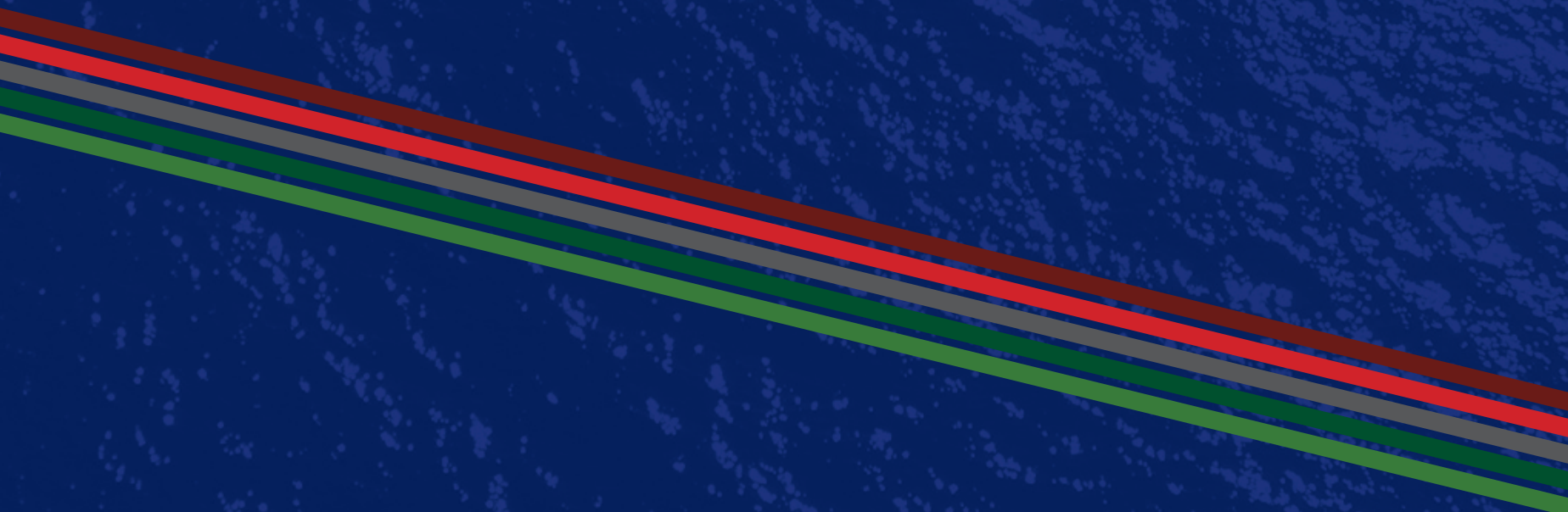


LOCALITY & GLOBAL DISCOURSES



Catalog design by

Amber Cox
Greg Johnson
Tatiana Pavlova
Stephanie Szabo

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CALIFORNIA COLLEGE OF THE ARTS

SAN FRANCISCO, UNITED STATES

LOCALITY & GLOBAL DISCOURSES

This exhibition and catalogue is a result of an exchange course "Locality & Global Discourses" between the California College Of The Arts and Istanbul Bilgi University (Turkey). The purpose of this exchange is to research the historical developments of the two respective cities and specifically explore the geopolitical and cultural heritage of designated neighborhoods. The participants assumed the role of artist/designer as an ethnographer or fieldworker in the relationship between action and public space by responding according to her/his individual curiosities. The class was divided into small groups and each group chose a specific neighborhood in either San Francisco or Istanbul; after researching a chosen district, each artist/designer explored her/his individual interests within.

Historical and cultural research of each district in concert with visual collecting by direct experience from each participant produced an archive in the evolution of place. Further connections were then developed between the two very different cities as the dialogue between both groups of students increased. Global issues of locality, culture, displacement and identity surfaced, while the world seemed to get smaller do to the obvious threads of commonality. The explored neighborhoods in San Francisco were, Financial District, Chinatown, Tenderloin (Little Saigon) and Port/Waterfront. In Istanbul they were Bomonti District, Taksim Square, Galata, Tophane all historically significant to the development of each city. Our attempt was to make visual the specifics and uniqueness of place and allow for the similarities to bridge our individual experience.

INSTRUCTOR

Mariella Poli

STUDENTS

Amber Cox
Eva Chidester
Anna Maciel
Maria Fang
Tatiana Pavlova
Rhiannon Flemming
Jackilyn Roberts
Tuan G. Tran
Greg Johnson
Max Pollock
Victoria Shifflett
Ava Decapri
Tabitha Tariya
Steven Soundara
Stephanie Szabo
Yixin Yuan

FINANCIAL DI\$TRICT

Blue suits, dress shirts, and busy people, this is the stereotypical view of the Financial District. This well known district was born from the Gold Rush era and was instrumental in the founding of San Francisco. The Financial District soon became the center of the banking and financial industry for the West Coast. Over the past century the evolving skyline has come to represent familiar prestigious corporations, yet the exclusivity of these powerful companies keeps the Financial District from the outside world with secrets of wealth and power hidden behind impenetrable concrete walls.

People make their living there, but no one calls it a home. Even the retail spaces close early and don't open on the weekends. But this is not a bad thing, it actually gives the district an atmosphere of rest from the hectic number crunching, budget targeting, & statistical calculations done in the offices all week long. On Saturdays and Sundays the Financial District becomes an almost meditative area where you can breathe fresh air and enjoy the historical value of the architecture.

GROUP A

ANNA MACIEL:
MAPPINGS

AMBER COX:
OBSERVE, LISTEN, & CAPTURE

EVA O'LEARY:
\$95,000

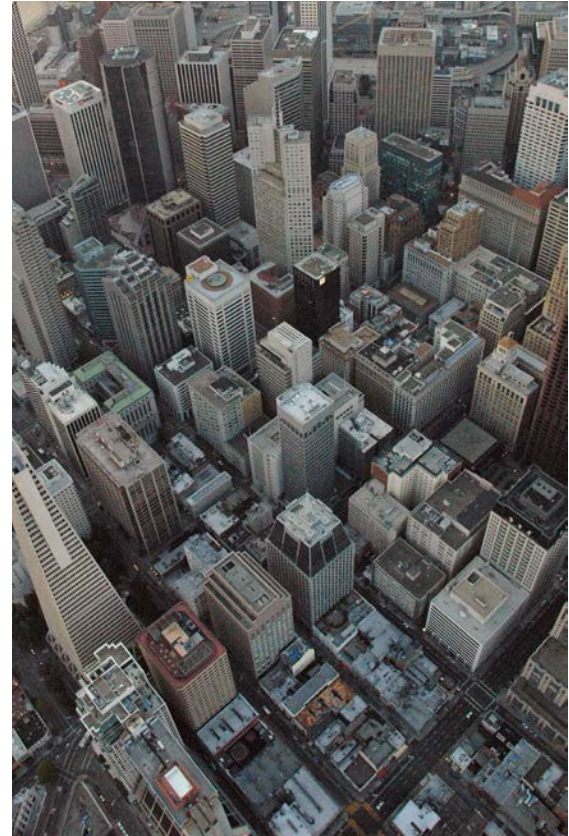
MARIA FANG:
FINANCIAL DISTRICT PERSONA

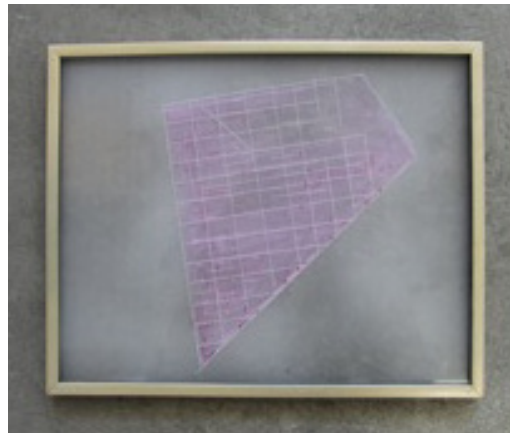
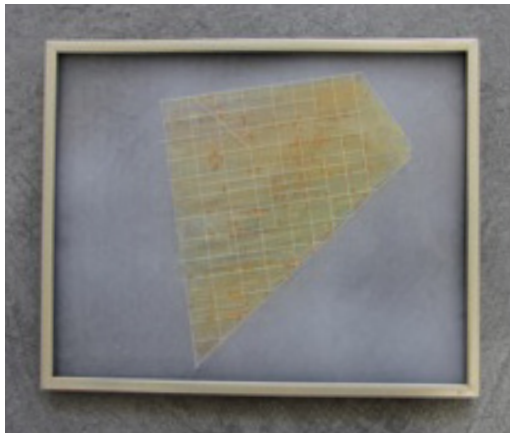
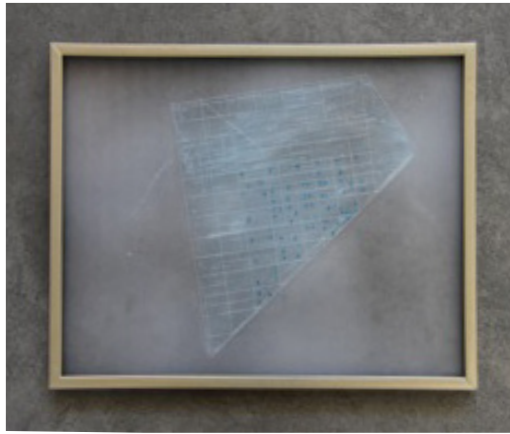
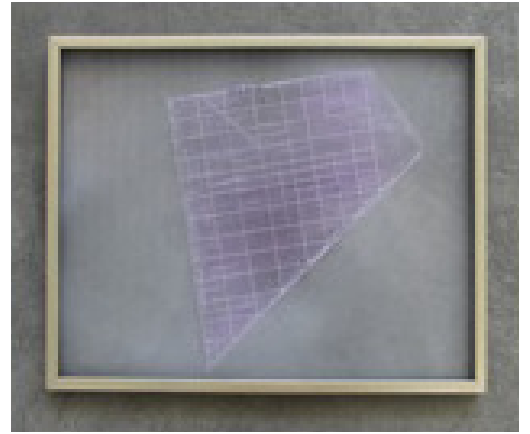
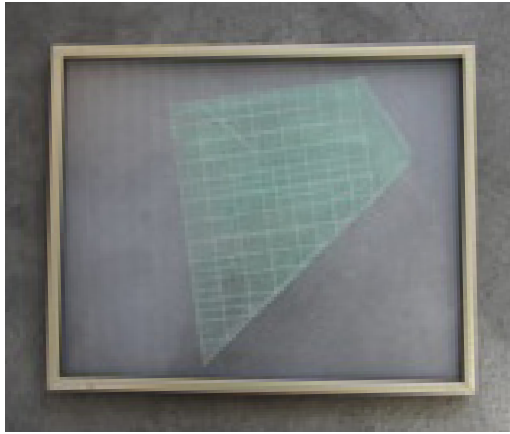
MAPPINGS

