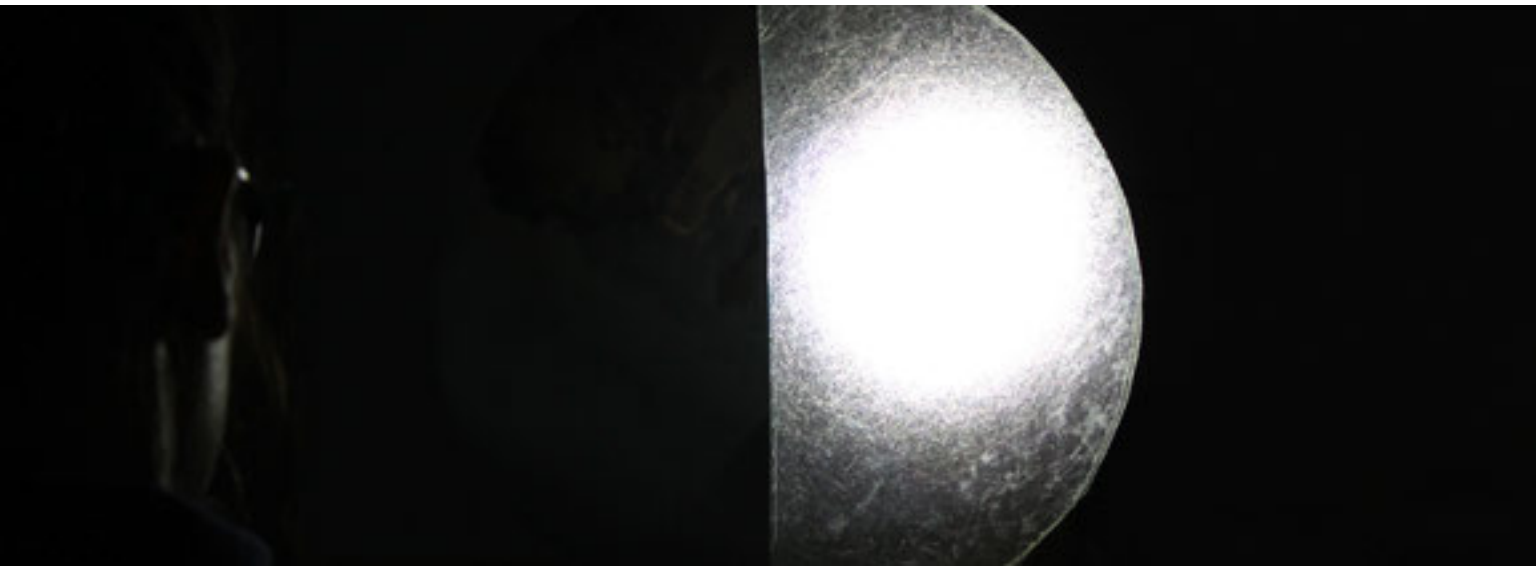


YOUNG DESIGN, GRADUATED IN ARCHITECTURE: FASHION DESIGN AT SECONDA UNIVERSITÀ DEGLI STUDI DI NAPOLI SUN, IN 2014. I CONTINUE WITH THE DEGREE IN INNOVATION DESIGN. IN 2015 I WORKED WITH MY UNIVERSITY (HYBRID DESIGN LAB) AT WORKSHOP ENVIRONMENTAL DIALOG, ART/DESIGN/SCIENCE/SITE-SPECIFIC INSTALLATIONS&PERFORMANCE IN CITTÀ DELLA SCIENZA, NAPLES IN COLLABORATION WITH CALIFORNIA COLLEGE OF THE ARTS, SAN FRANCISCO, USA. I COLLABORATE WITH A SCHOOL THAT INTRODUCING CHILDREN TO THE WORLD OF CREATIVE AND INNOVATIVE DESIGN.

