

*In these times
of uncertainty,
we choose
diversity
over fear.*

Acknowledgements

I'm grateful to all the student participants in this "Hybrid-ism & Multi-Ethnicity" Diversity Course.

Also, I would like to thank our Associate Provost Dr. Thomas O. Haakenson and Dr. Melinda Luisa de Jesús the Diversity Chair for their support in this Course.

A special thanks to Philp Barnard for the wonderful design of this book.

Hybrid-ism & Multi-Ethnicity

Introduction

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 book are a result of an Interdisciplinary Course of Design and Art, "Hybrid-ism & Multi-Ethnicity" from the Diversity Program, Humanity and Science at the California College of the Arts, San Francisco. The idea of this course grew out of my yearly visits to Italy where I observed rapidly increasing multi-ethnic migration. Italy is facing as other countries in Europe have faced the dilemma and impact of this human crisis that reflects the pressures of modern globalization, political unrest, economic despair, geopolitics, forcing migration from neighboring regions such as the Middle East, North Africa and Sub-Saharan Africa. In the United States, similar conditions have occurred from neighboring countries such as Mexico, Central and South America and South East Asia. Areas and issues under examination in this course include the representation of the multi-ethnic diversity mostly in underprivileged situations, with attention to the human struggle and conservations on individual identity in a Hybrid landscape.

This book features the artworks from an interdisciplinary and culturally diverse group of architects/artists/designers investigating current and historical dilemmas facing new immigrants and political/religion refugee 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.

In this Diversity Studies Studio course students explore the interrelations between race/ethnicity, art making and design practices with the attempt of improving everyday life and/or making visible the invisible. This course complements the Diversity Studies Seminars with a "hands on" approach in which themes of ethnic identity are incorporated into studio and community practices.

The individual views in this book are a result of a complete commitment from each participant and their experience, vision, expertise and esthetics.

S.A.Prof. Mariella Poli

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See and Hear the Culture



Xiuyuan Bao is an Industrial Design student in California College of the Arts. He is from mainland China and he has great passion in product design and interaction design field. He devotes himself focusing on how users can benefit from products to achieve their self-representation and being unique in the world. Other than design works, he has great passion on cars, sports and cooking. He believes that a wide range of interest helps him to become more creative and understand the market of user better.

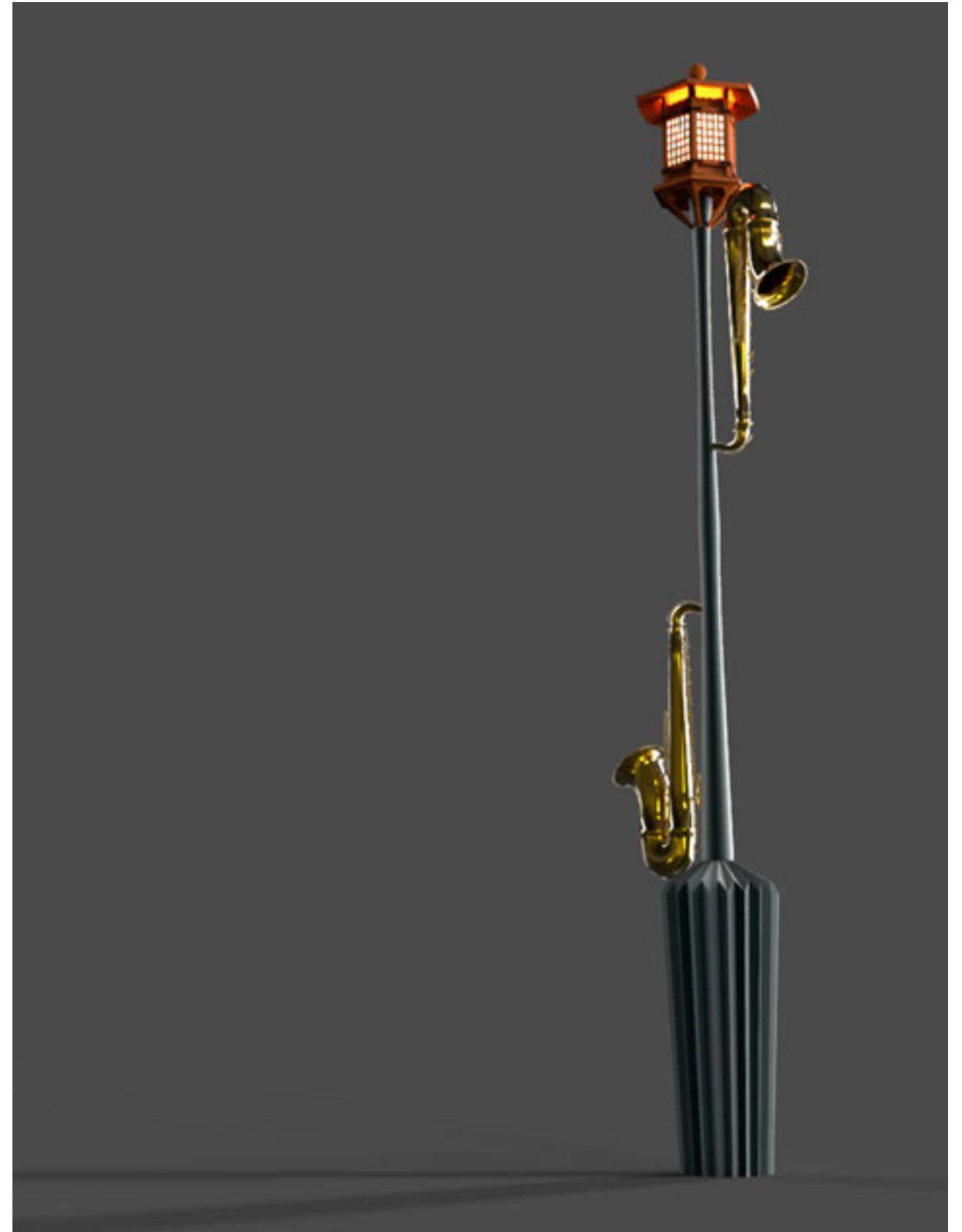
Western addition is the most ethnically and economically diverse neighborhood in San Francisco. This district feels more like several neighborhoods rather than just one. And, in a sense, it is -- from the stunning views at Alamo Square to the historic Fillmore to ever-changing Divisadero St., you can experience several distinct vibes in the space of a few blocks. The diversity in the neighborhood makes it a collaboration of different cultures and different types life living.

Two major communities that play significant roles in the history of western addition are Japanese-Americans and African-Americans. Taking the district from Jewish people after they moved out, Japanese Americans transformed the area into their sweet home and expanded their population to 5,000 before the Second World War. The establishment of Japan Town in 1906 proved the influence of Japanese people in the area, and it is still a famous visiting point in San Francisco that attracts visitors from all over the world. Unfortunately, however, Japanese people had to move out from their community because of the disastrous war. Since Japanese people had kept the place clean, neat and comfortable, the empty neighborhood soon attracted other communities, and African Americans merged into the place in that era, and brought fresh, new and unique culture into the district.

After the war, USA has become a country that has the highest level of diversity in the world. As the representation of San Francisco, Western Addition experienced the impact of cultural communication and connection for over half a century. Particularly, Japanese Americans who moved back to the area and African Americans had a very tight connection through decades. However, the connection has loosened recently in the Western Addition district because of the impact from various different cultures welcomed in to the area such as other Asian people from China and South Korea. Besides, the division of Geary Boulevard split the area into Japan Town and Fillmore, which also divides the two communities.

In my project, I want to find the cultural bond between those two communities and try to bind them again with the form of sculpture and interaction design. Through my research, I found that music is a great way for binding different cultures without the medium of language. Both communities have great interpretation of music. In the 1950s, as Jazz became the popular medium of music in African American and Western Addition community, Japanese people got involved in the trend as well. By enjoying Jazz, people started to get together for the harmonious life in their new homes.

Music is the worldwide language for human beings to enjoy. I hope not just the two communities can create their bonds through music, but also the rest of us can explore our cultural belongings and connections with this medium.







SOKO HARDWARE



SAWEN

Here and Now, Today and Tomorrow



Philip Barnard is a designer and experimental maker who specializes in the creation of symbols, systems and, experiences. His work is based at the intersection computer aided production, programming, and digitally rendered images, while attempting to stay rooted in analog form making. He is interested in the translation and hybridization of form between these two modes of making. His work often investigates macro /micro issues of identity, and how constructed landscapes define ideologies and develop public and personal identities.

Here and There, Now and Then, Tomorrow and Today is an informal public art installation within the various districts of South of Market. The vast size of the district and many roles it plays culturally, economically, and residentially allowed for opportunity to bring invisible actions, attitudes and ideas that exist in the neighborhood to the visible-visual realm. I intend to find points of tension throughout the district and contextualize these tensions through the two contrasting themes that appealed to me during my research of, permanence and transience. South of Market has a daily flow of immigration and exodus. It is a center of commerce and a home to many commuters whom enter and leave this part of San Francisco daily. These people who interact with the cityscape often do not consider the social tensions that they pass through an interact with daily. South of Market is currently in a state of flux. New cultural districts are being created to honor Filipino heritage, and acknowledge LGBTQ history. On the other side of the neighborhood, a massive wave of new construction is going to permanently shift the San Francisco skyline, as new economies and new residences shift the cultural make up of this space. Massive wealth is juxtaposed with extreme poverty. These are points of tension people need to consider when going about their daily lives.

The installation is a series of screen printed and wheat pasted posters in an edition of 100 , at eight different sites within South of Market. The posters will have printed one line statements, that together compose a poem linked thematically to daily experiences in S.O.M.A. These posters will be placed at sites of tension and contrast to contextualize and articulate current issues, and conflicts in South of Market. The posters will inhabit public space, on construction barriers, freeway supports, graffitied walls and common high traffic public spaces. I documented these multiple times to see how they exist within the actual landscape of S.O.M.A. and any public response to this intervention.

**to flock south,
we migrate**

**for a room
with a view**

**to come back
tomorrow;
do it again**

**we tilt down,
from our
height the
earth wants
us back**

**embrace,
black leather,
under red
lights**

**build a home
away from
home**

**a spark, a
jump, cotton
canvas, no
cotton sheets**

**cardboard
boxes and
polyethylene
walls, room
for rent.**



we tilt,
from our
height the
earth wants
us back

we tilt,
from our
height the
earth wants
us back

we tilt,
from our
height the
earth wants
us back

we tilt,
from our
height the
earth wants
us back

Contamination and Re-Interpretation



I was born in Taipei, Taiwan in 1993. I moved to Shanghai in 2009 to attend high school, and study film now in San Francisco at CCA. So I've basically changed my environment twice in my lifetime. That is one of the reasons that I like to include cultural conflicts in my artwork. I have studied martial arts since I was 9, and went to several competitions. I discovered that martial arts performances are good media to combine with films; it immediately adds a oriental cultural color to the film when the audiences see a Tai Chi performance.

In this re-interpretation experiment I decided to create an experience for the participants to hold on something that represents any progress that was being made in the pier area in San Francisco, especially the Potrero point area. I presented texts that were the history for that specific area and requested my participants to put those objects into the tank. Through the process of the experiment, the tank will fill with different kinds of liquids, which became a metaphor of what the place actually looked like. I wanted my participant to feel excited about putting different liquids into the tank, making progress, but in the end feel guilty about making a mess and contaminating the tank. The reason that I used nail polish as one of my main liquids, it is because of the smell and the beautiful color it has. The chemical smells of the nail polish felt like it is greatly related to contamination and industrial aspect. Also the beautiful color it presents will let us think that the place was well modified on the outside, but deep inside it was all rotten and poisoned.

I would like to bring out the question of how people should think and face the problem of the contamination. Should we feel happy about it, because we are making progress in that area making it possible for residents to live in? Or should we feel guilty about how the water and the environment have been poisoned in that certain place?