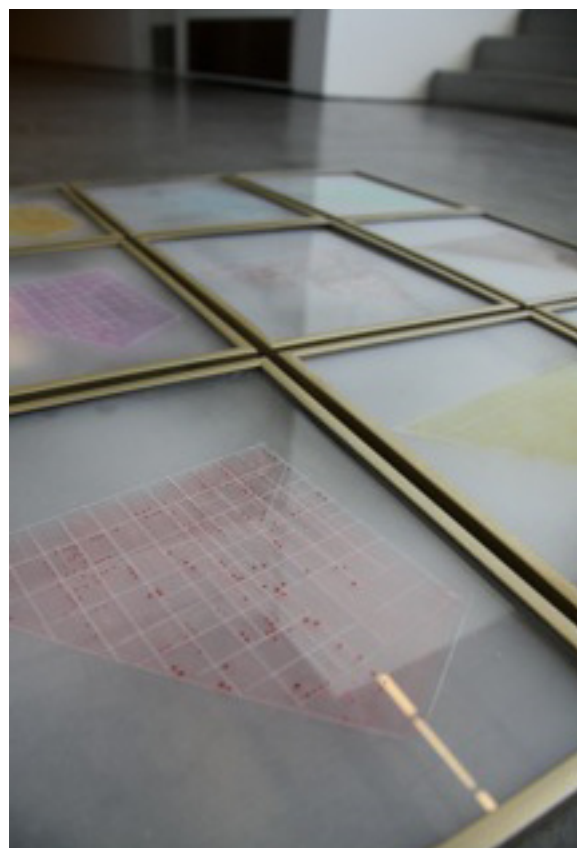
ANNA MACIEL

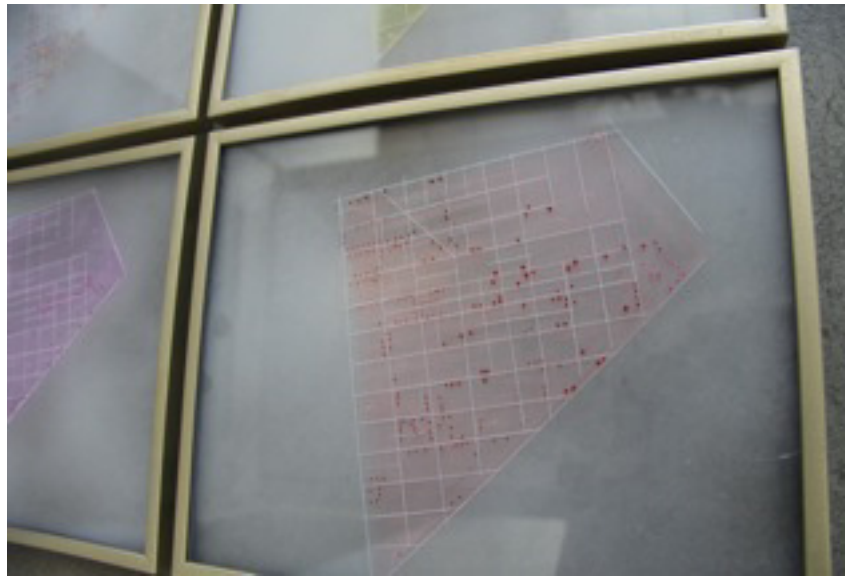
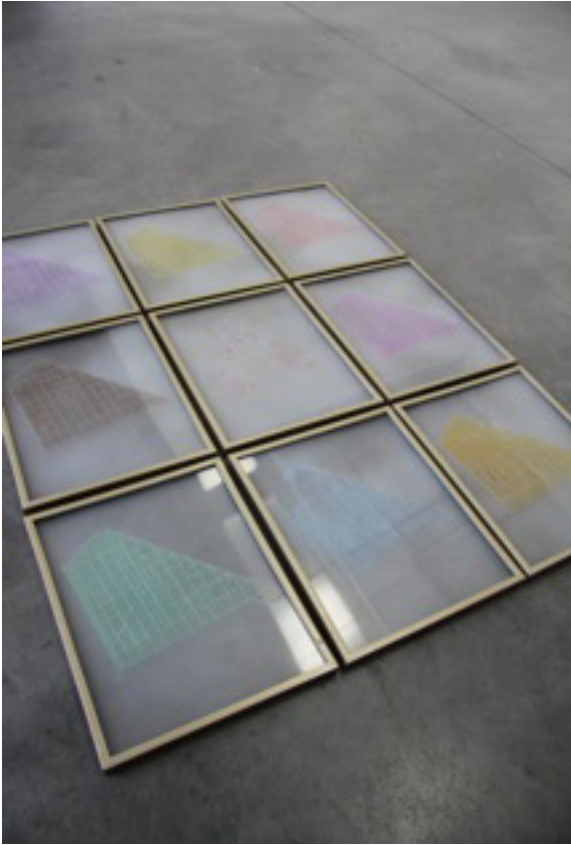
Associations related to banking, male dominated culture and work-oriented social interactions. Connotation of efficiency, distance and anonymity. On many levels, that is the rightful expression of the Financial District. However, the intrigue to uncover, discover and highlight the other, less known moments present within the district was hard to resist. Mapping the presence of daily passing points, no matter how noticeable at first they might be, I was interested in the current, day-to day state of the district and the elements that are integrated within and are forming the culture that exists there. Cafés, restaurants, bars, retail shops, public green spaces, banks and ATMS' and the density of heights of the buildings offered the potential to uncover the consequential notions within the district that might otherwise come unnoticed. On many levels, as is true about all other districts of the beautiful San Francisco, even the Financial District has its layers combined of unique subcultures.

The attempt in the mapping project was to translate the hidden essence of the Financial District through the selected subjects. While using researched and personally collected data in the mappings, I aimed for rather artistic representation. The effort was to create more human associations with the district and to invite new impressions with it. Using watercolors in combination with markers in pastel colors over hand-etched acrylic surface was to blur the boundaries of the image of male-dominated area, typically associated with cool colors tones of shades of blues, grays and black. In the concept of this project, presenting poetic color scheme hopefully allows for new opportunities of perception.









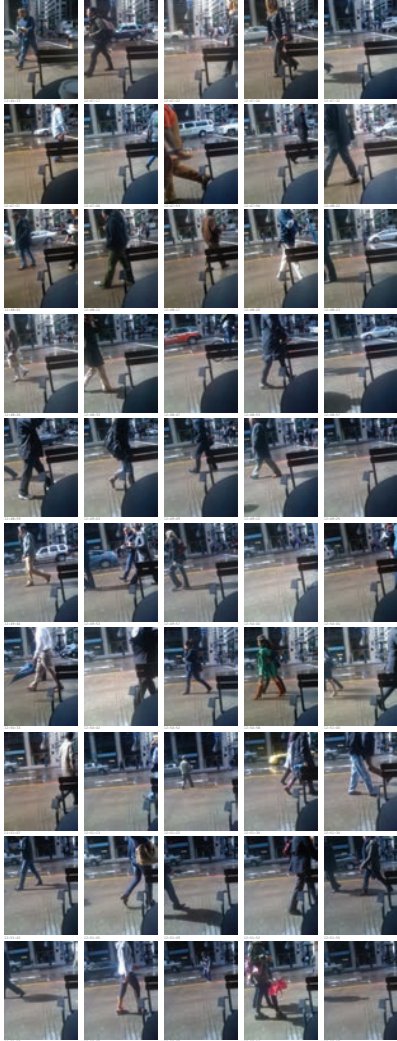
OBSERVE, LISTEN, & CAPTURE

AMBER COX

Armed with a tea latte, my camera phone, a pen, and my notebook I sit outside (and inside) the Starbucks on California Ave & Battery Street in San Francisco's famous Financial District. In my black hoodie and black plastic glasses I could be just another twenty-something blogger who works for a start up company for all they know. As I sit back and pretend to send text messages, I'm really a human recorder. I observe. I listen. I capture. I take in what they're wearing, where they are going, if they're in groups, or just getting lunch to go. As they walk past me I hear the chatter of "S", "Ch", and "T" sounds transform into audible language. I'm quick to write down as much as I can before the conversation fades from my ears. In between listening I'm also photographing them with my camera phone. Unbeknownst to them I'm playing a game with them – I try to capture them in the center of my screen within the seconds they pass me – I often lose. The result of my voyeurism suggests that the Financial District is a diverse group. It's made up of men and women as old as 70 and as young as 20, but they all share a common purpose. They are all on the go, taking a break from (or going back to) the place where they make their living. I believe my work captures the fundamental atmosphere of the Financial District and brings to light the idea that we all have shared concerns no matter where we work.



3/17/2012 12:46pm-12:50pm



"If someone wants to complain & bitch about this, I'm on board"

"...that way we cover all of our bases, right?"

"So I said, look you have no health insurance."

"Diane had asked about the pdf that explains the process once we're post merger."

"So you're really worried about this?"
"It's a lot of money, why wouldn't I be?"

"Our staircase was built in the 1960's and isn't ADA."

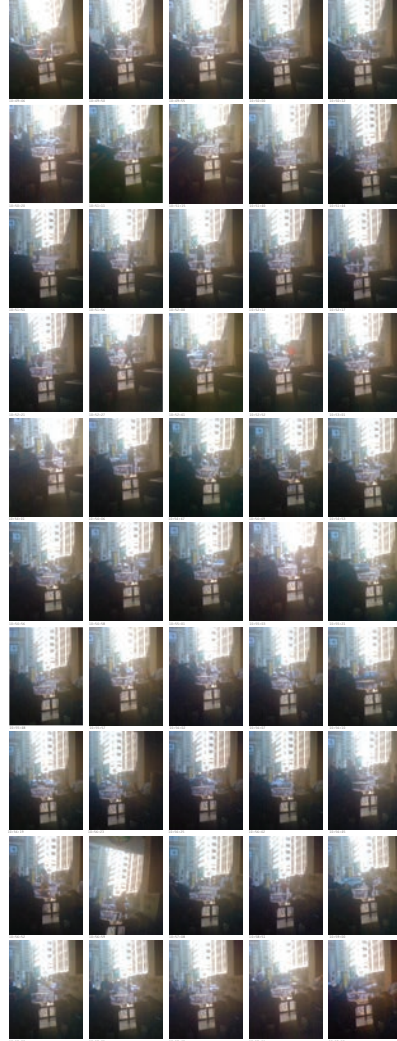
"I was surprised, when we got to the aquarium, it was \$32 bucks and \$25 for the kids."

"Our California stuff survived, but our Vegas stuff really brought us down."

"Income is income, I don't care if it comes from bottle caps or in the form of a contract."

"If there is anytime to do it, do it now."

4/8/2012 10:49am-10:53am



"Is this 500 California?
"Oh, it's 295, you went up a couple blocks, near Montgomery"

"So what made you come to san francisco?"
"Oh I've always wanted to live here... you?"
"It was one of the choices the company gave me."

"I'm going on a long ass vacation."

"everybuddy makes mistake, it's okay."

"Day 1 post conversion, make sure you're ready."

"I'll draw a picture and it'll make a lot more sense."

"man, it's cold out here."

"You had a mustang?"
"Yeah, '73 convertible"
"I had a '71, loved that car."

"they're responsible, why aren't their kids responsible?"

"the challenge there, is trying to get it done in 2-4 hours."

3/19/2012 12:35pm-12:40pm



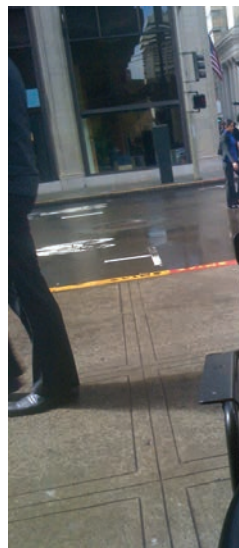


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12:48:22

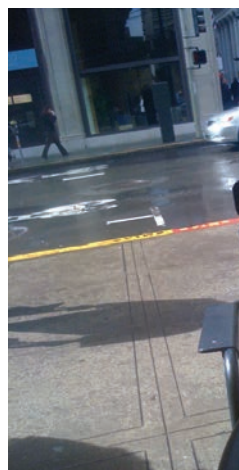
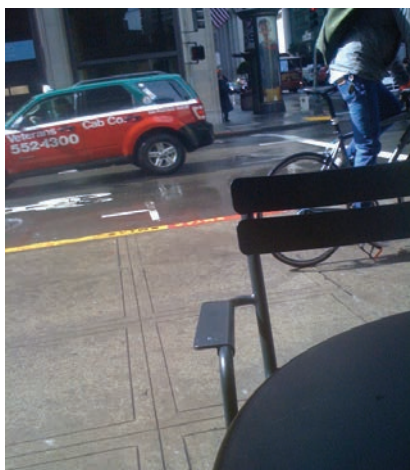


12:48:12

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12:48:20

12:48:23



“...that way we cover all of our bases, right?”

“So I said, look you have no health insurance.”

“Diane had asked about the pdf that explains the process once we’re post merger.”



10:50:20



10:51:51



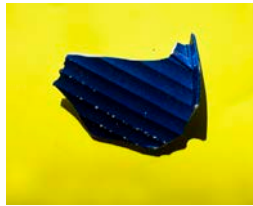
\$95,000

EVA O'LEARY



As a young woman, I come to this space as an outsider in many ways. Far removed from any connections to corporate structures, I am immediately recognizable as an 'other.' My youth gives me away as well, I am 22 yet look 16. In this area of the city, most are in their late 30s, some still working into their 60's. Men dominate this area of the city. While statistically speaking, women make up half of the population; the number of men on the streets dressed in suits far outnumbers the women.

I'm interested in exploring the structures of power and masculinity that alienate the financial district from other areas of the city. It is almost impossible to move through the financial district without feeling a dramatic shift from the surrounding areas of San Francisco. Reflective towers of glass and stone stretch into the sky; existing as architectural displays of power and wealth. This district is the city's largest concentration of corporate headquarters, law firms, and banks. There is an unmistakable sense of corporate power within half a square mile. My project investigates the financial district and the disconnect I feel coming into this space. Collecting fragments, both found objects and pictures, this project explores the human presence that is missing inside this environment of alienation and wealth.





FINANCIAL DISTRICT PERSONA

MARIA FANG

Banks and financial corporations have always been the essence of Financial District. Possibly due to the nature of money-driven work, or maybe it's the Babylon-like corporate buildings that oppresses and pushes people away, good or bad, it is a place that represents prestige, profit, and power.