Both an open area and a reflection on which women or men always look in passing. And systematically, like a mantra, at sunrise and sunset, the same questions: "What did I do today ...?", "Have I lived ...?". This mirror recalls not being swallowed by the speed, consumption, habit, but especially that "I'm Alive, I Can do, I Am." Leading light where there is shadow but shadow where there is light. The goal of the art project is to wear light with itself, bring the light of the words, the images reflected in and out of us to reveal its meaning. And escape from urban stress to a suspended time, lose gravity, bare and naked frenzy, but dressed for seeing her Living space, the explosion of life: frozen, waiting to resume its vibration. Contrast to the speed of light to immobility in a "light time". Stable, she takes, attracts considerable attention by putting the light in a moment of silence, out of the cerebral veins. Naples, has much in common with Odessa: the sea, the climate ... and the sun [light]. All Ukrainians love Odessa because of the brightness that this country offers, but unfortunately, their condition of natural light lasts very little. A great Neapolitan singer Enrico Caruso, composed the

famous song, O' sole mine, which is dedicated to our beautiful Naples, but has taken its inspiration from Odessa. You cannot always live in places where the sun is abundant and if anything happens at times, also in areas generally bathed in sunshine, where the gloomy weather, the haze or the heat may limit the incidence of sunlight. For example, in Russia, the inhabitants live in houses that have very small windows and they are victims of a winter that comes early and lasts a long time, during which, the light does not arrive before 8:30 am, to go away, at 16:30 in the afternoon. Then, many Ukrainians in Europe have a Russian culture, in which the importance of the light factor, is primary. So I thought of a way to bring sunlight into all the houses also the darkest: it is an ingenious lamp-mirror that follows the sun every move reflecting the light even in the darkest corners of the house. So, the idea of hybridizing these two concepts, the shadow and the light, into an object that will mirror day and lamp night. The mirror will follow the trend of the sun, so you can always use natural light, but the same, it will turn on, at night, in an object that produces, artificial light. The project was developed in collaboration with the designer Enza Migliore.