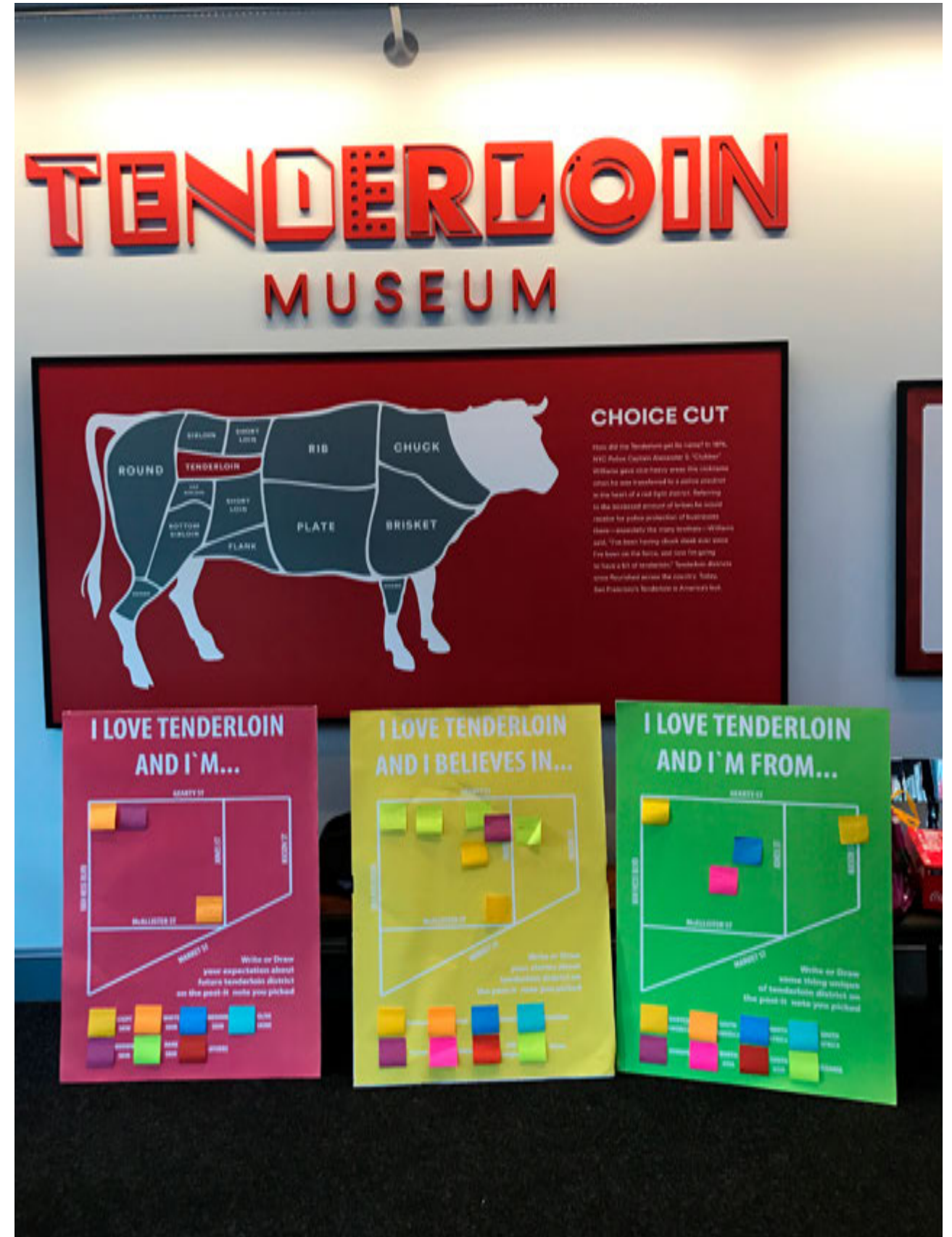


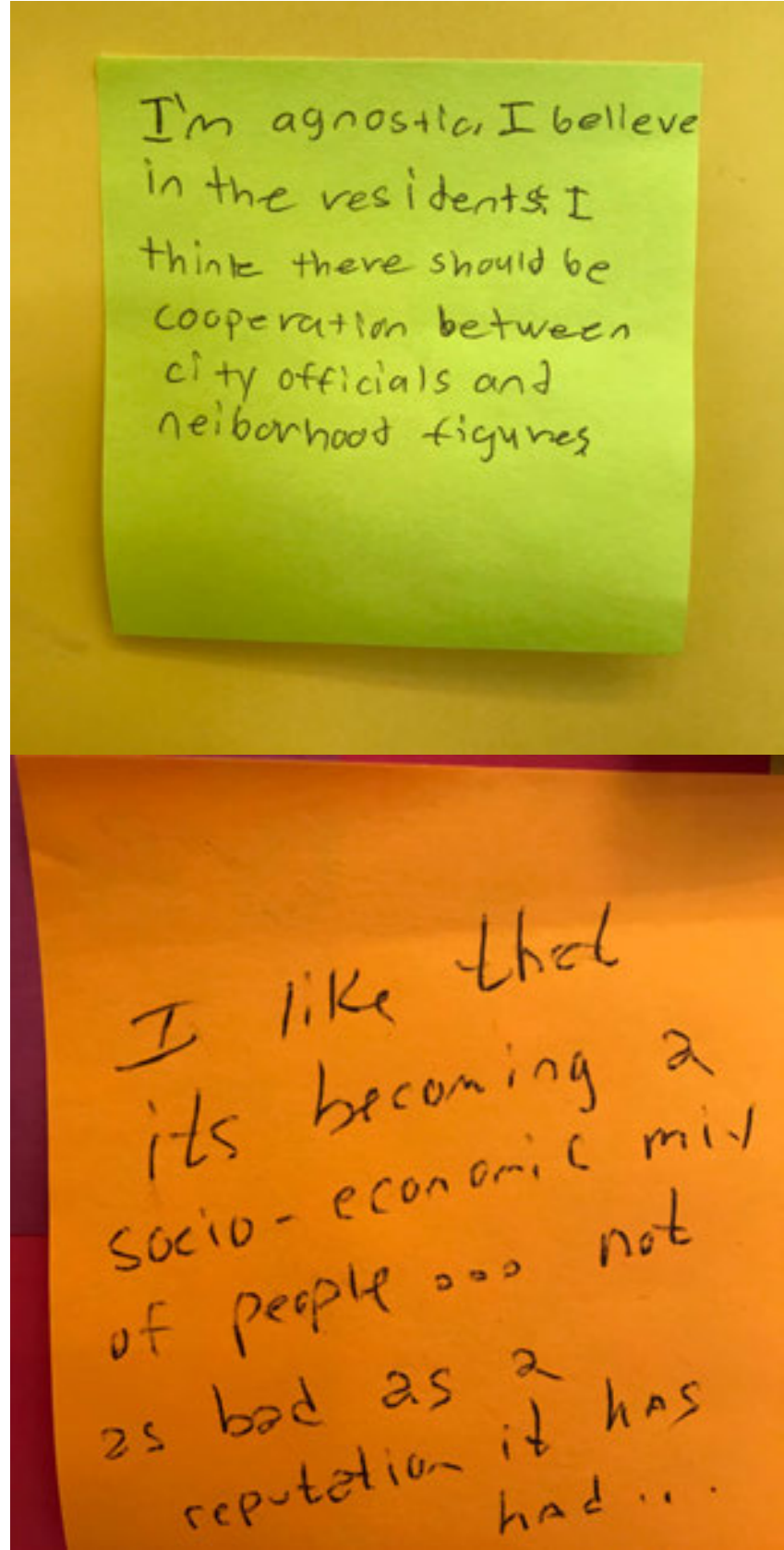


Qi Deng is an industrial designer in San Francisco, California. He born in China, and study in America since 2013. His project mostly influence by simplistic style design, and refer to newest technology and futuristic style. He works as a student leader in California College of the Arts for MyChina(Chinese Student Association) and multiple internships in different field, including industrial design and UI/UX Design. As a international student and employee from china, he improves his abilities on study and work from build up communication and working with people that have different background.

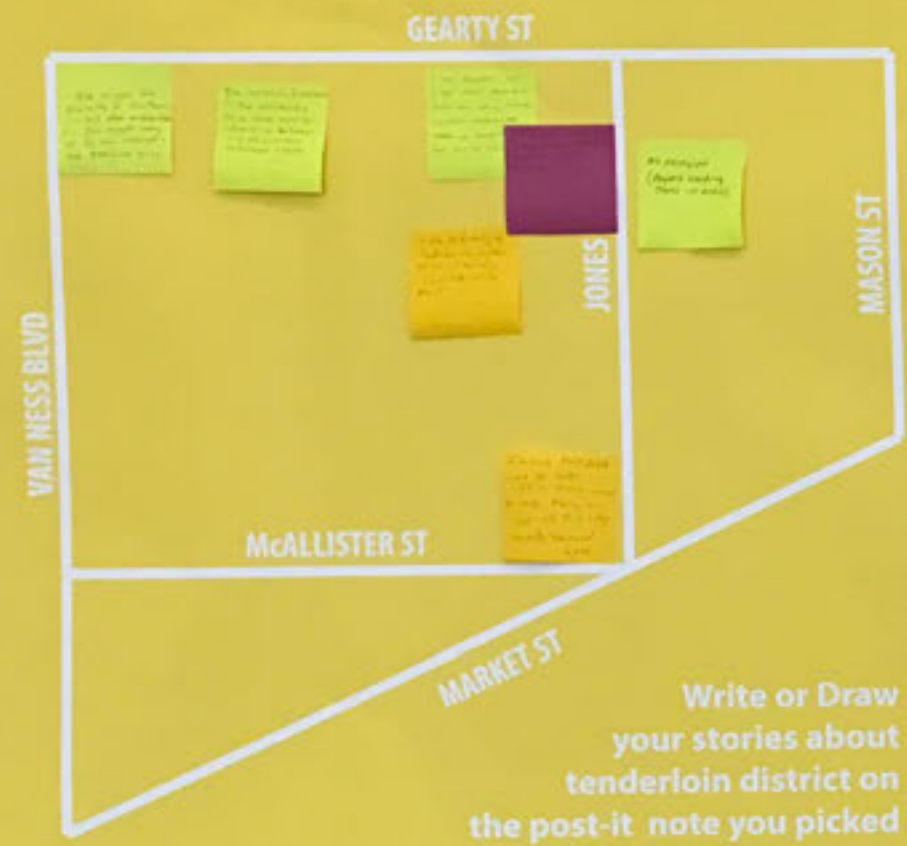
I Love Tenderloin

Tenderloin District is one of the most famous districts in San Francisco, not for stores or businesses, but for a very special reason, crime. Most people think about crime activity, homeless people, and refugees in that area when they talk about Tenderloin district. But they Don` t know that there is warmth and a lot of stories in that district. People who live in that district have hopes and futures too. I hope through my project, people from outside of the Tenderloin can know better about this district, about the diversity of people who live there, and the stories behind their residency, in order to change the way people identify and stereotype this district. I believe that my project can connect people in the Tenderloin with the outside world, and tell their untold story to people more than they ever could. I also believe that those people are expecting to let other people know them more, and understand the history of that district. I think to achieve this, it`s not enough to present the information in museums, or on information boards. Instead it should be displayed with something more attractive that will interest people to actually look into that information and learn what is really happening in this district.





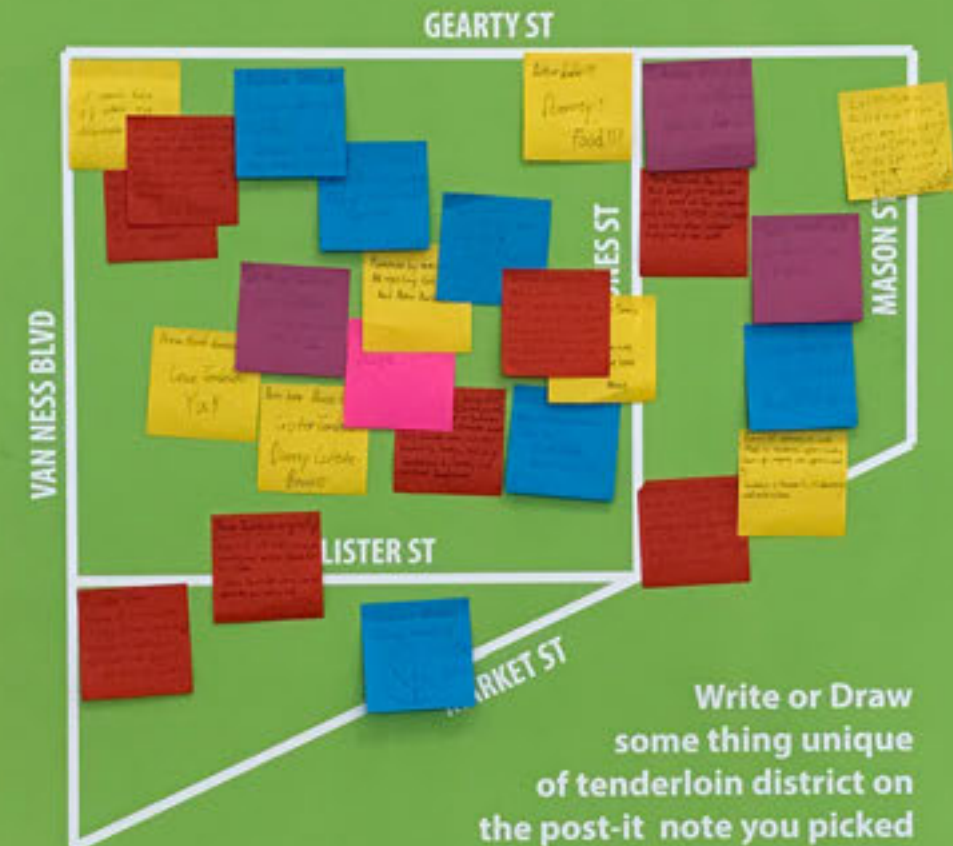
I LOVE TENDERLOIN AND I BELIEVES IN...