Outsiders understand Financial District through appearance, rumors, news, and stereotyped images depicted in the media. This ten minutes fiction short film is based on stories of two men who have worked in Financial District and are still in the industry. Using their dialogue as bone and found/self-filmed footage as flesh, constructing a narrative where the Outsider points of view juxtapose with the voice of the Insider. But we soon realize no matter how much it is explained or revealed, Financial District still seems like a blur, as if we only got a peek through the window. Whether it's a byproduct of stereotyping or truth well disguised, the mysteriousness Financial District carried for decades will always remain well protected behind the impenetrable concrete walls.





“you eat well, get paid well for a first job... you drink well”



“The working hours were definitely stressful, but in general it was a good experience...”



“What do you think business is? Business is about doing what is best for the people that employ you.”



INDUSTRIAL
MARKETPLACE
LLC

COST/LESS
INVENTORY SERVICES
→

THE
NOONAN BLDG.
- PIER 70 -

STOP



PORT // WATERFRONT

The San Francisco port waterfront areas of China Basin and India Basin are historically and culturally central to the maritime industry of the famous “city by the bay”. Founded only a decade after the economic boom of the Gold Rush era in the 1850’s, the two waterfront basins were respectively designated as cargo shipyard areas in 1868 and 1869. China Basin—named for the China Clippers of the Pacific Mail Steamship Line that docked at Steamboat Point—is a neighborhood built on landfill but originally filled with water. It is located between South Beach and the Mission Bay District. India Basin—named after freighters of the India Rice Mill Company that docked there—is located in the area surrounding Cargo way along the water until Hunter’s Point Naval Shipyard. The parameters are roughly the neighborhood surrounding Cargo Way, Third Street, Evans and Innes Avenues to the Hunters Point Naval Shipyard, from the top of the hill to the water. India Basin is the only Natural Area within the San Francisco Recreation and Park Department (SFRPD) system that borders on San Francisco Bay.

For nearly a century these basins were the crux of international cargo access for the Port of San Francisco. Steel, lumber, and brick were among the many resources transported both domestically and abroad. In its heyday—from WWI to WWII—the basins were bustling with commerce from U.S. military production including industrial manufacturing such as energy research and production. Yet with this industry came subsequent consequences leading to the areas steady decline. Since the 1960s, rising toxicity levels and local competition have made the once thriving areas virtual wastelands of skeletal maritime frames. As such the access to the China and India Basins are now limited. What was once a hub of social and financial interaction is now a restricted and hazardous zone of decrepid buildings. Derelict warehouses still contain remanants of ship building equipment, canning facilities, and steel manufacturing. Signs slowly fade and make way to patterns of chipped paint, fences designating bounding zones are untouched, and caution signs are everywhere.

GROUP D

Tabitha Tariya:
Navigating the Port

Steven Soundara:
Wasteland

Stephanie Szabo:
Invisible Lines

Yixin Yuan:
Attractions

Tabitha Tariya

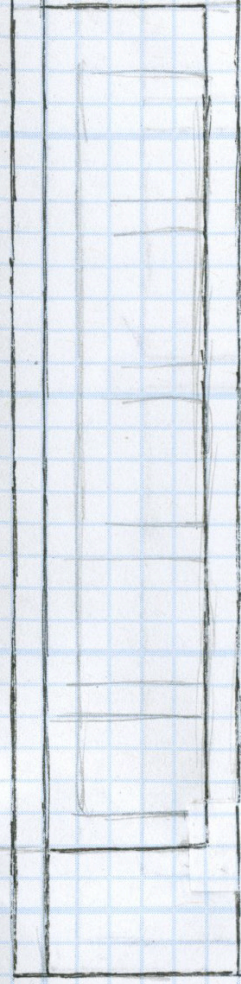
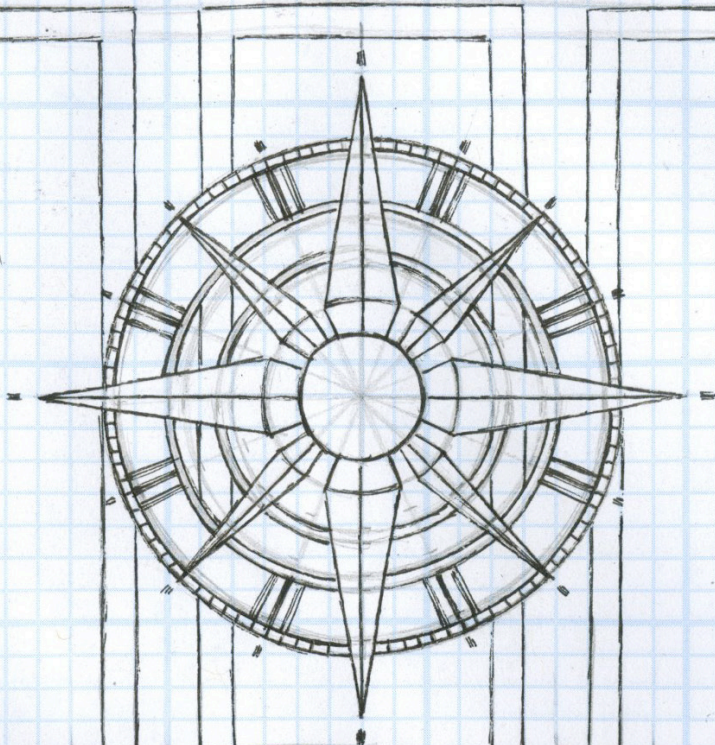
NAVIGATING THE PORT

The Port of San Francisco has had difficulties developing alongside the City due to its inherently industrial nature within a de-industrializing environment. Having reached its height of maritime activity during World War II, the need for the Port's facilities have since been in decline as bridges had been built and shipping innovations made, in addition to, being disadvantaged in competition both neighboring and foreign. Moreover, previous mishandling of the Port to reunite it with the city has resulted in set backs when the transference from state to local control in 1968 had already assumed a problematic situation.

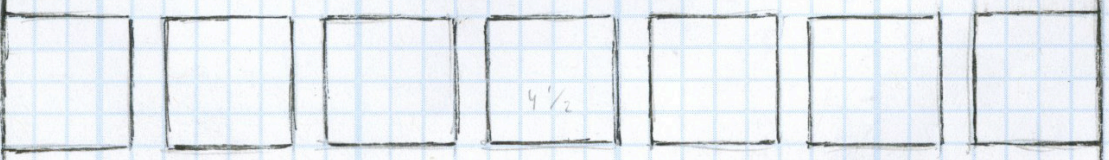
All the while, the Port of San Francisco is expected to contribute to city and state-wide interests without financial assistance from the City as a public agency liable for maintaining its own seven and a half miles of shoreline. Interests of which often conflict with the ability to improve the situation. Although the Port has been getting by through the consolidation of limited functioning areas, the concern is for reclaiming and assuring its place as integral to the identity of San Francisco. Thus, the current Land Use Plan has been adopted since the Port's last comprehensive effort twenty years ago to re-strategize its use and functions; to "alter the course of history at the Port." Which brings me to my project: I have created a kit for making one's own plans for the Port as a metaphor in the same sense of how some objects are made to gain a tangible sense of control or alignment within the flux of the world. Many of the Port's issues are overwhelming and in culture where post-modern anxieties are widely felt, the kit is not meant for practical utility but for grounding a transitioning place at variance within its environment and time.







1
2
3
4
5



4 1/2

1
2



Yixin Yuan

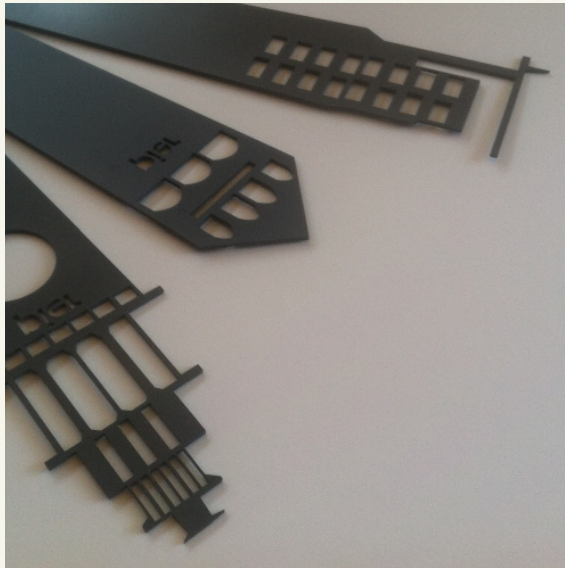
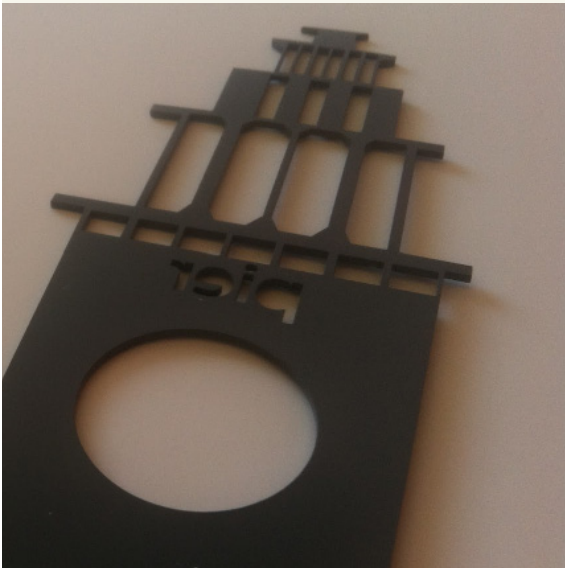
ATTRACTIONS

Every year millions of people visit San Francisco's waterfront. The area is a modern and well-known tourist destination, but many people do not know its history. The waterfront has been developed many times in the past 60 years and many big changes have been made. However, until the early 20th century, the San Francisco waterfront was still the main industrial port area in the Bay Area.

My project lets people find out about the history of the waterfront through its architecture. The San Francisco waterfront combines modern buildings with older architecture. I was interested in the buildings on the waterfront and found a way to show the history of waterfront and also the classic buildings. My project is a basic stand-up booklet that shows the outline of ten buildings on the waterfront. One side shows a simple image of the building. The other side of tells a story about the specific outlined building. Gradient colors are part of the book's visual communication and show flow from one thing to another.

My San Francisco waterfront booklet shows the waterfront as historical, physical and emotional in order to connect citizens to the neighborhood. Most people care the most about the future and do not think much about the past. By showing buildings with their history, my project allows people to connect history with the possibilities of the future.







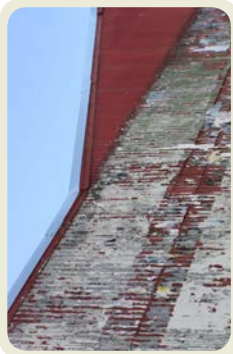
Stephanie Szabo

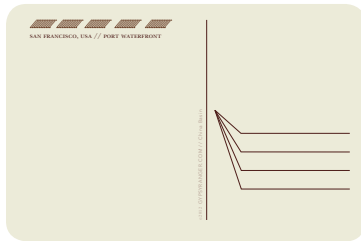
INVISIBLE LINES

The integrity of the San Francisco China Basin area is under duress. Once the epicenter of Pacific coast commercial shipping, the contemporary scene is derelict and under covert gentrification. A primary shift from industrial manufacturing to technology research has created a significant flux in local demographics and facilitative needs. While the neglected facades of the original buildings remain, the activities within these spaces are changing at a rapid pace. As such the visual and cultural history of this area is fading quickly. The significance of honoring this area is paramount. It is not only vital that the area keeps its maritime heritage but it is advantageous to the city of San Francisco as a contextual understanding of the past is what informs the future. The contemporary state of the port area is thus studied at a macro and micro scale. To facilitate a better understanding of what constitutes place, both a postcard series and painting epitomize the current atmosphere within the ever-changing area.

A photographic series of postcards highlight key architectural details and impenetrable boundaries. Although the area was at one point open to the public and facilitated commercial exchange – it is now highly restricted and loaded with cautionary symbols. The degradation is both discrediting and beautiful and speaks to the potential that once was but could also be. The postcard format plays on San Francisco mass tourism; instead of showing glossy images of the well-kept waterfront landmarks the postcards highlight forgotten moments of port affluence. Twelve photographs of various scenes are printed and intended for mailing.