# Limit Technology

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## MARTINA VENTURELLI



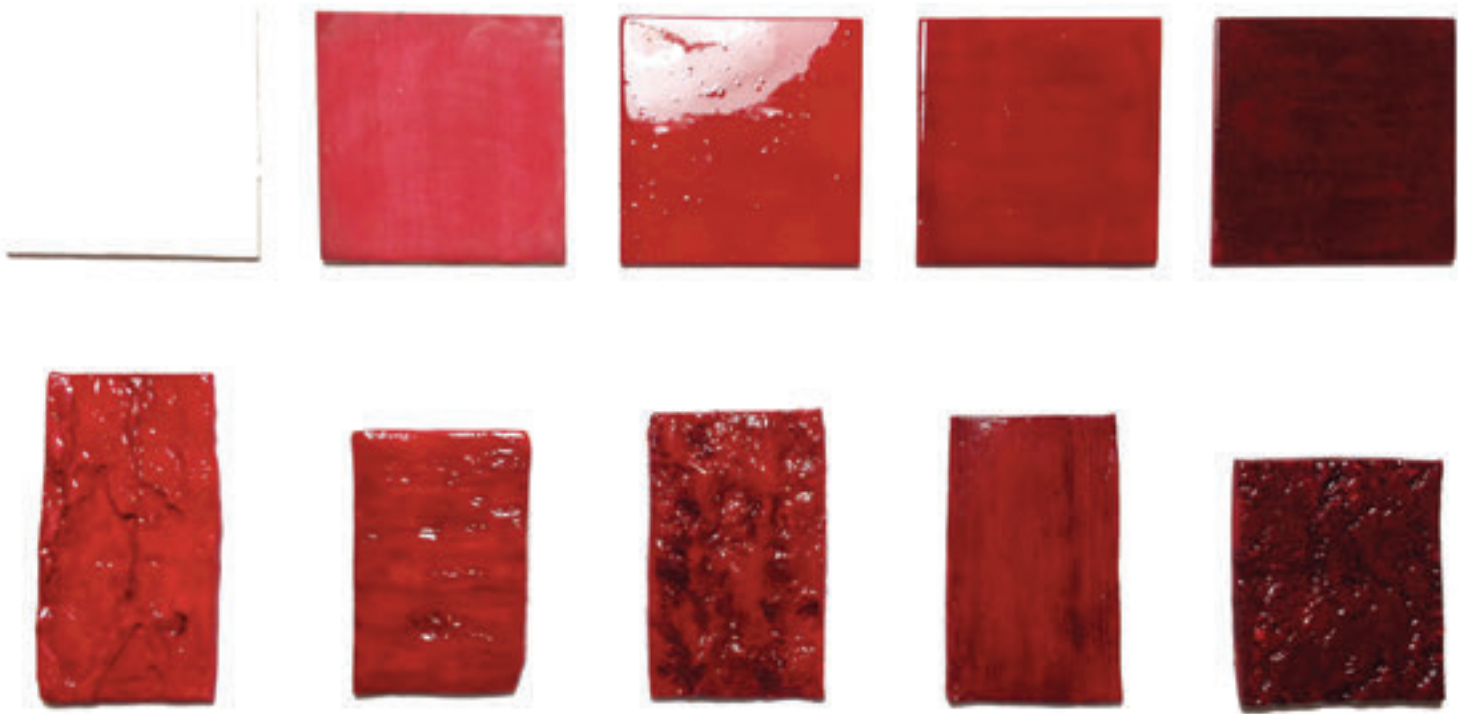
FROM 2014 GRADUATED IN FASHION DESIGN AT THE SECOND UNIVERSITY OF NAPLES IN AVERSA. IN 2015 WINNER OF COMPETITION ANNOUNCEMENT OF VODAFONE CALLED "THINK FOR SOCIAL" AND CURRENTLY ATTENDING THE MASTER IN DESIGN FOR INNOVATION AT THE SECOND UNIVERSITY OF NAPLES IN AVERSA.

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In today's world technology dominating every sphere of daily life of human beings, especially when it comes to relationships between individuals. Everything around us running quickly, so that you no longer have time to think before acting. The forms of communication today are no longer based on the relationship face to face "face to face", but excessive use of new communication technologies, even with those who are near you or in front, through social applications, simple, intuitive and not expensive in terms of time. Science and technology in China have experienced in recent decades rapid development. Through funding and reforms, the Chinese government has placed much emphasis on these as key points of socio-economic development of the country, as well as a vehicle for national prestige. This town rich in history is working to keep up with the major Western powers and in the name of this forced modernization is in danger of destroying the whole history of China and the ancient traditions. China sees science and technology as a form of vital importance for achieving the economic and political as well as the national prestige so that technological innovation is seen as a key problem. Thanks

to the cooperation and valuable advice of Professor Carla Langella and tutor Chiara Scarpitti was elaborated the concept. The design intent is to limit the use of technology, covering it with a product that is made instead with a traditional production process slower and more meticulous. The choice of material fell on lacquer as it is a cultured and ancient Chinese tradition, made of slow and patience, in sharp contrast to the speed with which technology is moving. The use of lacquer to cover tools and all kinds of objects and materials in China is used to protect the product as well as make it visually more beautiful thanks to the decorative carvings. This concept is a bridge between the two cultures as it brings to mind the massacre of 79 d.C. where the lava spilling from Vesuvius covered Pompeii entirely, fully preserving part of town, now an important archaeological site. And therefore clear similarity between the lacquer and the lava, both protective and conservative respectively of an object and the ancient history of the city of Pompei. The project aims at the construction of an object material/tactile that functions in conjunction with a digital device and that it is made with the technique of Chinese lacquer revisited.