Write or Draw your stories about tenderloin district on the post-it note you picked

- Christianity
- Islam
- Hinduism
- Buddhism
- Taoism
- Shinto
- Folk religio
- Others

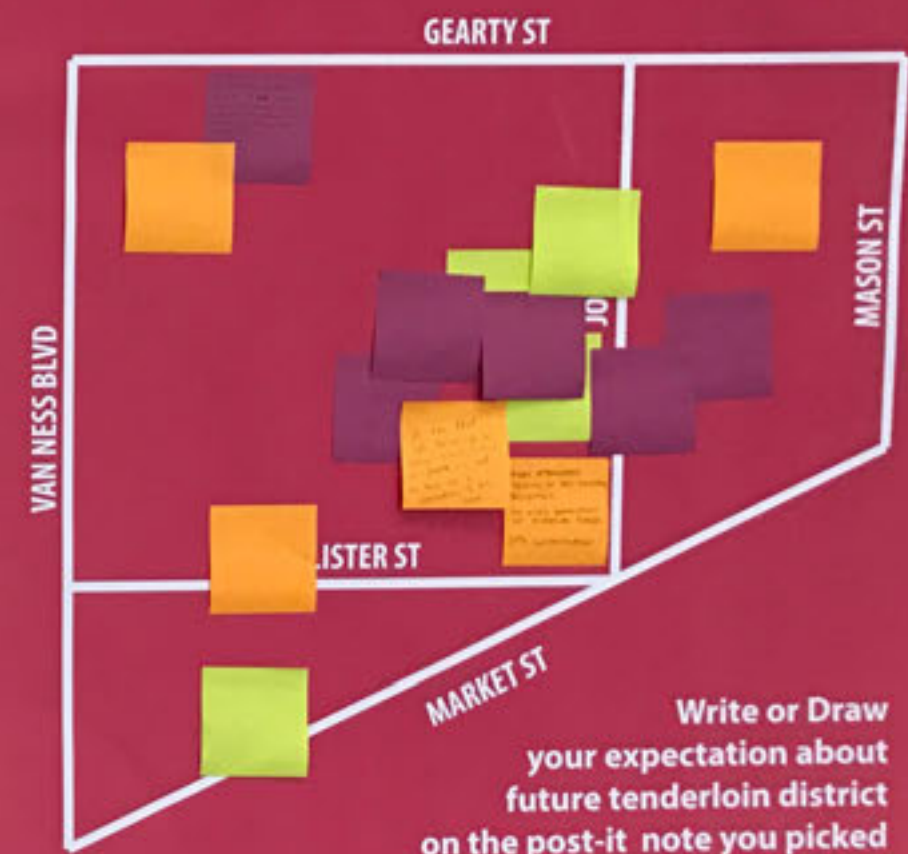
I LOVE TENDERLOIN AND I`M FROM...



Write or Draw some thing unique of tenderloin district on the post-it note you picked

- NORTH AMERICA
- SOUTH AMERICA
- NORTH AFRICA
- SOUTH AFRICA
- EUROPE
- NORTH ASIA
- SOUTH ASIA
- OCEANIA

I LOVE TENDERLOIN AND I`M...



Write or Draw your expectation about future tenderloin district on the post-it note you picked

- LIGHT SKIN
- WHITE SKIN
- MEDIUM SKIN
- OLIVE SKINE
- BROWN SKIN
- DARK SKIN
- OTHERS



Aigné French was born and raised in Philadelphia PA. In 2013 she moved to San Francisco to study at the California College of the Arts, majoring in fashion design. She is now a senior working towards her final womenswear collection. Aigné's work is a personal reflection on growing up in an inner city environment. The mix of hard and soft materials, hardware and the idea durability are core components in her work. She believes taking those elements and incorporating them into her work is the identity of her brand. She is the product of her environment.

The Minimalist Duffle Bag

What do they do with their things? How do the people move around easily? Are some of the questions I ask myself when I see a homeless person. I always said to myself that one of my dreams is to build a shelter for homeless people. This project is just the first step to one of my dreams coming true. I really took interest in learning more about the Western Addition because of its diverse history. From research I knew that all of the hardships faced are a product of today's society which resulted in a large homeless population around San Francisco. It seemed like the tent encampments popped up overnight. It was interesting, in fact I was fascinated by it because it was a little city within one.

My initial research process was focusing on the "problems" from researching articles on how the homeless population is growing and the encampments are increasing. What I saw was over hoarding of objects which causes immobility, vulnerability to theft, and complaints. I already read that it drives away business so then locals and tourists avoid those areas. I was putting a focus on homeless shelters as well because they are apart of that population. After having unsuccessful tries with interviews and not being able to get to people living in the shelters, I knew where to put my focus on. It was evident that I should put all focus on people living on the streets because I feel like they experience a lot and would give me the best raw information. I had the intentions on changing their whole way of living, I felt that I was forcing this product and that they need to have it.

So while observing, the key components was a tent, a waterproof piece, sleeping bags. The key to their survival. Having those key components in mind I came up with the Minimalist Duffle Bag. After conducting interviews The Minimalist Duffle Bag is made to enhance and support the lives of the homeless on the streets. It promotes minimalism, multi-functioning and a stress-less lifestyle. The first step to making a person's life easier is to create a product that fits their needs.







Behind the Victorians

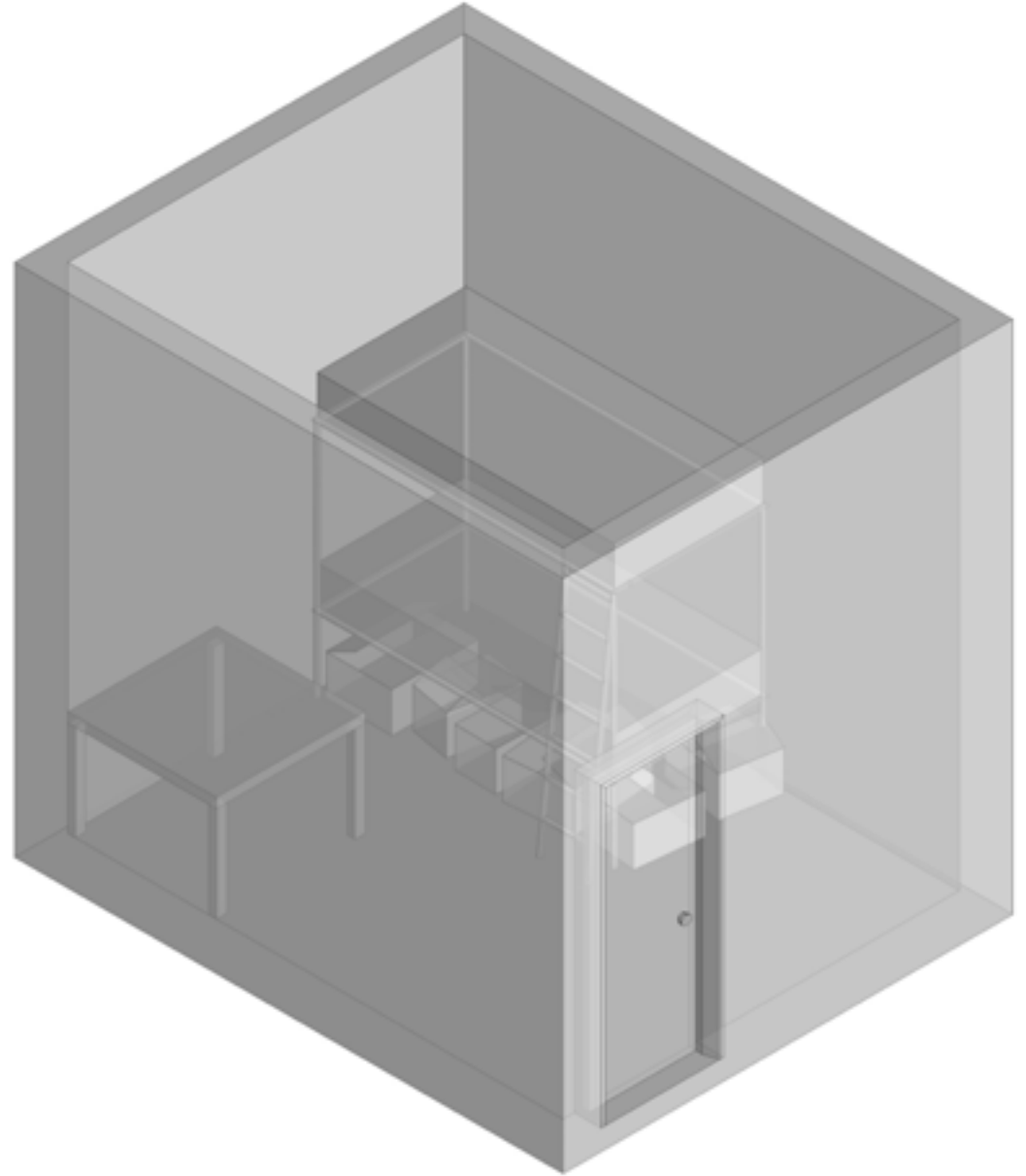


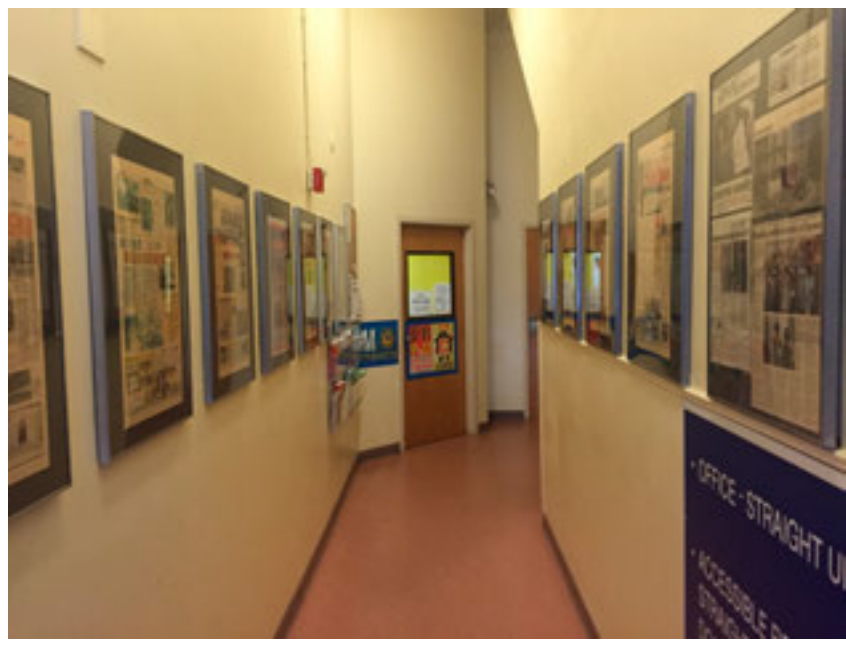
Wilson Fung is an architecture student located in San Francisco. After relocated in San Francisco, Wilson was interested in the relationship between economic boom and architecture . Such investigation shaped Wilson to have a focus on housing project, more specifically the living condition in an urban context. Beside architectural design, Wilson is also interested in street photography. Which relates to Wilson's architectural exploration, and understand how human perceive space in a dense urban context.