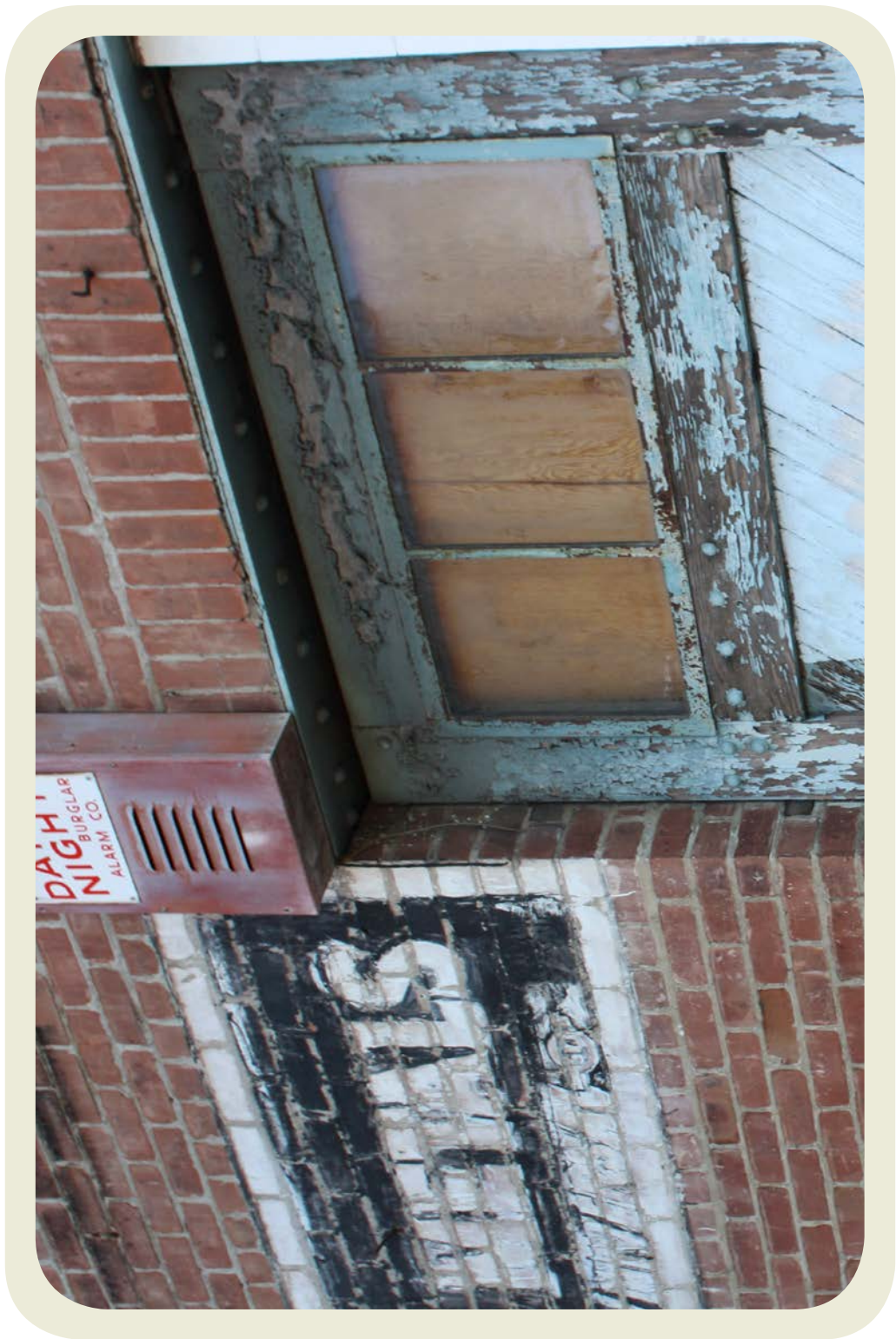






Project Inspiration

The development of my project began with the sketch of various maps and the intention to document which areas of land were landfill. From this interest I became interested in not only the geophysical topographies of the area, but more importantly, the personal experience that one feels when going through these areas. As such, the idea of access became the focus and the three part project of a macro to micro environmental artwork result. The meta concept of putting the painting within context only developed from further investigation of the area and the realization that such an idea could only reinforce the theme of locality and discourse.



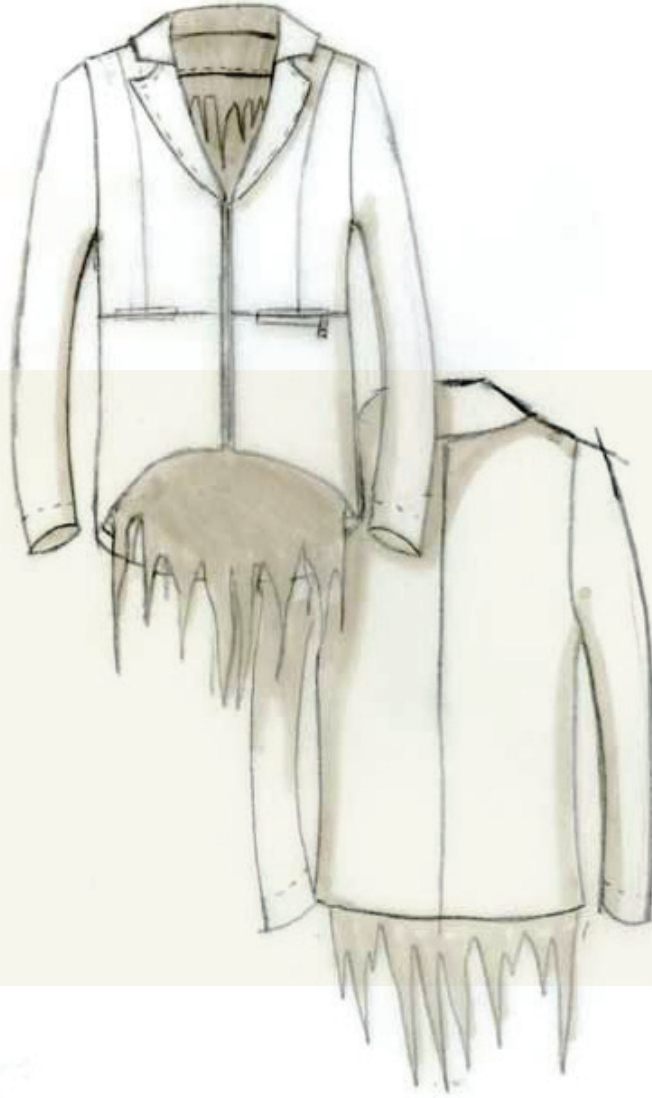
Stephen Soundara

WASTELAND

My project is called Wasteland. It is inspired by the Hunters Point neighborhood in San Francisco. The area is known to be a highly toxic area where many people still live. The toxicity is due to its long, industrial history, having been home to a radiological defense research facility and more recently, a power plant. The residents in the Hunters Point neighborhood report higher rates of cancer and respiratory illnesses than other neighborhoods in San Francisco. This information often goes by unnoticed because the residents are often marginalized by the press, and the history of this area is often not talked about. However, the power plant that once occupied a large section of Hunters Point was demolished because of community protests in 2008.

I was fascinated by the idea of someone being slowly poisoned by their environment, and I wanted to express that idea through my discipline, which is Fashion Design. In a sense, people live in their clothes and our clothes become an immediate environment. Originally starting out as a collection of garments, I have decided to focus on one: a work jacket. The notion of work wear was what drew me to San Francisco's waterside neighborhoods in the first place. Before the deindustrialization of San Francisco, the city was home to a busy port before that business was directed to the neighboring city of Oakland in the 1970s. The work jacket will be made of black canvas with a waxed finished, to make it water resistant. The idea of toxicity and illness will emerge from the inside of the jacket through the treatment of the lining, which will be made in a jaundiced yellow fabric that has been shredded. When closed and worn on a person, only a small piece of the shredded lining will be seen hanging over the hem, but when opened, the jacket will exhibit the distress of illness through the interior finishing of this piece. At first, I struggled with the topic; my previous ideas had been trapped in the past and deeply rooted in a history that is irrelevant to today. I wanted to create something that is contemporary, and speaks to a current problem. The process of design often orients itself around customer appeal at one point or another. For this piece, it is the concept and message that drives its creation, rather than its point of sale. This is why I believe that project is suited for the context of fine art.





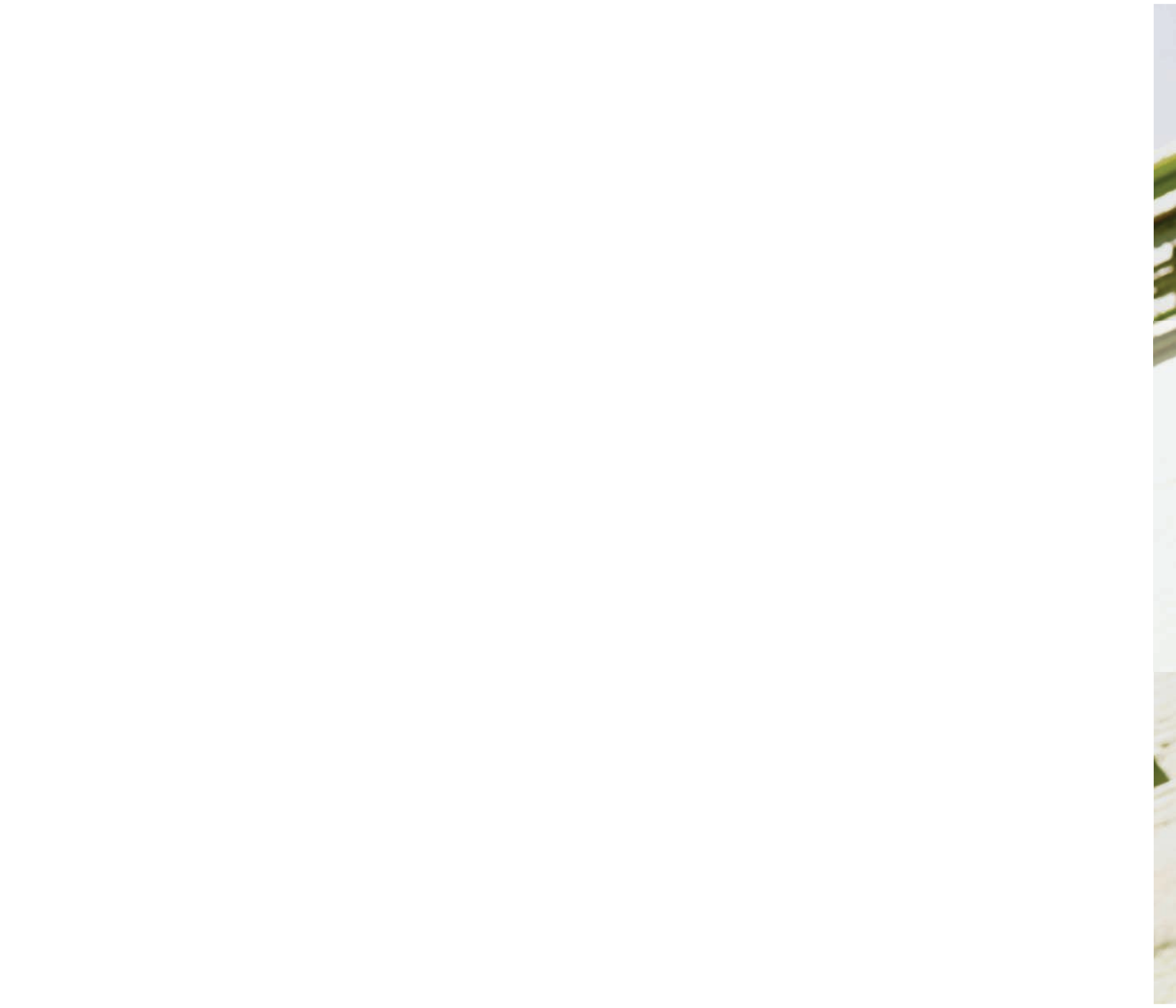


I'm interested
in the idea
of being
slowly
poisoned
by your
environment.

Clothes create
a Macro-
environment
that
contains
the body.

The jacket lining
has been torn
and distressed
to the point
of impracticality
you can't see it
when it
is closed







CHINATOWN

唐人街

TATIANA PAVLOVA

RHIANNON M. FLEMING

TUAN G. TRAN

JACKILYN H. ROBERTS



FRANCISCO

TELEGRAPH HILL

NORTH BEACH

CHINATOWN

FINANCIAL DISTRICT

NOB HILL

SS PETER AND PAUL

NORTH BEACH PLAYGROUND

COIT TOWER

LEVI'S PLAZA

WASHINGTON SQUARE

BROADWAY PIER (Pedestrian)

WALTON PARK

TRANSAMERICA PYRAMID BLDG.

PORTSMOUTH SQUARE

EMBARCADERO SHOPPING CENTER

JUSTIN HERMAN PLAZA

WORLD TRADE CTR.

FERRY BUILDING

EMBARCADERO STATION

RINCON CENTER

GRACE CATHEDRAL

MASONIC AUDITORIUM

BANK OF AMERICA BLDG.