# Decorative Symbols

PIETROPAOLO VERAZZO



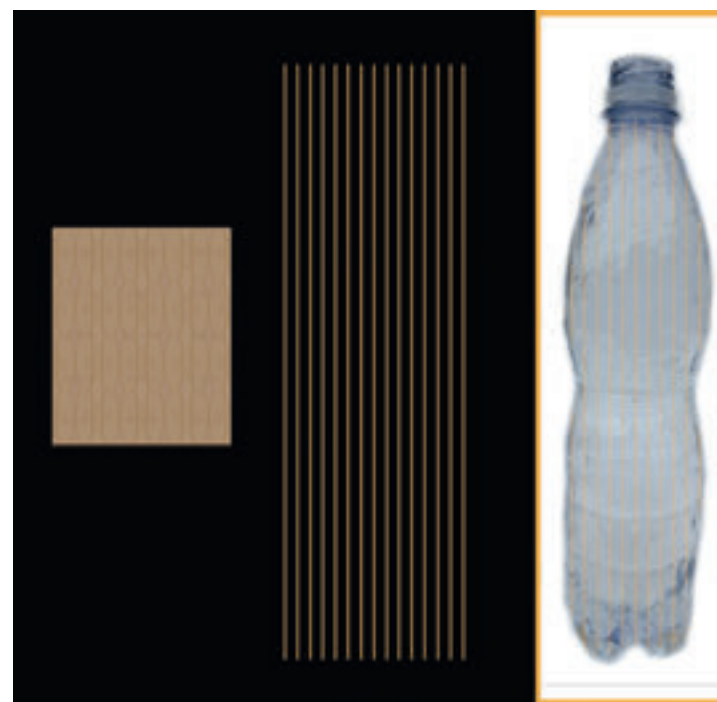
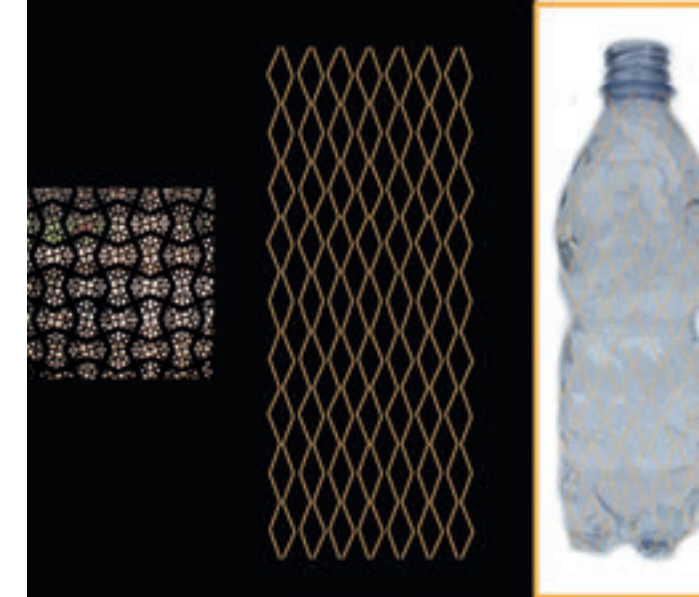
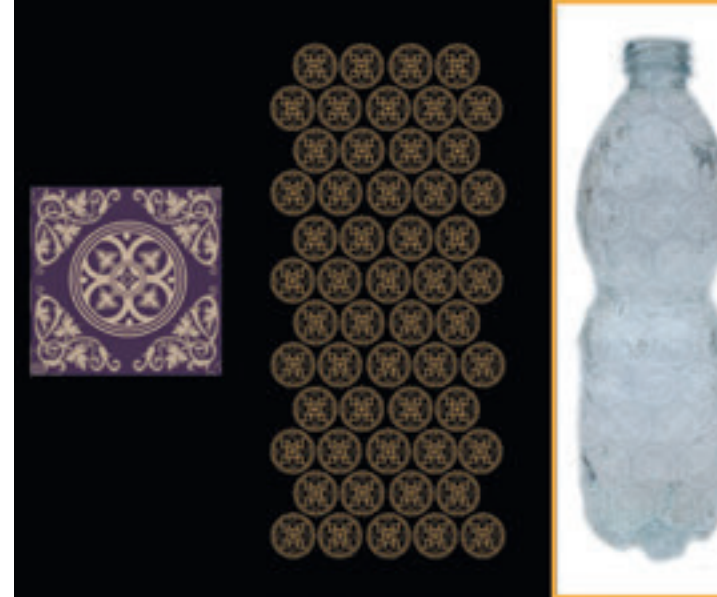
MY NAME IS PIETROPAOLO VERAZZO, I'M 24 YEARS AND I LIVE IN A PROVINCE OF CASERTA. I AM GRADUATED IN DESIGN AND COMMUNICATION AND SPECIALIZING IN DESIGN FOR INNOVATION. I HAVE EXPERIENCE IN THE DESIGN INDUSTRY AND IN THE FIELD OF GRAPHIC COMMUNICATION. I THINK I AM A DYNAMIC, ACCURATE AND GOOD PERSON, BUT IN THE SAME TIME I AM CRAZY. I WORKED IN VARIOUS DISCIPLINES THAT BECAME HOBBIES FOR ME, LIKE MUSIC, COOKING AND FASHION, THAT I GOT IN THE WEEK END. MY FREE TIME IS DEDICATED TO MY BODY, GOING TO GYM OR SWIMMING POOL.