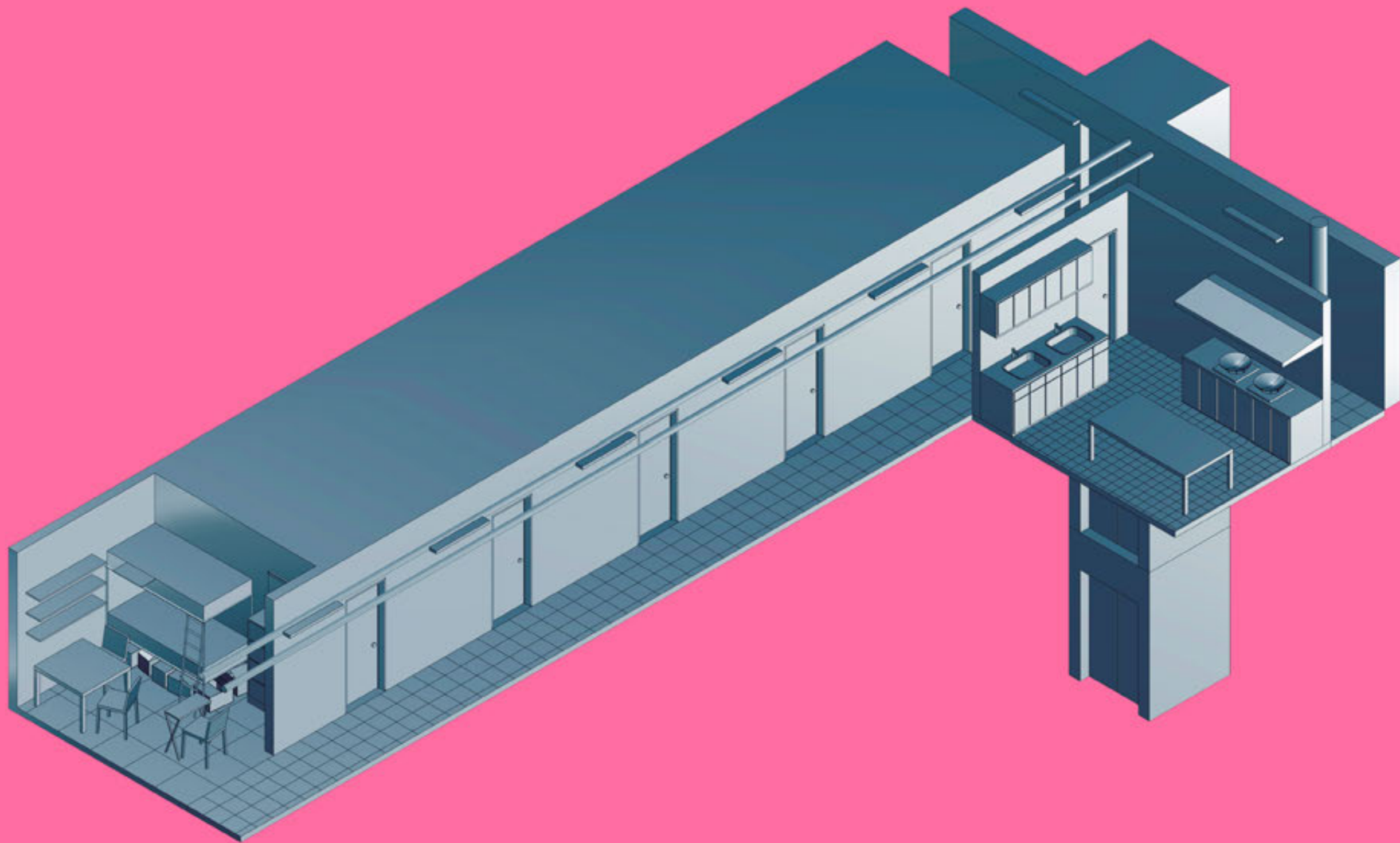
San Francisco Chinatown, the oldest and the largest Chinatown in North America. It has been a famous tourist site in San Francisco. As social media has become more and more popular, it is clear that visitors in Chinatown are only interested in the buildings that mimic the Chinese architecture and also the authentic street decor in Chinatown. For example, the red lanterns and the street signs. As a hotbed for Chinese immigrants in San Francisco, the history and life of immigrants in San Francisco was never brought to the visitors. What is meaningful about Chinatown is not the authentic Chinese streetscape, but rather the hostile lifestyle that is happening in various buildings. Such hostile living condition never gets depicted or analysed architecturally. If the condition was documented in a more lively way, it can raise awareness on the living condition in Chinatown, helping this important piece of the city to have a raised standard of living.

“Behind the Victorians” is a project that engages with the SROs in Chinatown. Looking at the hostile living condition of Chinese immigrants living in Chinatown. San Francisco Chinatown has been very popular with the tourist industry. What tourists focus on is the architecture and the streetscape that mimics the “authentic Chinese culture”. In fact, what is unique and authentic about San Francisco Chinatown is the immigrant culture that is long embedded in the history and the underside of Chinatown.

In architectural practice, research has been a key element. “Behind the Victorians” is a research project that examines the living condition of immigrants in SROs based on true case studies. Through architectural drawing, the depiction of living conditions inside SROs can be quantified and understood spatially. The drawings are aimed to expose the living conditions of immigrants in Chinatown to the tourist, instead of constantly hiding it away.









My name is Sean Hipkin. I am a third year illustration student at the California College of the Arts in San Francisco. I've spent the greater part of my life living in the Bay Area. Art isn't just a hobby for me; living creatively has always been a large part of my life. Whether that be through illustration, design, my consumer choices, or living space I see everything through a creative lens. My illustration work is highly narrative and stylized, incorporating analog and digital influences.

Solidify

After researching the SOMA neighborhood in San Francisco I have developed a project that will bring light to the underlying effects of gentrification in this ever changing neighborhood. The purpose of my project is to show the idea of gentrification and industry change on the SOMA neighborhood by depicting it in a simple metaphor. I would like to make a handmade book that tells the story of black crystals taking over San Francisco's SOMA neighborhood. The crystals come to San Francisco from the valley, or "Silicon Valley." As the crystals move into SOMA they begin to force the people who live there out of their homes, destroying everything in their path. The images will start broad, such as the neighborhood as a whole, and will progressively narrow in to specific businesses; specifically immigrant owned businesses. The narrative will continue to narrow into public space such as parks, then the homeless community, and eventually, nothing at all. The black crystals are a metaphor for new development, angular modern style condominiums, and forceful change.

Hand painted images with a simple color palette will give the work a timeless feel. This is important because the SOMA area has a pattern of changing throughout history. The crystals will be painted in black and white. The neighborhood will be in simple color palette. This will further show the sharp contrast between the tech industry and the people. The text will sit on the opposite page. The text and images can be read together, as well as stand separately.

After corresponding with Joen Madonna of Artspan, and talking to people who have a relationship with the SOMA area I've collected text from immigrant people, artists, San Francisco natives, and friends. Each page will be a separate voice. Similar to the images, I would like to start broad and narrow in as the stories unfold. By incorporating narrative images and text all ages will be able to appreciate the story. The outcome will be a clever, and simple story that will affect people's relationship with gentrification, and their understanding regarding how their city is changing.







Solidify





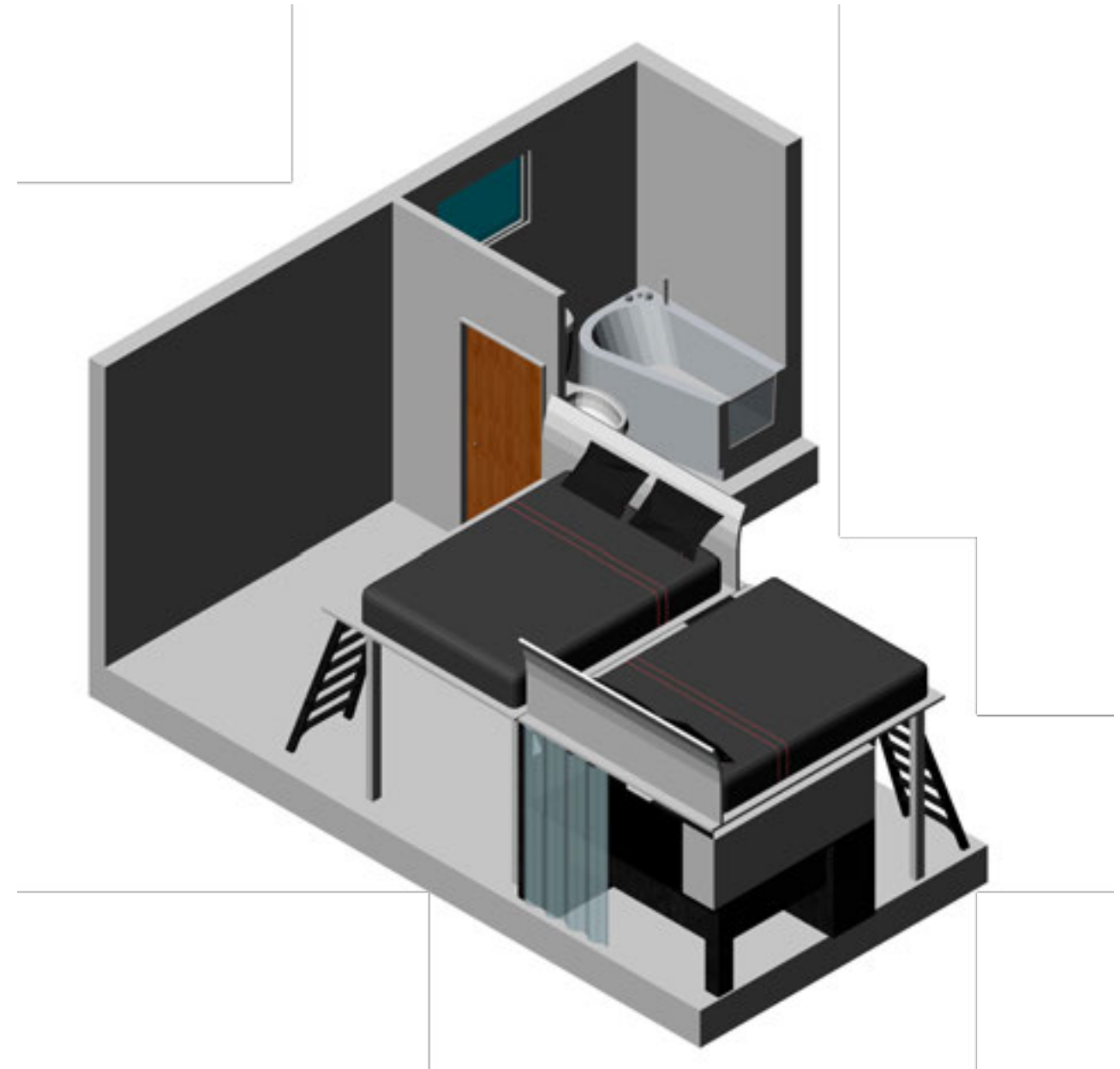
Jui Yu Bianca Lin is currently a fourth year international student at California College of the Arts, San Francisco. Born and raised in Taiwan, Bianca wants to come to San Francisco to gain a different experience of learning and hope to learn more about sustainable architecture. In May 2018, she will graduate with the degree of Bachelor of Architecture. The past three summers, she has been interning in architecture firms in Taiwan. Her experience provide her practical experiences and insight towards architecture design.