CROCKER GALLERIA

GOLDEN GATE UNIV.

TRANSBAY TERMINAL

MONTGOMERY ST. STATION

FRANCISCO

CHINATOWN

“The Chinese have built their portion of the city to suit themselves; and as they keep neither carriages nor wagons, their streets are not wide enough, as a general thing, to admit of the passage of vehicles. At ten o'clock at night the Chinaman may be seen in all his glory. In every little cooped-up, dingy cavern of a hut, faint with the odor of burning Joss-lights and with nothing to see the gloom by save the sickly, guttering tallow candle, were two or three yellow, long-tailed vagabonds, coiled up on a sort of short truckle-bed, smoking opium, motionless and with their lusterless eyes turned inward from excess of satisfaction - or rather the recent smoker looks thus, immediately after having passed the pipe to his neighbor - for opium-smoking is a comfortless operation, and requires constant attention.”

—MARK TWAIN

Packed into 24 square blocks, San Francisco's Chinatown is nearly a self-governed enclave of generations of Chinese immigrants. The people living there could potentially shop, eat, pray, and socialize without ever leaving the district. Locals swarm the sidewalks going about their daily lives in this densely populated part of the city as tourists crowd in, intrigued by the colors, architecture and sights.

Nestled between the Financial District and North Beach, Chinatown stands out as a distinctly different architectural language of pagoda roofs and bright red accents. It is a place with two distinct personalities: the authentic, real-life mixing of inhabitants honoring the place and culture they all have in common and the somewhat tacky-tacky version they sell to the tourists. This duality of spirit makes the place mysterious with the hidden histories and often hard times the district has weathered without the tourists ever seeming to notice.



GROUP B

Tatiana Pavlova:
Graphic Design

Rhiannon Fleming:
Interior Design

Tuan Tran:
Interior Design

Jackilyn Roberts :
Fashion Design

RHIANNON FLEMING

The Counted

My piece focuses on the destruction and rebuilding of Chinatown after the 1906 earthquake and the subsequent fire. Chinatown survived the actual earthquake somewhat well, but was almost entirely consumed by the fire-break explosions set off in the attempt to save the adjacent Financial District. Firefighters ran out of dynamite to level the buildings near Kearny. When they used black gunpowder instead, the wind carried the flames into the previously spared Chinatown, decimating the neighborhood and forcing the residents into makeshift camps. When the smoke cleared, they were blocked by the National Guard from returning to collect their belongings. The official death count never even included the Chinese in San Francisco. It was only estimated much later that 3,000 residents of Chinatown were killed.

When the rebuilding began, there was talk amongst city officials that Chinatown should be moved to a less valuable and prominent location in the city. Residents argued and won that if a rebuilt Chinatown was redesigned to

attract more tourists, it could be a vital part of the city's economy. Before the fire, Chinatown was comprised of cultural veneers on standard San Francisco architecture; after, the buildings took on the decorative style of China, the vibrance of the San Francisco residents and the showy character of a district capitalizing on tourists' fascination with Orientalism.

The architecture of Chinatown tells a story about perseverance, rebuilding within constraints and creating a newer, stronger identity. It would be dismissive to only focus on 1906, so I sculpted the neighborhood to represent the changing architectural identity that emerged afterwards amongst the ghosts of the past residents as so much of Chinese culture is about remembering and retelling.



For my section of the Chinatown project, I am focusing on the destruction and rebuilding of Chinatown after the 1906 earthquake and subsequent fire. Chinatown survived the actual earthquake somewhat well, but was almost entirely consumed by the firebreak explosions set off to save the nearby Financial District. Firefighters ran out of dynamite to level the buildings near Kearny, so when they used black gunpowder instead, the wind carried the flames into the previously spared Chinatown.



After the fire, the official death count never even included the Chinese in San Francisco. It was only estimated much later that 3,000 residents of Chinatown were killed. My project will focus on that inconsistency and the struggle for Chinatown's residents to reclaim their homes and businesses after the fire.

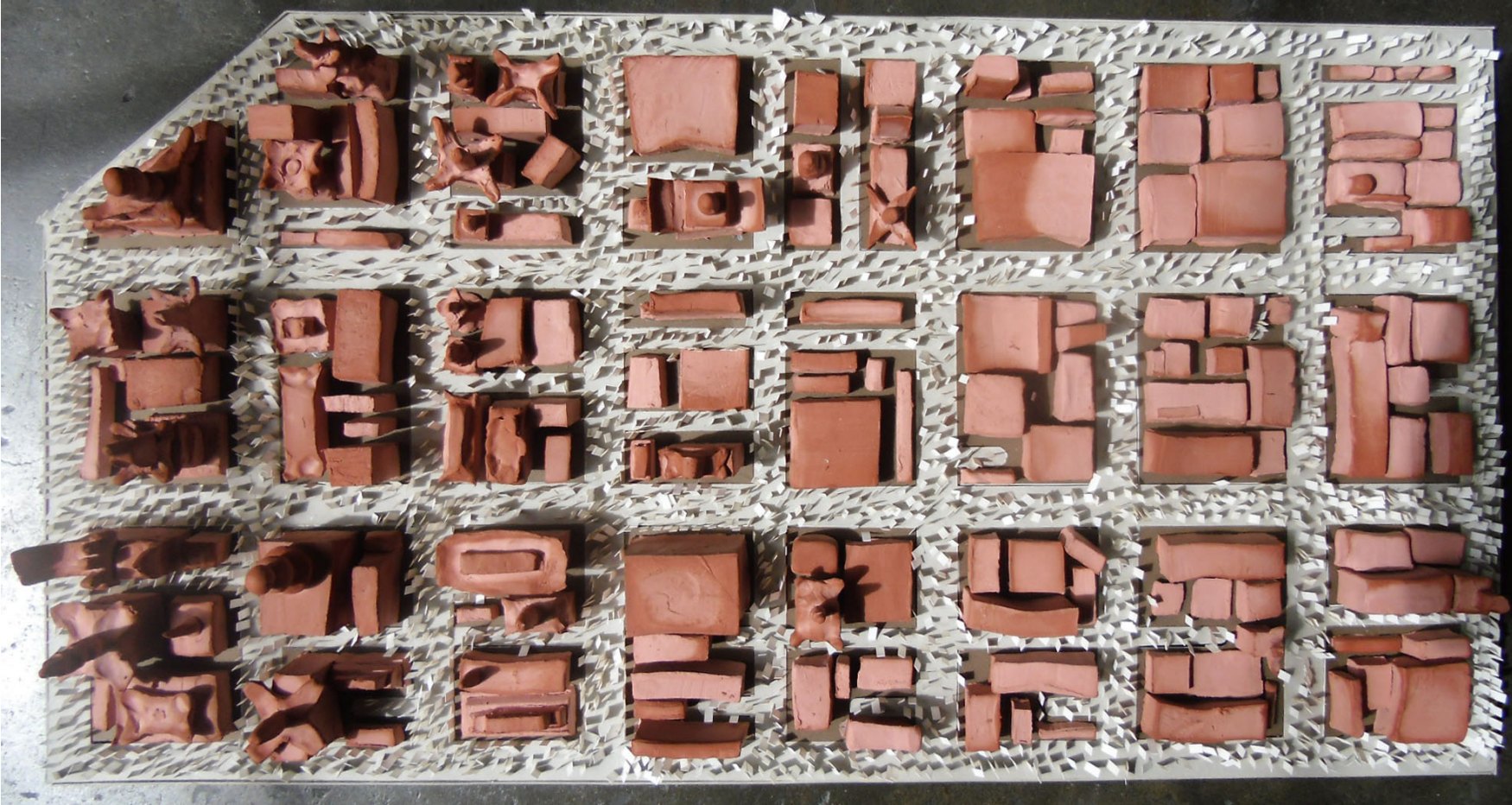
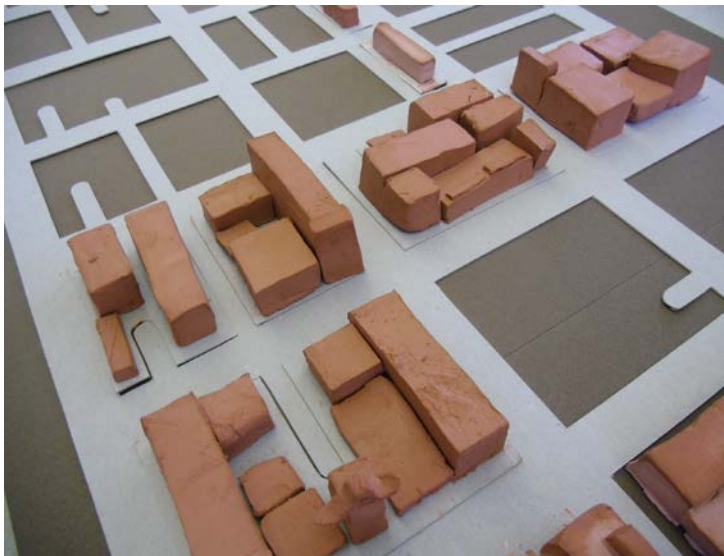


Figure 1.1



RHIANNON FLEMING

Figure 1.1

Final piece

Figure 1.2

Final piece (view from
above)

Figure 1.3

Work in progress (detail)

Figure 1.4

Work in progress (detail)

TATIANA PAVLOVA

Everyday Life

Chinatown in San Francisco is the largest Chinese community outside of China – it is the largest Chinatown in the world. It has a long history (First Chinese immigrants arrived in San Francisco in 1848) and since the beginning it plays a great role in creating a cultural landscape of San Francisco and the Bay Area.

Chinatown sometimes called a “city- -within-a-city” – it has a developed infrastructure with wide variety of shops, grocery stores, restaurants, playground and parks, banks, pharmacies, library, schools, college campuses, theatre and cultural center. It is a home and a place of social gathering for many Chinese emigrants.

For many people Chinatown is associated with colorful gift shops, exotic restaurants and street celebrations (especially famous Chinese New Year parade). It is one of the main San Francisco attractions – tourists are very fond of this place. But they could see only one side of Chinatown - attractive, bright, festive and fun. Not so many tourists aware of another side of Chinatown, the real one. There are many streets where you can see only local residents that are busy doing shopping in specific shops and grocery stores. This culture is a mystery for those who are not familiar with the language and local traditions. It is not glamorous also.

Inspired by works of Arnold Genthe {who photographed old Chinatown in the beginning of 20th century and captured genuine spirit of it} I've also decided to create

chronicles of everyday Chinatown; to catch their everyday activities and routines; to show local residents' faces the way they are now. I wanted to show not a “postcard perfect” Chinatown, but the real one – alive, imperfect, but still very beautiful and interesting. Through my series of photographs I want to demonstrate not a touristic place, but a local island of different culture that is living by itself and blooming within San Francisco borders.



A great inspiration for me were the woks of Arnold Genthe. German-born Arnold Genthe obtained a doctorate in philology and linguistics before leaving Europe for San Francisco, where he opened a portrait studio in 1897. Genthe's studio and equipment were destroyed in the earthquake and fires of 1906, but his photographs of San Francisco's Chinatown survived and were published in 1908.

His pictures captured daily routines of San Francisco Chinatown citizens more than 100 years ago. It is one of the greatest memory of the Chinatown people and an amazing journey within time and memory.