Ornament, is the key word, the beauty in the culture as a boost to the moral strength and ability to overcome difficulties ...The principle of the culture of decorum of eastern Mediterranean countries has been my source of inspiration, the research was based on the beauty of decorative symbols on complex surfaces, through the tactile and the graphic, minimalist surfaces of objects are rendered rich language cultural "talking surfaces".The surfaces of the objects of industrial civilization of today are totalmete dishes, taking almost a status "anonymous", in the 80's design bases his research on color and the grapheme, today the need to redesign design bearer of empathy that is expressed on the surface on the product, it can help give a value identifiable object.

The visual culture traditional Neapolitan-Moroccan are united by a geometrical complexity that finds origins in common roots, the project aims to "enrich" the image of an object as the emblem of the standard bottle (resource that the

Neapolitans and Moroccans recalls purity) with complex morphologies symbols Moroccan-Neapolitan, to spread this common root of geometric beauty, where the Moroccans and other countries, characterized by visual cultures based on complex geometries, can recognize is also characterized by a gesture as simple as drink water.

The concept of the project involves the redesign of a bottle, the product of mass bottiglia founded on the icon of the plastic itself, genetically modifying it with the support of 3D textures make riferimento to the symbolism of the Moroccan culture. Using these 3D textures will be spokesperson for a product that raccota a different language, but also modify the structural characteristics of the bottle, and thickening opacizzando the surface, creating a refraction of the sun's rays that might otherwise penetrate, causing a toxicity to the liquid.The project was developed in collaboration with the designers Enza Migliore and Francesco Dell'aglio.





# Harmonius Balance Object

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ROSSELLA RAGOSTA



MY NAME IS ROSSELLA RAGOSTA AND I WAS BORN IN NAPLES ON NOVEMBER 10/1989. I AM A DESIGNER OF 25 YEARS, GRADUATED FROM SECOND UNIVERSITY OF NAPLES IN MAY 2014 AND CURRENTLY ATTENDS THE MASTERS IN DESIGN FOR INNOVATION IN THE FACULTY OF ENGINEERING OF AVERSA. I THINK A DESIGNER SHOULD ALWAYS KEEP IN MIND ONE VERY IMPORTANT ASPECT THAT IS "PUTTING THE USER AT THE CENTER OF THE PROJECT" CREATING PRODUCTS NOT MERELY AESTHETIC BUT FUNCTIONAL, INCLUSIVE, EMOTIONAL AND EDUCATIONAL SERVICES.