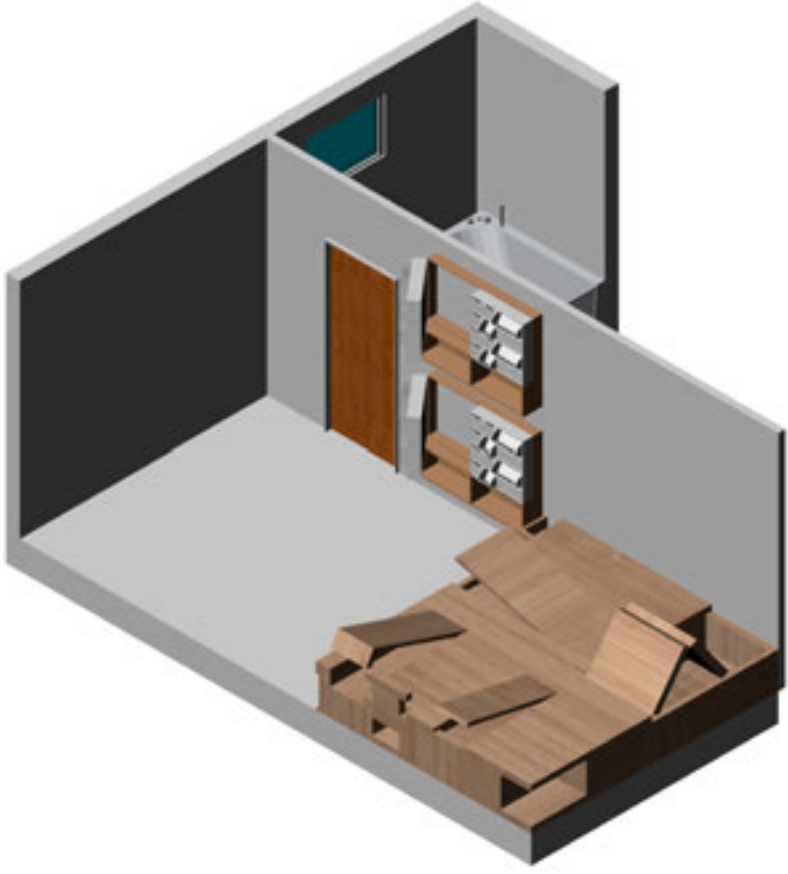
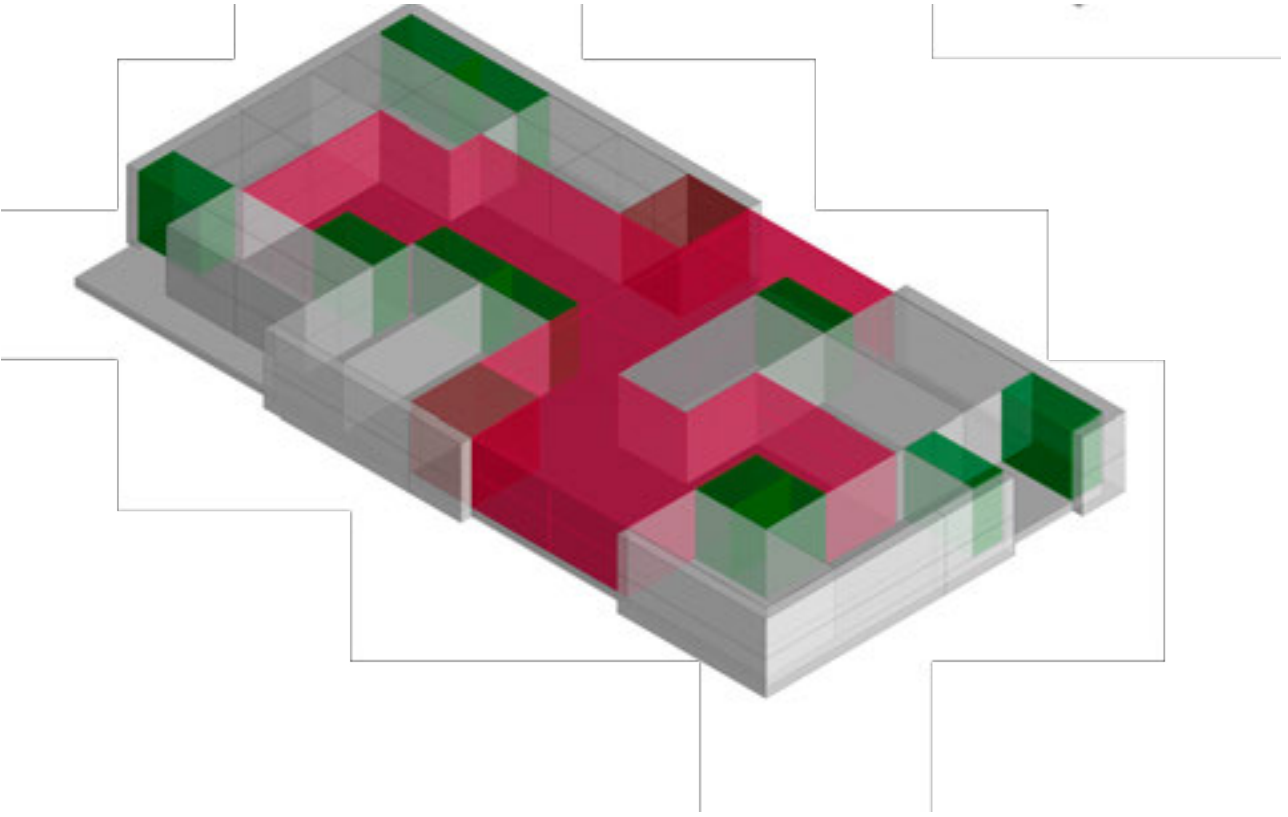
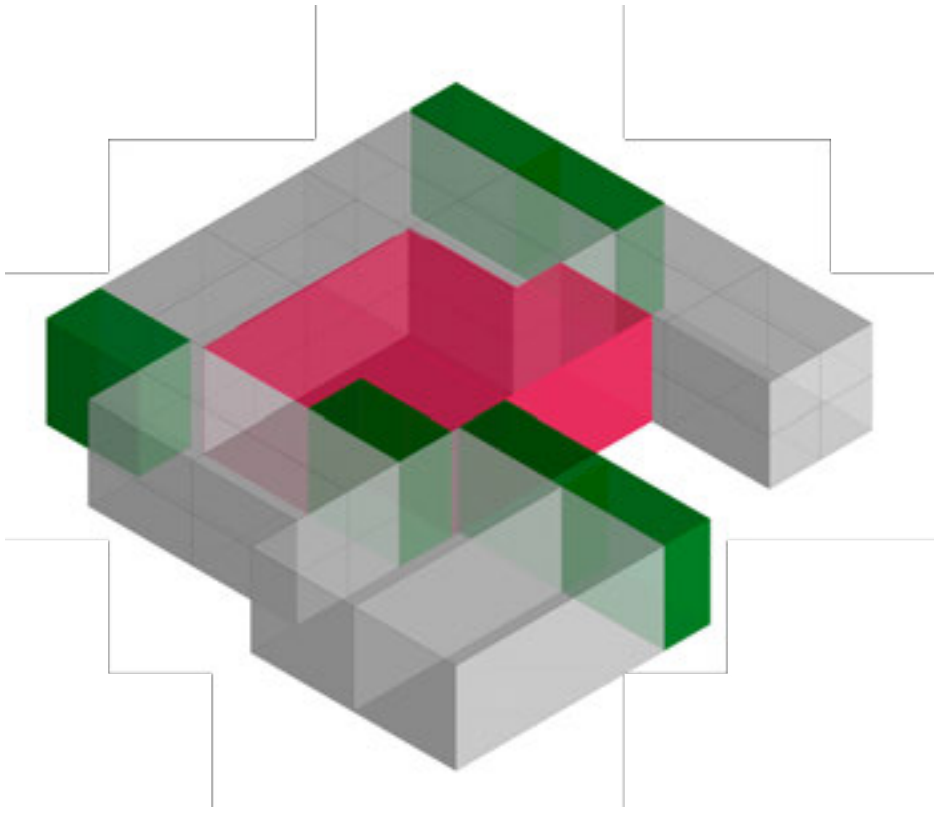
Senior Dormitory

Chinatown has been the sightseeing center for San Francisco. It contains valuable cultural and various exotic aspects that attract lots of tourists. However, there is an unknown side of Chinatown to the visitors: its living conditions. Many of the demographic group in Chinatown are single elders who travelled here as immigrants. Most of them live in 9'x9' units that were transformed from hotel units, which is known as the Single Room Occupancy, the SRO. Conditions in the SRO are beyond imagination. Many of the tenants save money by sharing their units with others. Usually more than 2 people are living inside this 9'x9' small space. Through research, I discovered that the conditions in SRO units are not suitable for one person let alone four to five people. The sanitation is also inhumane. Around 28-30 people share a bathroom, and sometimes there are bugs running around; the floors are sticky; the kitchen with one sink and two stovetops are used by the whole floor. Everything is shared, yet everything is unusable.

My project proposes the idea of not only renovating the SRO unit, but also combining three demographic groups: the elders, the immigrants and the college students to the property. Research has shown that by bringing the elders and the young generation together, the health of the elderly improved better than expected, the elders and immigrants can improve their English speaking skills in order for them to find jobs and also the college students can benefit by encountering different experiences and also maybe get free meals and lower rent.

This project can not only bring together the three age groups, but also benefit from understanding different ethnicity groups. There are three goals in achieving this: first, the sanitation condition is improved. Before renovation, there are around 28-30 people using one bathroom. After the design, 2-4 people are using one full bathroom with bathtub, sink and toilet. Second, the interaction space is increased to be the focus of each floor. To me, the kitchen is a great place for people to interact and communicate. So every 5-6 units, there is one shared kitchen that is fully equipped. There is also a huge community table that can sit around 10-15 people, which will be a great place for the different groups to interact. Lastly, each person has their own private space. Besides their bed, each person will have their own space in their room to maybe read quietly or have a more private conversation







Mission Neighborhood Memorial Wall



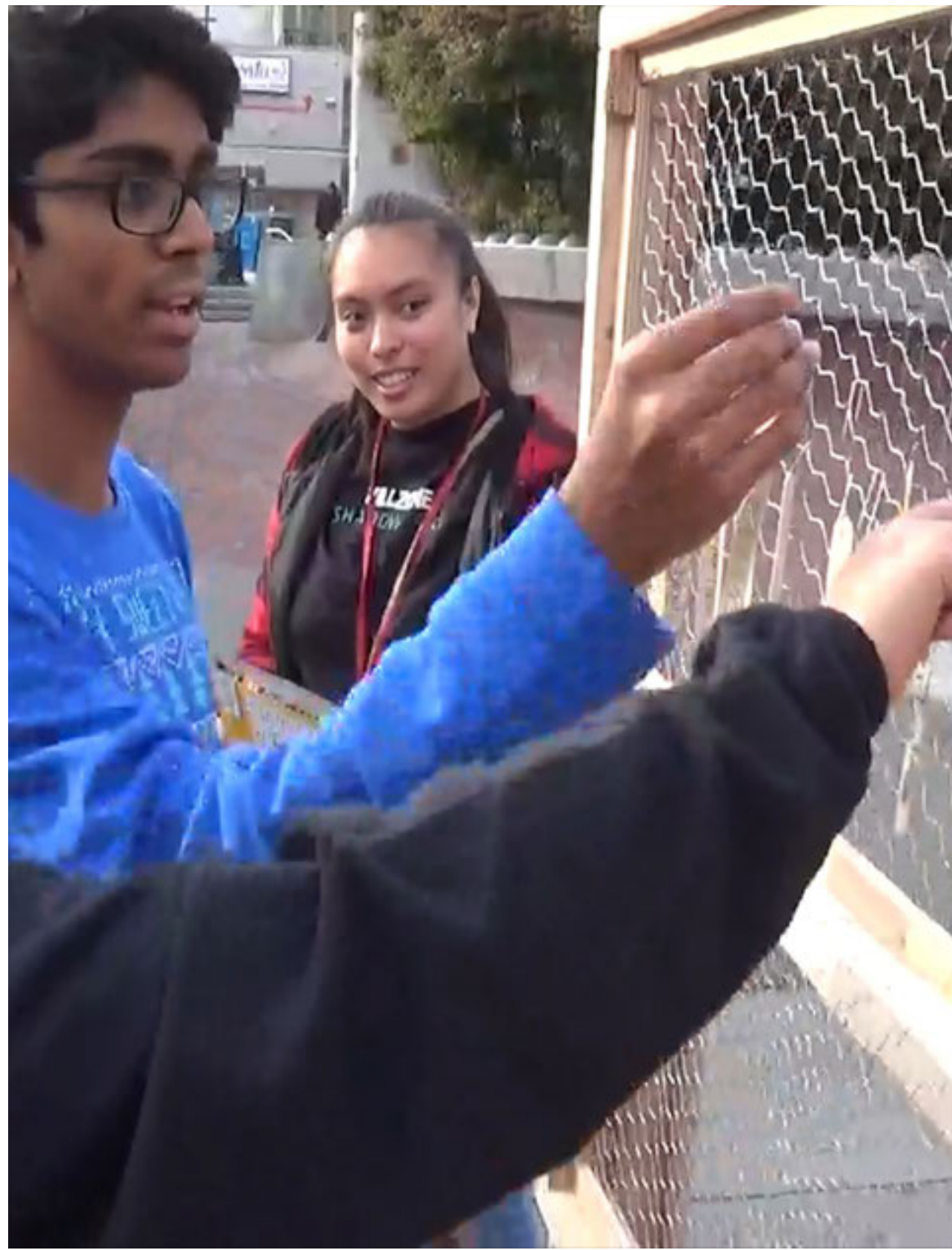
A second year transfer Architecture student from California College of Arts. She has an Associate Science degree (AS) in Architecture Design from Diablo Valley College. She's born and raised in the San Francisco Bay Area, with parents who both came from the Philippines and met in America. This would make her a first generation born American Filipino. Her cultural background makes her feel mixed within this hybrid world to be raised by parents of Filipino culture and traditions, but live in an American culture society.