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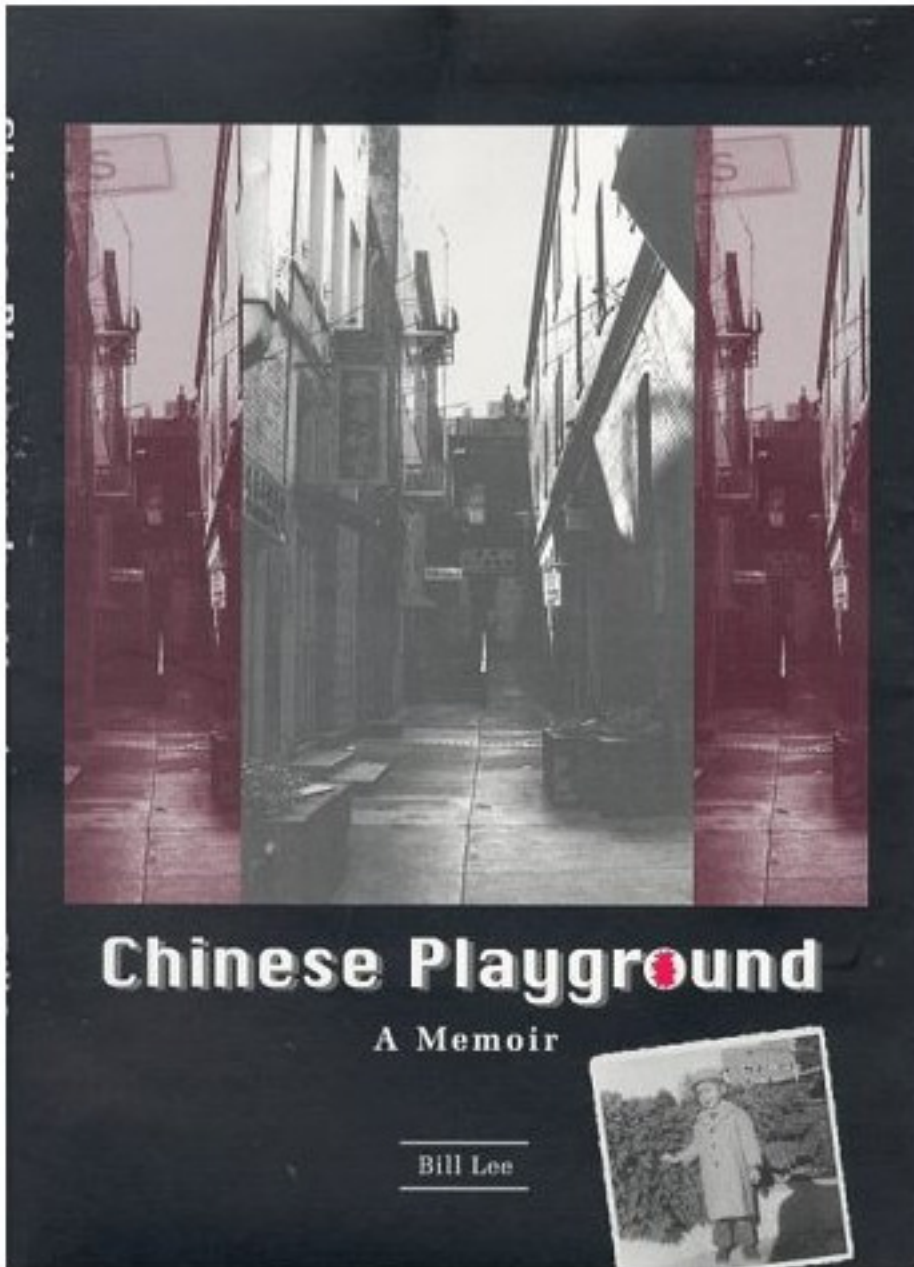


Tuan G. Tran

The Alley

San Francisco Chinatown is famous for its rich and vibrant culture, which is accentuated and offered to the visitors by the gilded façades and elaborated ethno architecture. However, the real essence arises from narrow alleys that people tend not to pay attention to. Indeed, these alleys are humbly hiding themselves between the bold red and exotic motifs of the district.

My project seeks to exploit the real life within the dark, narrow alleys in Chinatown, where daily lives of locales take place. The facades of the building represent the construction of the so-called “culture” that has been stigmatized by the tourism and Western culture. Meanwhile, the alleys are representations of the authentic Chinese immigrant culture that remains since the Gold Rush of the last century. By juxtaposing reality against superficiality, my goal is to expose a culture that is almost forgotten.



I definitely want to hone in to this aspect of Chinatown and about how the architecture affect the cultural identity as well the community. What does each motif mean as a symbol in both Chinese and Western culture and how did the architecture transform a Victorian facade and infuse the Chinese culture elements into the buildings.



Figure 3.1



Figure 3.2



Figure 3.3



Figure 3.4

TUAN G. TRAN

Figure 3.1

Work in progree

Figure 3.2

Work in progree

Figure 3.3

Work in progree

Figure 3.4

Work in progree

Jackilyn Roberts

The Garment

The art piece is created to memorialize and celebrate the people of Chinatown. Chinese people are the only ethnic group in the history of the United States to have been specifically denied entrance into the country; the Chinese were prohibited by law to testify in court, to own property, to vote, to have families join them, to marry non-Chinese, and to work in institutional agencies. Nevertheless, the people of Chinatown persevere through many discrimination and hardships to have created the community in Chinatown.

The garment is designed and inspired by the past history of Chinatown. The lines and silhouettes hint the past fashion of those stationed there. The attire is built in a traditional tailoring way with a modern twist. It contains illusion of layers from the front to the back. It mimics a Chinese sensibility while retaining a modern but yet elegant and sculptural aesthetic.

The fabrics in which the garment is constructed with, is the essential part of the art piece. The outer shells is made of a off white muslin to emphasize and memorialize the death of those whom was in Chinatown and the inner shell a red vibrant fabric serves to celebrate it. In this way, it juxta-

poses the vibrancy of Chinatown. As individuals, we only see Chinatown as a place full of life with its bright colors and active community but what many people forget is that it wasn't always that way. So to inform these individuals, like myself, the garment hides the vibrancy on the inside and honors the memories that were lost on the outside.

The garment informs the past, the present, and the future. It encompasses the past history of Chinatown through what it is inspired by and the present base on the current construction of a men's suit and through the future obtaining a modern and minimal aesthetic.



Looking into the migration of Chinese immigrants into Chinatown and how they influenced the American culture in fashion and etc. Base off my research I will reinterpret/inspired to design the modern take of that fashion.



Figure 4.1



Figure 4.2



Figure 4.3



Figure 4.4

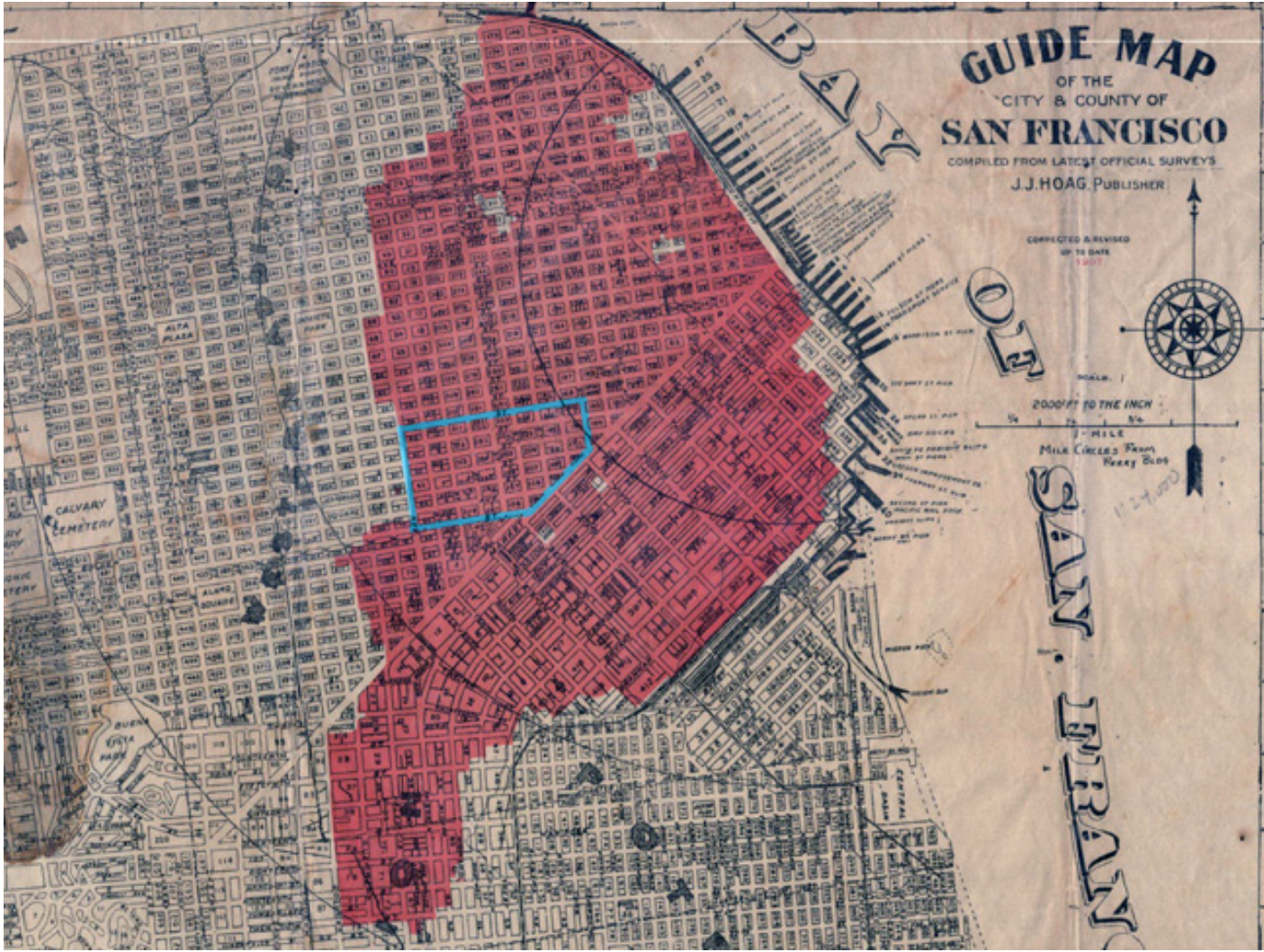
JACKILYN ROBERTS

Figure 4.1
The garment

Figure 4.2
The detail

Figure 4.3
The Final

Figure 4.4
The Final



The Tenderloin

The Tenderloin district of San Francisco has long been plagued by the highest rate of violent crime, drugs, and prostitution in San Francisco. To say that these things do not exist in other parts of the city would be untrue, but the visibility of these illegal activities on the street has long given the Tenderloin a reputation as a place only consisting of them. Nothing is farther from the truth, and a rich and pivotal history of San Francisco is overshadowed by bad reputation that is conjoined with the name “Tenderloin”.

Aside from harboring San Francisco’s acclaimed Jazz history and fostering the LGBT community The Tenderloin serves as first access point for countless of individuals to live in San Francisco. Today, the Tenderloin is home to immigrants, single mothers and children, young professionals and college students, and a variety of others who have trouble cracking into the extremely competitive housing market or enjoying the proximity to downtown and Union Square.

The police make efforts to monitor the street crime and visibility of drug use while providing rehabilitation options to those who are afflicted with addiction. Many resident initiated organizations exist to keep the women and children safe while traveling about and the streets, especially late at night.



Lifting the Veil

By Max Pollock

The Tenderloin, bustling with true San Francisco diversity, is perceived by the public as a drug infested neighborhood. Districts seen in this light, no matter the city, are believed to be dangerous. This belief in danger is exactly what is exciting about the Tenderloin. Common visions of the Tenderloin include peddlers, gang members, and drug addicted vagrants inhabiting the streets. However, the Streets are much different than perceived. The Sun shows a completely different view of a district within walking distance of Union Square and Japan town, two of the most desirable destinations of tourists. A neighborhood full of rich history, from the rise of the gay, lesbian and transgender community, to a political activist epicenter, the tenderloin has always attracted inhabitants from the world over.

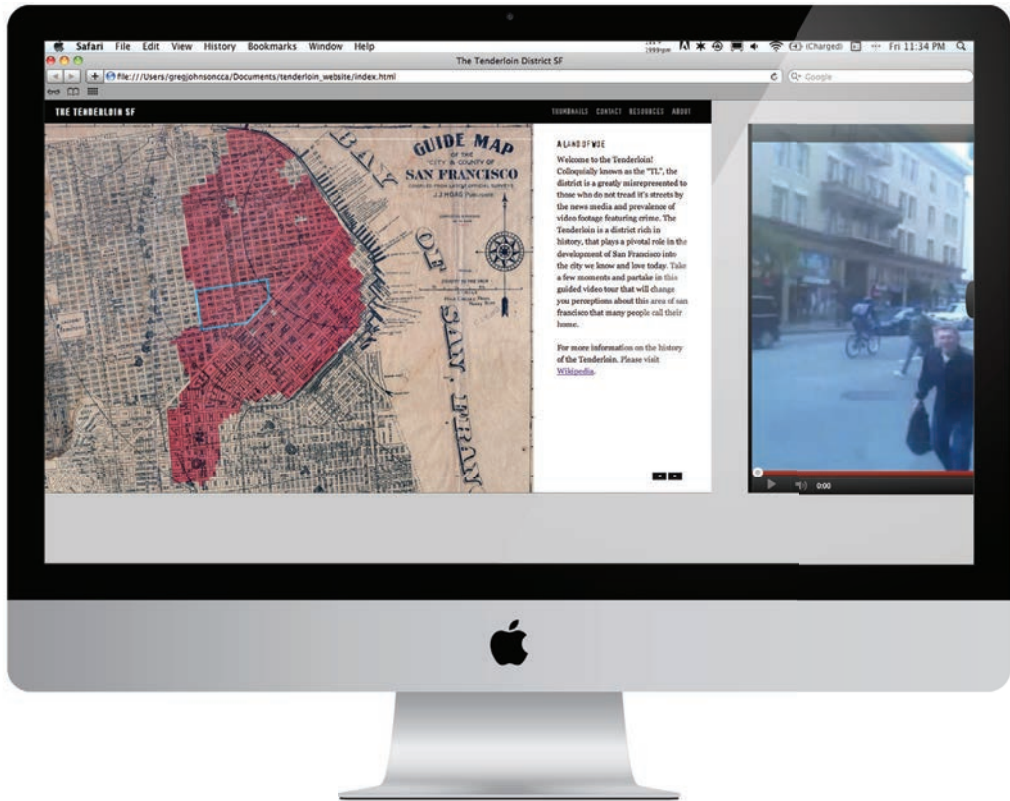
After sundown, the Tenderloin is as exciting as it always has been. Founded on a wild nightlife, the dance clubs and upscale bars of yesteryear still inhabit these buildings. They attract a higher class of society than the occupants of the streets. The derelicts migrate from their daytime corners higher on the hill and slither down to the valley, away from the clubs and busy bars of the neighborhood's

spirit. Day and night create two different worlds in a densely populated area, the faces of sunrise differ from those at sunset.