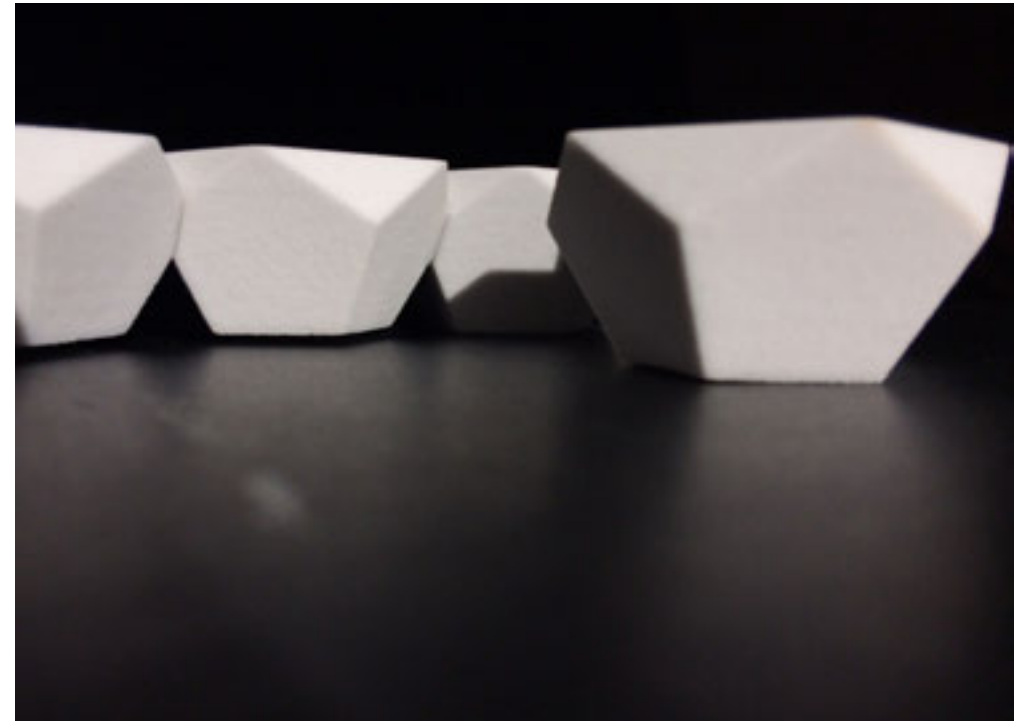
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The project suggests the creation of objects that change, looking for a static and perceptive balance. Mutability is understood as a positive key for research of new senses, stimulating person to think about the meaning of the object. In our digital society, indeed, there is an imbalance of the senses. The technology, which surrounds us constantly, leads people to develop only the sense of sight. For this reason, the project aims to create a harmonious balance between the various perceptive senses, through a product that creates tactile or olfactory or auditory incentive, as well as visual. The idea of highlighting the balance of the objects derives from a study of the Chinese culture.

In Eastern philosophy the principle that governs the whole is known as the theory of Yin and Yang. Two opposites and complementary polars that achieve balance in a harmonious way. You can also talk about a relational balance, finding the right balance with those seemingly "different". A first design

hypothesis involves the construction of an outdoor bench that aids in the perception of the presence of persons in the moment in which the user sits.

The mutation of the object, which occurs when the person sits or stands up, can occur through movements of the tilting seat and backrest or elements that hang from up or infuse a perception auditory, olfactory and tactile. The seat may be composed of open and visible gears, that arouse curiosity at first glance. The intangible concept behind the project is to distract people immersed in a solitary relationship with technology. It makes sure that people note the presence of the others, feeling and interacting with them in a different way.





## COLOPHON

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