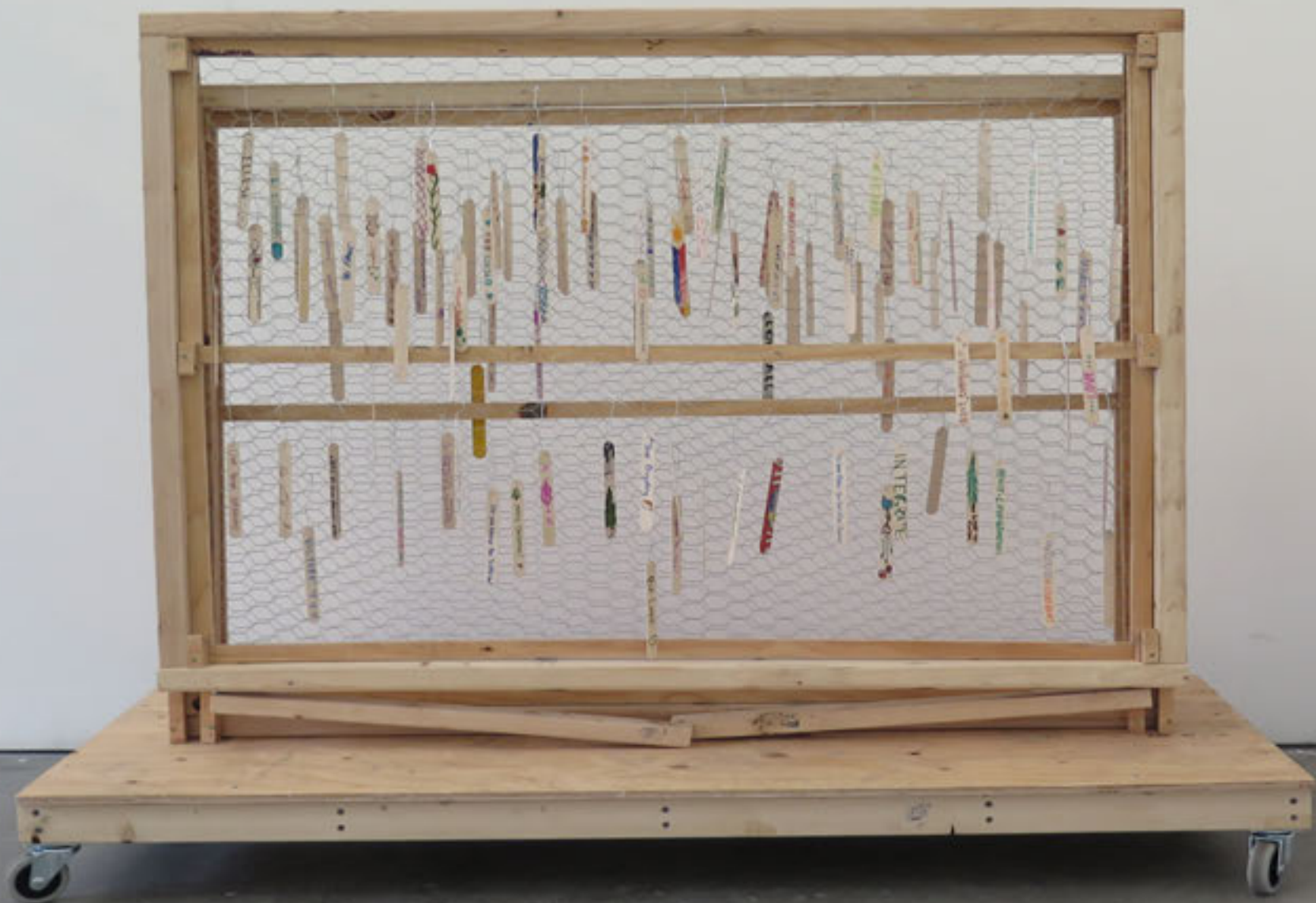
With issues of gentrification within the Mission District of San Francisco, I want to bring the neighborhood of the old and new residents together. The neighborhood here is colorful and filled with art and murals from residents who have lived there. Although this neighborhood may be beautiful on the outside, the inside is not so pretty. The majority of the Mission District are Latino, many of whom lived in the area for decades. The rise of rental costs has forced out these long time residents, and has attracted tech company employees who can afford to live in the neighborhood. This change has caused a dispute between these groups and it's creating a lot of hatred and negativity in one centralized community. In time, the world is always changing whether it be for better or worse, but we need to make our current situation better by coming together and getting along because having hate for your neighbor will not help you or them live in harmony. A community should live in peace in which you know your neighbor will have your back and can come home to a safe haven. In order to make a community closer, it takes little steps of unity and doing things together to make a beautiful neighborhood from the inside out.

I want to design a memorial wall that people can go up to and leave behind something like a legacy so they won't be forgotten. Just like Paris Bridge Love Locks in which people get a padlock and lock it onto the fence of the bridge to memorialize a moment in time, a person, family member, friends, or themselves, I want to create a wall that is interactive for the people of the community, a place they can have fun putting up their signature so that everyone else can see. Having fellow neighbors and the people within their district to create a community wall that they have all participated in will hopefully lessen the tension they have for each other. With everyone's individual pieces of them hung together on this wall, this wall represents a community of a diverse set of people in the Mission District and it will be beautiful inside and out.

The Mission District Community Wall will be made out of chicken wire and framed with wood. The chicken wire will be the area where people will hang their element onto. The element will be a jumbo popsicle stick with a paper clip attached to it. I will be supplying the popsicle sticks and the markers and pens so the people can customize them and hang it on the wall. The wall has to be mobile in order to move around between the two places I've chosen to do this project at, which is 24th & Mission Bart Station and Dolores Park. In order to make this mobile, I've added wheels to the bottom of the base board, and cut the wall in half so it can be collapsible for portability. The top half will slide down next to the bottom half and can slide back up into its full height.









Aditi Magal is a student at California College of the Arts studying Industrial Design. She is from Hyderabad, India. She loves to paint and play-video games in her free time. As an industrial design student she strives to understand her users through interaction and research to make her designs user centric.

Diptych

Gentrification is changing the Mission (San Francisco) rapidly. This change cannot be stopped but it can affect both local families as well as the the new incoming affluent families.

The process of gentrification has increased property values, price of healthcare, amenities, etc in the Mission. This has led to an increase in the number of evictions of lower income families and small businesses. There have been multiple protests in the Mission by local communities to reduce property prices and protests for accessibility to public spaces and amenities. The recent rally to prevent Google buses from using the public bus stand is an example of these protests. Incoming families who come into the mission feel like outsiders in a strong preexisting community.

While exploring the Mission, the changes I could see in the community were evident. There were old latino pastry shops next to new restaurants, old Chinese nail salons next to MetroPCS stores, etc. I observed the Mission and interviewed multiple people to get a better sense of the changes taking place there. I met with Louis the owner of an old latino bakery (La Reyna Bakery), Stacy an affluent newcomer who came to work at Hybrid design, Maria a sales representative at MetroPCS and Reyna who works at a local Taqueria. I also connected with Fern the Cultural Arts Manager of Accion Latina (a Latino community center that promotes cultural arts, community vmedia and civic engagement) to understand the community better.

Through my project I wanted to spread awareness about gentrification in the Mission district in San Francisco. My project will be a series of diptychs that illustrate the harsh reality of gentrification- it's effects on current and immigrant people. Through my project I want to show the differences between the old communities and the affluent new communities. I will design three sets of diptychs that show opposing ideas in people, public spaces and locally owned businesses respectively. Each diptych will have quotes from the people I have talked to.

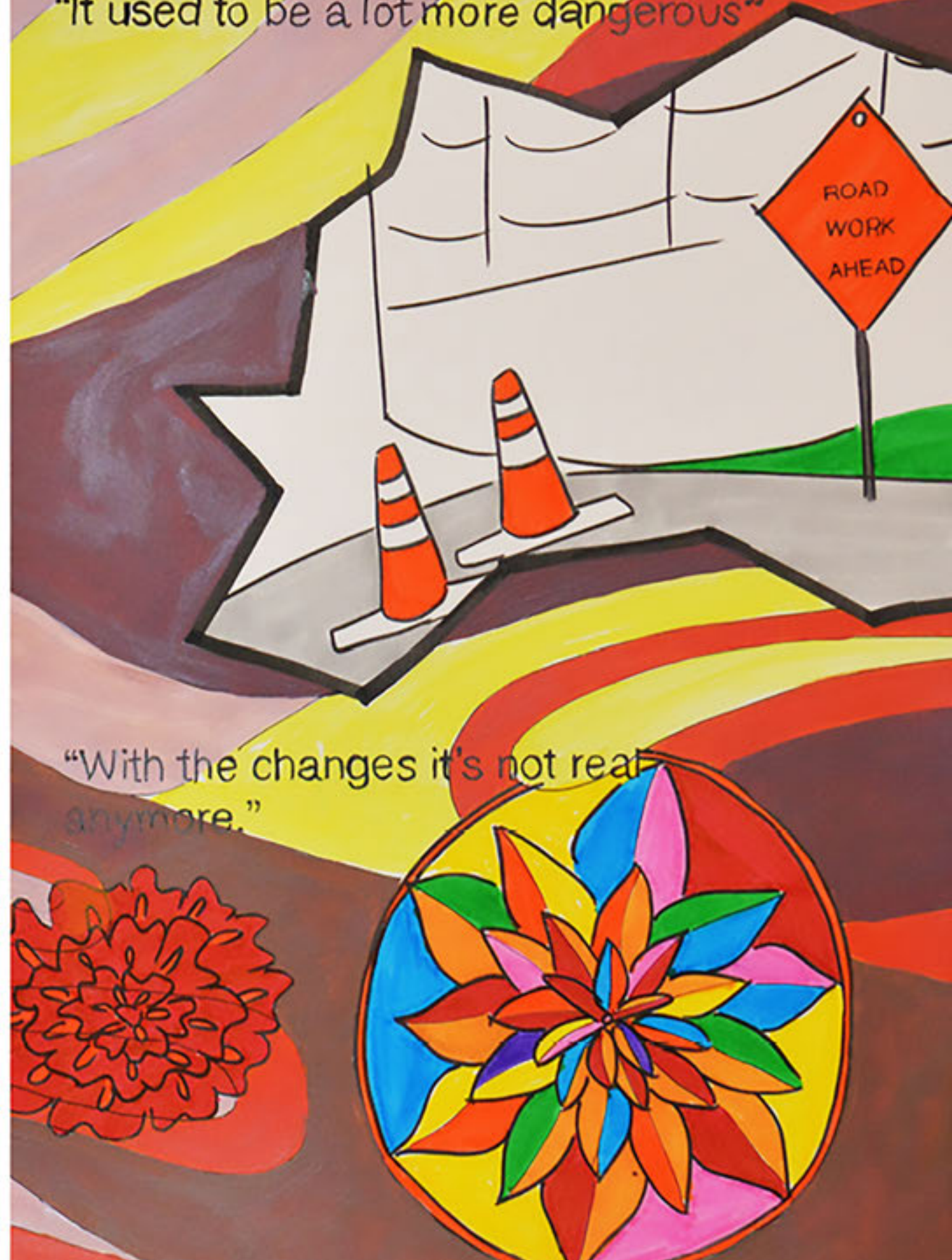
The first panel diptych on people will feature Louis (the pastry shop owner) and Stacy (a designer at Hybrid Design) who currently live in the mission district. The diptych will feature the things they own or the things they talked about in the interview. The second panel diptych will show the two opposing bakeries I went to in the mission district- the La Reyna (an 60+ year old bakery) and the Tartine bakery (an upcoming new bakery). It will feature quotes from cashiers and people in the bakery and capture the experience of being in these places. The third diptych on locally owned businesses will feature the two streets 24th street mission (old street) and Valencia street (new street). Through my illustrations I hope to showcase the differences between the old and the new. By sharing my experience I hope to spread awareness about gentrification in the Mission and visualise my interviewees' stories.





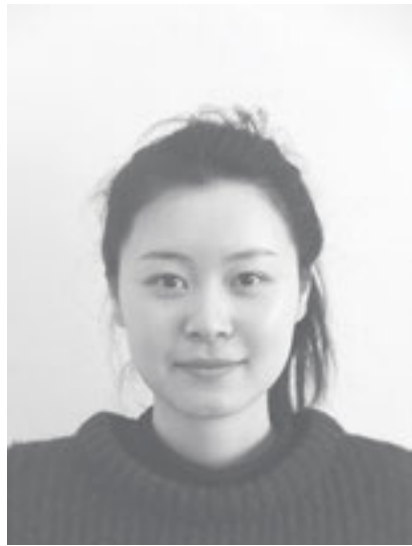


"These were Quinceanera's going down the street every week."



"It used to be a lot more dangerous"

"With the changes it's not real anymore."



Yile Ruan is sculptor and artist based in Oakland, California. Her practice includes installation, video, performance, and social practice. By using kinetic sculpture and abnormal materials, she tries to bring a sensory experience and interaction to the audience. Participation is significant element in Ruan's work in both directions. Her interaction with the viewer is a way she investigates herself and gets involved with the world.