The mood of the district shifts between sunrise and sunset. These twelve images show the differences between day and night within this complex urban environment, bringing light to the stereotypes, factual or otherwise. Each image poses questions to the public image of a historical district.







THE TENDERLOIN SF



TENDERLOIN CONTACT RESOURCES ABOUT

A LAND OF WIE
Welcome to the Tenderloin! Colloquially known as the "TL", the district is a greatly misrepresented to those who do not tread it's streets by the news media and prevalence of video footage featuring crime. The Tenderloin is a district rich in history, that plays a pivotal role in the development of San Francisco into the city we know and love today. Take a few moments and partake in this guided video tour that will change your perceptions about this area of San Francisco that many people call their home.

For more information on the history of the Tenderloin, please visit [Wikipedia](#).



Web Intercept: thetenderloinsf.com

By Greg Johnson

Many negative opinions about San Francisco's tenderloin district are largely created and perpetuated by those who have never set foot within its 10 blocks. Services like Youtube and Daily Motion allow for the easy sharing and viewing of videos online. Violent documentary series like Bum Fights and The Steve-O Videos have popularized the viewing of crime and delinquent activity among adolescents, teenagers and young adults. Because of the public nature of the Tenderloin vice, it has become a go-to name for lawlessness in entertainment online within the areas surrounding San Francisco. This characterizing dehumanizes the district and is reduced a name synonymous with crime, drugs, and violence.

Initial interest in the topic of tenderloin crime videos arose from an autobiographical past with them.

The website presents a curated sequence of videos all found by searching for The Tenderloin on various search engines. Of the hundreds that are easily found, only after some uncovering are the videos that tell of the district's rich history. By creating a sequence of videos starting with what is expected, crime, and ending with the unexpected, the history, you draw in the audience looking for the crime and change their understanding and experience with the district.

A website presentation of the curated lineup infiltrates and appropriates the medium in which the negative perceptions are made. The web is the first access point for everyone not living in or traversing the tenderloin, and has proven to be a major player in reaching audiences. A website also allows for intimacy with the subject matter by viewing within people's homes and can reach them in a venerable place.

Locality and the global discourse is very literally presented in the project. The tenderloin is a local concern, and its plight reflects upon the community through the dissemination of the documentations and publicity of the crimes committed.

THE TENDERLOIN SF

THUMBNAILS CONTACT RESOURCES ABOUT

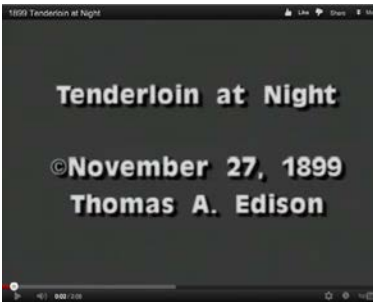


A LAND OF WOE

Welcome to the Tenderloin! Colloquially known as the "TL", the district is a greatly misrepresented to those who do not tread it's streets by the news media and prevalence of video footage featuring crime. The Tenderloin is a district rich in history, that plays a pivotal role in the development of San Francisco into the city we know and love today. Take a few moments and partake in this guided video tour that will change you perceptions about this area of san francisco that many people call their home.

For more information on the history of the Tenderloin. Please visit [Wikipedia](#).







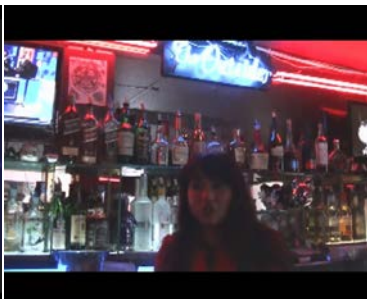
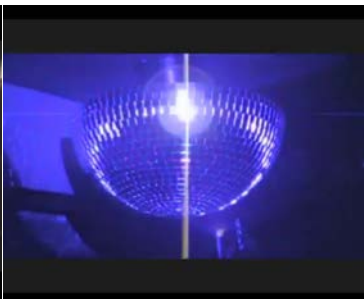
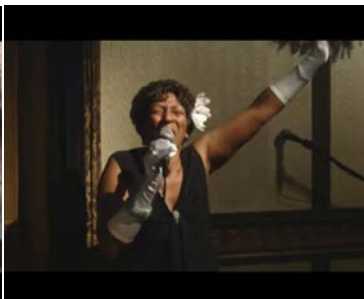
IN
THE
TENDERLOIN

In the Tenderloin: A Moving Snapshot

By Victoria Shifflett

I have produced a short film roughly 6 minutes in length, which surveys the historical and contemporary climate of San Francisco's Tenderloin district. I narrowed my focus specifically to the sights, sounds and lifestyles of the area's residents from the early 1900's to modern day. As part of my research, I gathered video footage from various nightclubs, restaurants and places of interest. I then used the Internet for basic research and historical information and youtube.com proved to be a valuable source for a plethora of video clips from the Tenderloin.

My final goal was to present a well-rounded survey of various cultural and socioeconomic views of the Tenderloin. To accomplish this, I filmed first hand footage and collaged it with found video clips. I also endeavored to create an instrumental track that paid tribute to the lively jazz era found in the Tenderloin in and around the 1940's to be complimented by an oral narration in the form of lyrics. I hope that my final piece presents a beautiful yet brutally honest portrayal of entertainment in San Francisco's Tenderloin district.







Nominate Your Neighborhood Hero

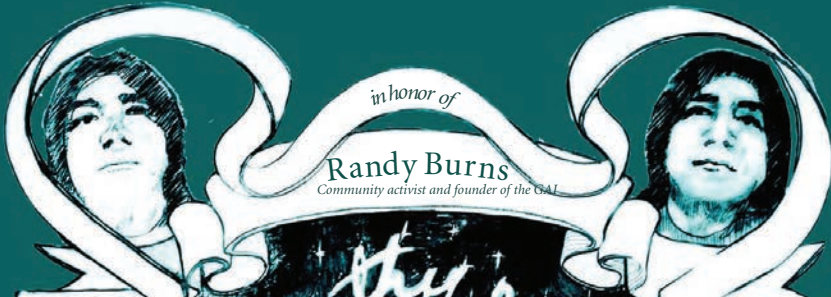
By Ava DiCapri

The Tenderloin district of San Francisco has always been a safe haven for the “outcasts” of the city.

Although the district is largely known for its darker side of drug trafficking and adult entertainment, it has a rich history as one of the first areas accepting of gay, lesbian, bi-sexual, and transgendered culture, that is largely unknown of today. This atmosphere of acceptance is still a strong positive force in a neighborhood that is portrayed in such a negative light by the media. I aim to highlight this positive aspect of the community in hopes that it could inspire change in the district.

I have been fortunate enough to contact Randy Burns, an influential leader in the LGBT community since the 1970s who got his start in the Tenderloin district. Randy is a very open and enthusiastic individual who shared with me his story about being Native American and Gay in a time where this was not accepted. When he first moved to San Francisco he came to the Tenderloin because he had heard that the bars and places of entertainment were more accepting of the LGBT culture and through the Tenderloin nightlife he found a community and support. Over the years, Randy has volunteered his services to various nonprofit agencies and worked with many Native American programs in the California Bay Area.

For my project I have created a portrait of Randy that collages together the history of the Tenderloin with Randy’s story of acceptance and change that was kindled by the community in the district. I aim to show a sort of timeline of the history of the tenderloin through Randy’s life. In order to spread awareness about the positive community within the district, I will post the image throughout the entire city. People will then have the opportunity to nominate and share the story of a hero of their neighborhood by scanning a QR code on the poster and connecting to my blog. I am currently in contact with Randy and have been continually gaining more insights about his life and the rich culture of the tenderloin that continues to fuel my project.



in honor of

Randy Burns

Community activist and founder of the GAL

Love thy neighbor



Included on Burns' long list of activist work are positions

on some prominent local government advisory

committees. Over the years, Randy has volunteered

his services to various nonprofit agencies and

worked with many Native American programs in the

California Bay Area. "Looking back on my life

experiences only confirms that we must truly

embrace and celebrate cultural diversity to

share knowledge based on our experiences with

the younger generation so they can pick up that tribal

warrior shield and move our community forward."

Community Centers near the Tenderloin:

A. LGBT Community Cent
1800 Market St

B. Hosting International
685 Ellis

C. Southeast Asian Community
875 O'Farrell

D. Vietnamese Youth Development
166 Eddy St.

E. Korean Center
1362 Post St.

F. Boys and Girls Club
201 Turk St.

G. Vietnamese Community
1638 Post St.

H. Community Youth Cen
766 Geary

J. YMCA
387 Golden Gate Ave.

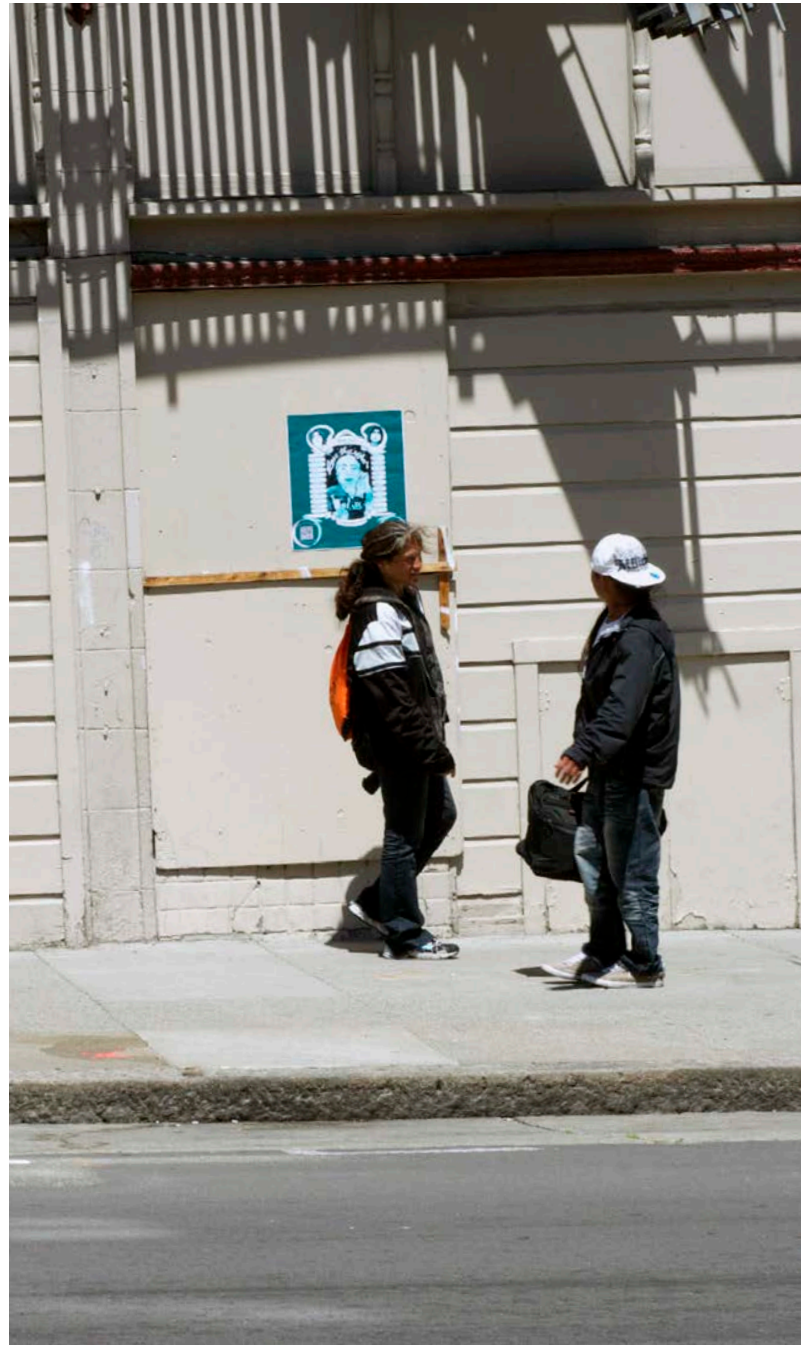
Nominate YOUR Neighborhood Hero



Scan the QR code above to submit your entry

Tenderloin Neighborhood Hero







BILGI ÜNİVERSİTESİ

ISTANBUL, TURKEY

TWO CITIES TWO NARRATIVES

The works of the exhibition explore several districts of two cities, San Francisco and Istanbul. The students of California College of Arts and Istanbul Bilgi University examine their cities in manifold ways and approach to different aspects and characteristic of them. Reflecting upon de-industrialization some critically reconsider urban renewal and gentrification processes. In other works, social and racial/ethnic discrimination, which is, or which has been prevailing in some districts are illuminated. Furthermore the history of districts is documented with the help of memory, narratives and nostalgia, as well as their unique architecture and atmosphere. Even though San Francisco and Istanbul seem to be very diverse two cities, works created inspired by them, have something in common: They intend to look under the surface of their environment and every-day life. Some of the works look at the social dynamics accumulated within certain districts, and focus on gender issues and social power relationships. They explore history and hidden spots, which are isolated within the city, merely visible to public, with the aim of revealing and documenting the “true identity” of districts, which somehow appears to be artificial. Others consider plans of urban renewal and gentrification processes.