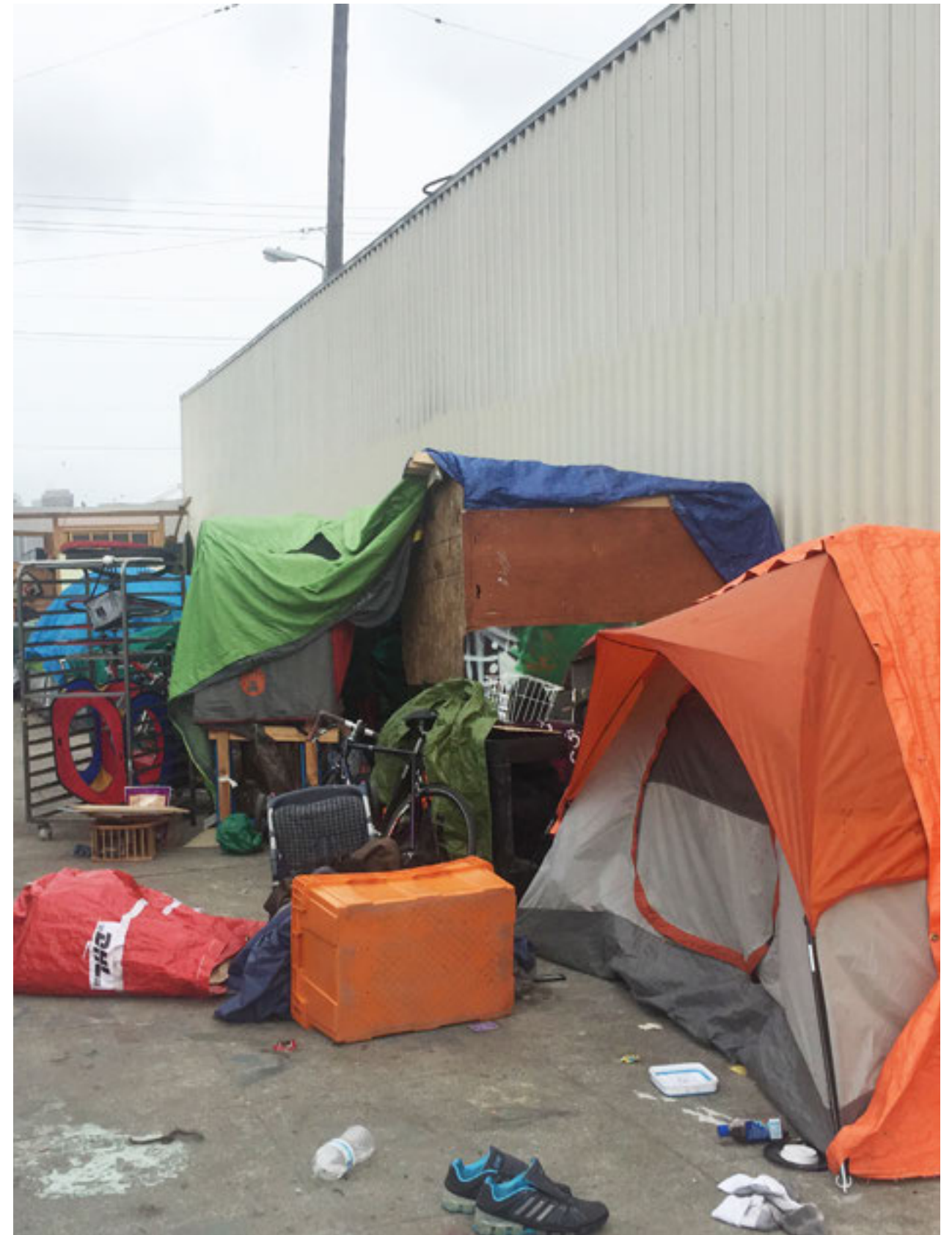
Inside Out

Migration between countries is very common nowadays, not to mention the migration within the city. In term of the resident, SOMA district in San Francisco has changed a lot through out the history. Besides, the rapid rise of the housing price, homelessness is another serious issue for SOMA. Although homeless people don't live inside a building and they are forced to relocate again and again, they still have a sense of community. My project is a social practice, which I visit these communities, talk to the people, capture their talents, and most importantly to bring the inside out: what is look like behind the tents, what is the experience of being friend with them, and what are these people capable of.

The motivation of me starting this project is because I witnessed a group of policeman clear out the group of homeless people who has camped across the street opposite our school campus for a long time. They decide move from one side of the building to another side of it. It may not simply because of the convenience, but they think this place as their base, where their community establishes. Although they live just across the street, we don't communicate with them at all, and we don't know what their lives are.

Living on the street and selling litter to support life may seem to some people as disreputable. However, I think one needs lots of courage to undergo such a life. We all should respect their way of living, and they shouldn't look down on themselves. More importantly, lots of them became homeless involuntarily. It is vital to gain back their trust in communities. I hope to bring a different kind of service to help homeless people socially and mentally. This project is also a call for others to talk to homeless people and give them a chance to regain social connection.

Moreover, the audiences hopefully will understand the lives of these homeless people in a new way by seeing and appreciating their talents. In turn, the homeless themselves might recognize their own beauty and discover where the source of self-worth lies.









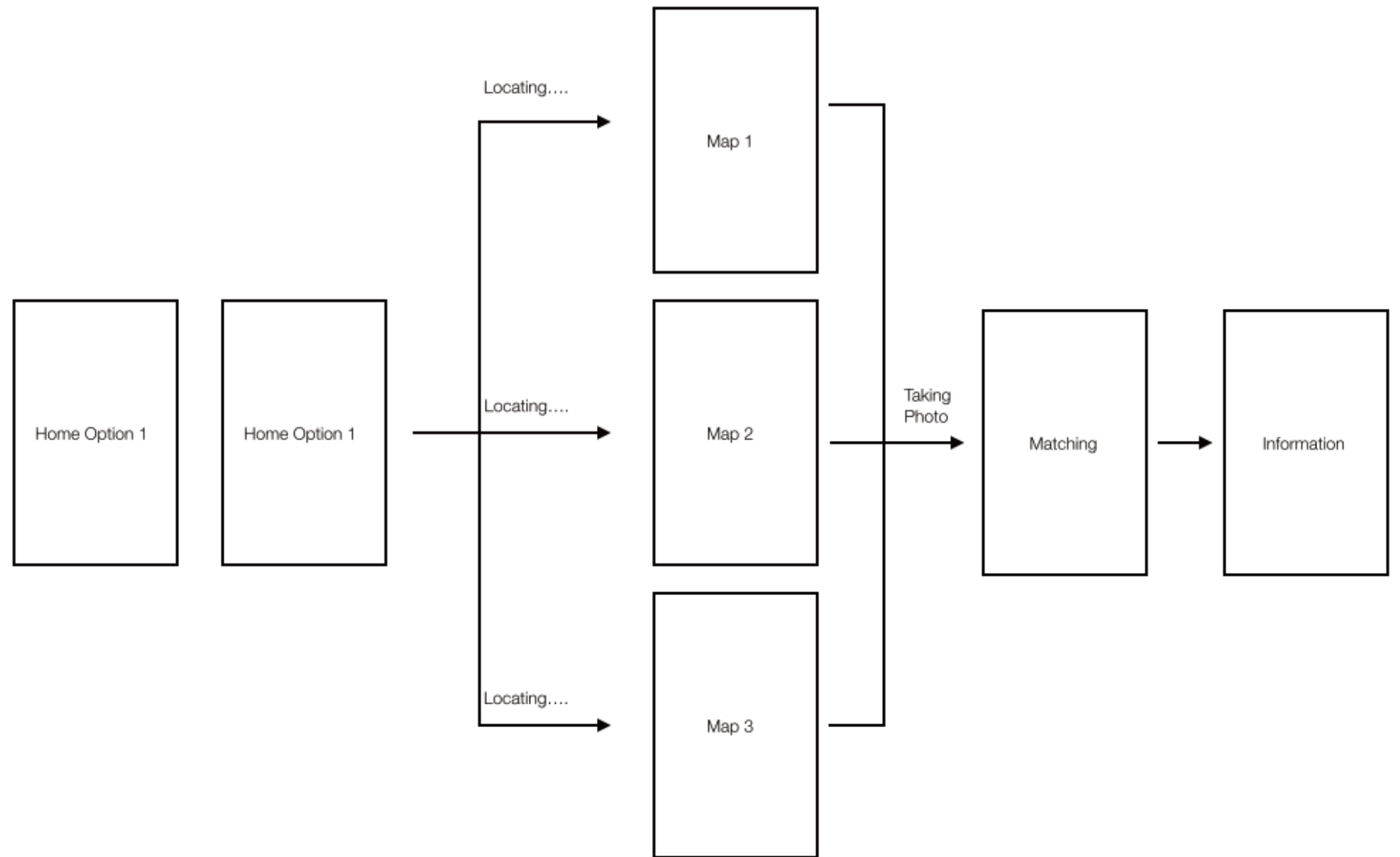
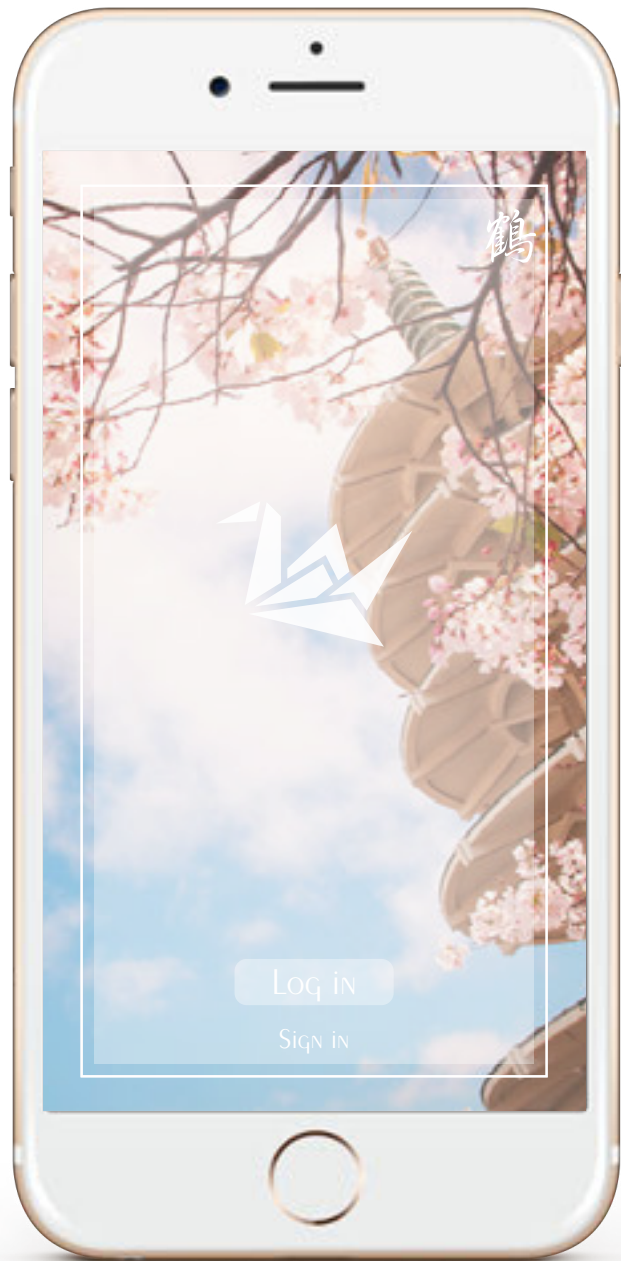
Hanci Wang is an industrial and UI/UX designer in San Francisco, California. She born in China, and move to US 7 years ago. Hanci is motivated by simplicity, humanity and functionality. She also works as a student leader in California College of the Arts. As a student leader, she improves her abilities on communication and working with people that have different background, she understands deeply not only about Asian cultures but also western customs which can be expressed by her work.

As the most multicultural neighborhood in San Francisco, Western Addition contains Japanese American, African America, Jewish, and other ethnical groups. Japantown was one of the earliest ethnical groups that settled down in Western Addition since 1906. Historically, Japanese Americans were moving from SOMA area to here after 1906 earthquake. They started their businesses, schools, restaurants in the area and created a good relationship with African Americans who lived next to their community; however, during WW II, the American government evacuated Japantown and moved every Japanese American to relocation camps. After the war, some Japanese Americans came back, but dramatically less than before. Then, Urban Renewal happened; the San Francisco government divided Japantown and Fillmore Center, and rebuilt Japantown into the Japantown we see now.

Japanese American history plays an important role in Asian American history and also American history. Since 1906, the first Japanese American group moved to San Francisco Western Addition; it has been over 110 years. During these years, Japanese Americans and Japantown experienced many changes; however, these histories are not fully documented because of cultural, technological and social issue. At the year of the 110th anniversary celebration, it is significant for all Americans to know more history and stories behind the past 110 years. As an Asian American, I want to share more history with everyone especially young people who just moved here and tourists who travelled from other cities; I want to share the story of Japanese Americans' effort, and contribution to the U.S. to help rebuild the bridge among all different ethnical groups. So I aim to design an adventure online game together with Japantown Tourist Center with their 110th anniversary exhibition to help all residents and tourists to have the chance to know more background and history of Japantown, and the stories of Japanese Americans in a simple and fun way; at the same time, the game can provide a social network to encourage people to share some famous shops and places in Japantown.







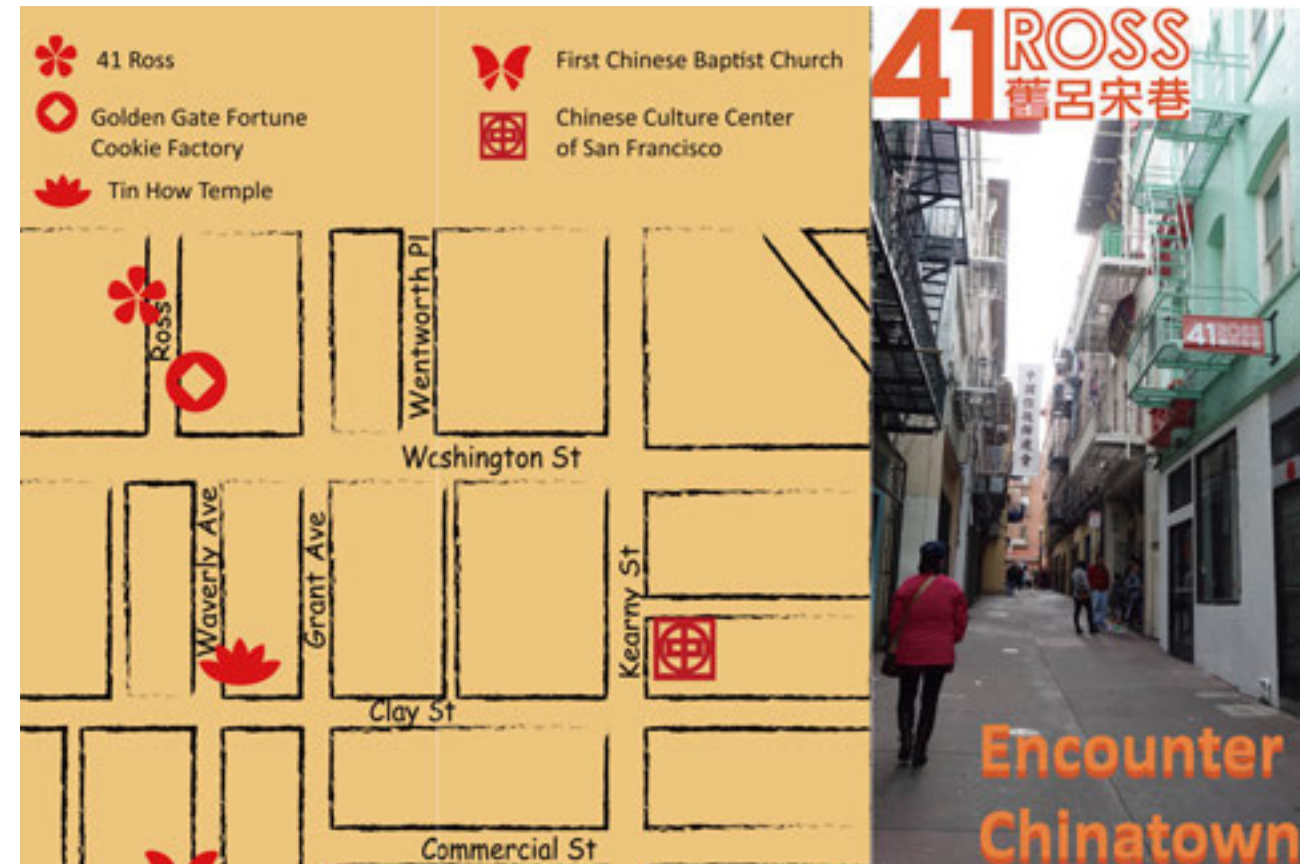
Encounter Chinatown

My Project is based on the activities that 41 Ross and Chinese Culture Center held in the Chinatown neighborhood. By posters, advertisement on newspaper and other media, this project can help the neighborhood get involved in these activities better and let the traveler know more about the life of residents in San Francisco Chinatown.

For the residents inside it, Chinatown is their second hometown. But for the travelers, Chinatown is an oriental Disneyland. I hope the residents could gather together more and the travelers could know the real face of Chinatown.

Those activities like Dancing on Waverly St, which was held by Chinese Culture Center in San Francisco, are the biggest attractions for residents to come out to the streets and be together. In the past, especially in villages and small towns, Chinese people had entertainment and gathered together for open space shows. As most of the residents in San Francisco Chinatown are elderly, those open space activities are their favorite and my goal is to make sure they won't miss them. Since the posters on the streets and the Chinese newspaper are the two main sources which Chinatown residents get information from, I make advertisements for those newspapers and also design posters.

On the other hand, the gallery called 41 Ross is the best way for the travelers to know more about Chinatown. It is on Ross Street in the central part of Chinatown beside the famous fortune cookie shop. The goal of this gallery is to show people the history and ethnography of San Francisco Chinatown. However, tourism centers or websites in San Francisco don't introduce this gallery to the travelers. So I make flyers and website advertisements about 41 Ross for them. By driving tourists to 41 Ross and those activities, Chinatown will not only be a sightseeing place with weird buildings for them, but a place Chinese people build their second hometown, a part of San Francisco city's soul.



Yasi Xu is an industrial design student from China in California College of the Arts. She believes that the design is the bridge between art and function. With the interest in design, science and literature, she tries to bring the meaning of culture, the caring of human and awareness of sustainable into her design.

變裝女皇

變裝女皇Queen... 慶祝北加州... 慶祝北加州... 慶祝北加州...

Wevini

Wevini... 慶祝北加州... 慶祝北加州... 慶祝北加州...

感動一刻

感動一刻... 慶祝北加州... 慶祝北加州... 慶祝北加州...

現學現填

現學現填... 慶祝北加州... 慶祝北加州... 慶祝北加州...

華姐選舉60周年

華姐選舉60周年... 慶祝北加州... 慶祝北加州... 慶祝北加州...

涉走私鮑魚 餐館被搜查

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CHINESE CULTURE CENTER OF SAN FRANCISCO 41 ROSS 羅宋巷

近期活動

舊金山社會植物學
舊呂宋巷 41號 9月16日 - 29日
Social Botany in San Francisco
41 Ross Street September 16 - 29

輕歌曼舞 天后廟街
天后廟街 10月27日 下午1-4點
Dancing on Waverly
Waverly Ave October 27 1-4pm

埃嵩詩集
舊金山中華文化中心 11月22日 下午1-4點
Groundbreaking Poetry Angel Island
Chinese Culture Center November 22 1-4pm

禁止全州使用單次性塑膠的67號提案，在選民較支持自由派的沿海地區獲得支持後順利通過，加州成為首個全州禁用塑膠的州，被環保團體視為一大勝利。

儘管仍有部分商家和保守團體在阻撓，但由於選民反對對塑膠單次用品的強烈支持，以該法案為主的反對力量大受打擊，已不敵選民。

這項被環保學界形容為「減少垃圾和海洋污染的新法案」，將於州議會公定於11月16日舉行公投的3號提案中生效。

目前共有1750萬人居住於加州，3個市、聖西羅和聖地亞哥151座近年在立法禁用塑膠的縣市中，不過，仍有2200萬人居住在無本地禁用塑膠的縣市中，例如聖地亞哥、洛杉磯、聖多明各、聖何塞和聖巴巴拉等。

加州環保協會發言人希爾(Dave Heyle)表示，消費者未來的購買行為將改變，很多地方商店都有消費者改用環保。

希爾稱，當10年前二項市禁塑膠時，該法案都遭到反對，但隨著時間過去，城市在禁用塑膠。

沙加維地地區聖地亞哥市議員李律仁(李律仁: Bryan Lee) 表示，這項法案將對環境產生深遠影響，其將減少垃圾和海洋污染，並為加州的生態系統帶來好處。

此外，該法案也將為加州帶來每年約6000萬元的稅收，並為環保事業提供資金。

週末重蓄遊行能量 近萬人塞滿街頭

週末重蓄遊行能量 近萬人塞滿街頭... 慶祝北加州... 慶祝北加州... 慶祝北加州...

反特朗普 群眾舉標語「非我總統」「反仇恨」

反特朗普 群眾舉標語「非我總統」「反仇恨」... 慶祝北加州... 慶祝北加州... 慶祝北加州...

警匪追逐傷及無辜 專家:非重罪不值得

警匪追逐傷及無辜 專家:非重罪不值得... 慶祝北加州... 慶祝北加州... 慶祝北加州...

變裝女皇

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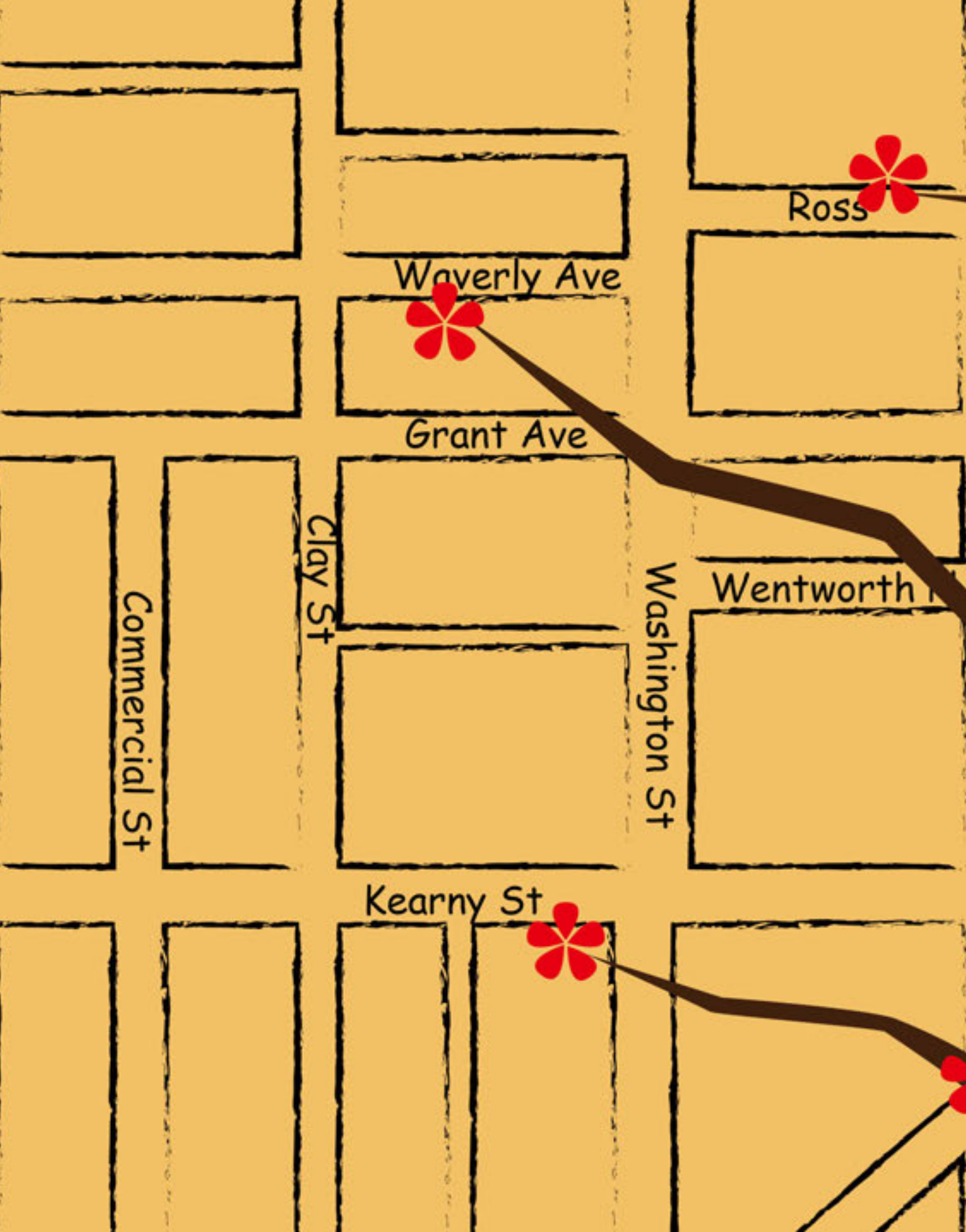
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Colophon

This book was produced for a Diversity Course at the CALIFORNIA COLLEGE OF THE ARTS. Under the direction of S.A Prof. Mariella Poli and designed by Philip Barnard in December 2016.

Typeset in Tiempos Text and Roboto.