As in some districts where urban transformation has already taken place, other areas are still under the influence of massive gentrification processes. When in some districts students had to do intense reasearch on history for finalizing their works, others could document the signs of urban renewal right at the spot. Through the use of various media and methods, like interviews, mapping, documentation, photography, performance, printmaking, video and installation, the works highlight the diversity of the districts and explore space and its (collective) memory. Through deeper observation they reveal common stereotypes, contrasting spaces and variety of social life.

INSTRUCTOR

Deniz Unsal
Ceren Özpınar

STUDENTS

Hannah Eckstein
Lucy Hahlo
Helaleh Khoddami
Michael Lieth
Seyda Sasmaz

Hannah Eckstein

BOMONTI

Bomonti is a very old district of Istanbul, and became an industrial center during the era of industrialization of the Ottoman Empire. In the 1950's a so-called gecekondü, a shantytown developed around the borders of this industrial area. During the last five years urbanization and gentrification processes are taking place in Bomonti. New traffic arteries, as well as luxurious residences are being built, and the gecekondü has been destroyed to a huge part in favor of these projects. The gentrification processes in Bomonti exemplify the course of the Turkish government to divide Turkish cities along social class lines. What is most interesting in the Bomonti case is the fact that this division is reflected in the contrast between the inhabitants of the luxurious residences and the residents of the shanty houses of the gecekondü.

The video work Bomonti – From Shanty Houses to Premium High-Rise Residences aims at revealing the contrast between the meaning, respectively the value of the district for the inhabitants of the gecekondü, and the luxurious residences, as well as for the real estate companies.

Through statements chosen from interviews conducted with representatives of these different groups, the video documents the social relations and dynamics, which are predominant in this district. The intention of the interviews was on the one hand to find out how the inhabitants of the gecekondü feel about the fact that they will lose their homes, and how this loss will affect their lives. On the other hand to show what the people of the residences think about the gecekondü and its inhabitants, and if they are aware about their destiny. Moreover the interviews aimed at finding out why the real estate companies became interested in this area and how they market Bomonti and the newly constructed residences to their customers.







Helaleh Khoddami

TAKSIM THROUGH SHAHRE FARANG

Identity, Nostalgia, Utopia

We all belongs to our past... the "past" as duration of actions which are made by peoples or alone, related to different subjects in different locations and times. Belonging to the past is the cause of Nostalgia. Taksim square as a very important location in Istanbul also is the subject of feeling nostalgia. For represent what happened for this area during years a nostalgic language is needed. I choose what we call "Shahre Farang" in Iran. A machine which was used in streets to show different pictures of beautiful places and cities.

"Shahr" means the city and "Farang" menas a beautiful city. Now the questions due to urban changes in my target location "Taksim" and generally urban reformations are:

- Are the municipalities changing our urban always to another style with the idea of making a utopia for us without mentioning which identity every group of citizens belong to?
- Aren't we go to have same style cities all around the world with a same pattern which is called modern urban?
- Couldn't we keep the idea of modernity and nostalgia together?

What is "Shahre Farang"?

"*SHAHRE FARANG*" is a Persian innovation Inspired by what is called peep show which is a live show, a set of pictures viewed through a small hole with magnifying glass. Because in many years ago it was hard to travel and also there was no television in every home, people did not have any imagination about western modern cities. The word "Farang" was a name which would possible to be given to every foreign cities especially the big westerns one like Paris. People just look at beautiful pictures through a magic box and it makes the idea of there are some utopia in west. "Farang" means a very good city, beautiful and without problem. The features that every cities is going to have these days.



شهر فرنگی Shahre Farang



Taksim Platform

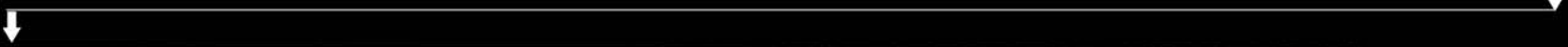
What Does the Recently Proposed Taksim Project Involve?

The recently proposed Taksim Project calls for the construction of enormous ramps (10 meters deep and 100 meters long) leading to subterranean tunnels directing traffic under Taksim Square. The ramps will be located at seven points near the square, including Gümü suyu, Siraselviler, Mete, Tarlaba ı, and Cumhuriyet Boulevards. High concrete walls will be erected, and the existing sidewalks along the boulevards will be transformed into service roads. The trees in the vicinity will be cut down, and it will be difficult, if not impossible, to reach Taksim Square by foot. Underground tunnels will not solve the problems of urban transportation and traffic. Urban planners throughout the developed world have long since discredited them.

Istanbul is being removed from the UNESCO World Heritage List!

Due to the natural, cultural and socio-economic damages that are created by the implementation of urban projects in Istanbul, UNESCO is about to move the city into "The List of World Heritage in Danger"! According to the draft decision document of the World Heritage Committee, if the authorities do not take precautions against the negative effects of urban projects such as transportation, urban transformation and physical renewals, UNESCO will first change Istanbul's situation to the World Heritage in Danger and will completely dismiss the city from the World Heritage List in 2011.

شہر فرنگی Shahre Farang



Lucy Hahlo

ART PROJECT

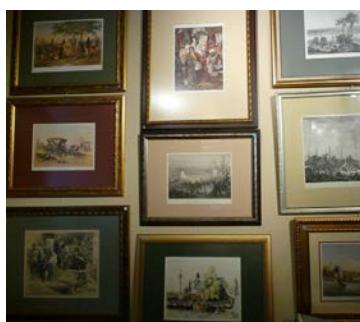
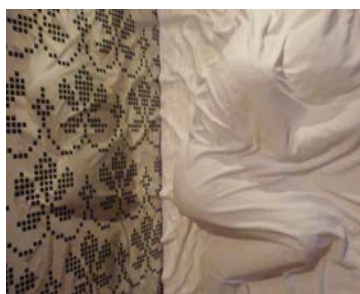
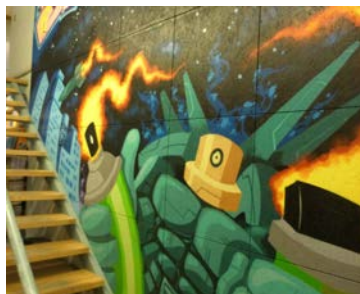
For this project I chose to focus on gentrification in Tophane. A neighbourhood in the Beyoglu district of Istanbul, Tophane lies on the coast of the Bosphorus, on the European side of the city, right next to the busy port of Karaköy. It was a central industrial region during the Ottoman era, and today is the home of some important historical buildings; including Nusretiye Mosque, Tophane fountain, and a historical clock tower. However, it is also well known today for its abundance of art galleries, nargile (water pipe) cafes, fashion boutiques, restaurants, and hotels. Through this project I wanted to investigate gentrification in the Tophane neighbourhood, and I chose to focus in particular on the impact that art galleries are having on bringing about change in the area in recent years. The opening of the famous Istanbul Modern Art Museum in Tophane in December 2004 effectively marked a turning point in the character of the Tophane district. As art-lovers, journalists, intellectuals and tourists alike began to flock to the area, so began a snowball effect in which suddenly more and more small independent art galleries opened up within Tophane. Whilst exploring Tophane I was completely amazed at the sheer multitude of galleries that were there once you started looking for them. In amongst the more famous galleries that can be found in guidebooks and on maps, there were also a huge number of much smaller, independent galleries. Particularly along the Bozkesen Caddesi and the streets leading off from it I seemed to come across a gallery almost every few steps, ranging from galleries with just one small room to ones with multiple floors; from photography to sculptures to entire art installations; it quickly became obvious to me that the presence of art and the art community is today one of the most prevalent and significant elements of the Tophane district and is exerting a strong force throughout the area.

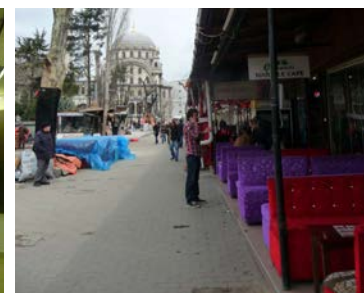
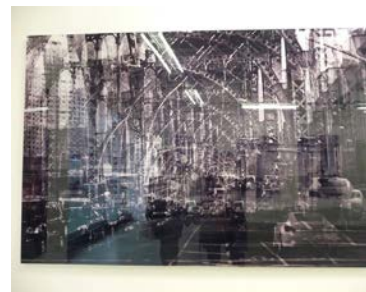
I felt that for the purposes of this project the recent impact of the increasing number of art galleries on the area gave me the perfect viewpoint for investigating change and gentrification in Tophane. I chose to present what I have found out about the impact of the recent gentrification of Tophane through photography, as I wanted to convey the area today as seen through my eyes when exploring the neighbourhood. The series of photographs. I am presenting were all taken in Tophane over the last few months and through them

I am aiming to illustrate how the area has begun to orientate itself towards catering for the increasing number of wealthy and creative visitors. The majority of the collection of photographs I am presenting consists of photos of art exhibitions in galleries around Tophane; I wanted these to make up the greatest part of my project in order to reflect the dominance of art as a presence in Tophane today, and how it is impacting upon and influencing the character of the neighbourhood as a whole. I also wanted to be able to convey the variety of art that is so easily available within the area, showing why Tophane is quickly becoming known as the centre-point of Istanbul's contemporary art scene, which is drawing a rapidly increasing number of tourists, intellectuals and art enthusiasts to the area. This, in turn, has led to a shift in the nature of Tophane as it has aimed to cater for these visitors and appeal to a richer, more educated and artistic type of people. Many of my photographs also aim to document this wider impact, and so I have also chosen to include pictures of posh hotels, fashion boutiques and shops selling attractive, expensive, touristic gifts. In particular the images of window displays in the high-fashion boutiques show a clear aim toward style and image rather than function, necessity or economy. I also hoped to represent that Tophane is aspiring to appeal to the international tourist industry through the pictures of an art display featuring only edited images of New York, and also the Anglicised drinks menu displayed next to a painting in a café. As a naive tourist, or as lover of art, it is understandably easy to see how outsiders get lost in the beauty of Tophane's recent outbreak of art work, however, there is a much darker side to this

gentrification process as it is simultaneously having an incredibly threatening and destructive impact upon the lives of the poorer inhabitants of Tophane, many of whom have lived here for generations and are dismayed at the recent radical changes in the atmosphere of the place. As Tophane has begun, in just the last five years or so, to become known as 'the' area for contemporary art in Istanbul and the area has become more attractive, so has it become more expensive with property prices in particular skyrocketing. Many locals fear they will be forced to move due to this urban transformation, and this has led to increasing tensions between local residents and gallery owners. These tensions can be seen to have come to a head in September 2010 when on the 21st there was an organised attack on art galleries in the Tophane neighbourhood. Several newspapers theorised that it was locals' anger about the gentrification of the area which fuelled the attack as they worried about property prices going up and protested against the stark aesthetic and financial changes to their neighbourhood. Not only this, but locals were also said to be angry that gallery crowds were being disrespectful of the traditional and religious character of Tophane, and were particularly upset by visitors drinking on the streets outside bars and even reportedly making fun of residents' religious dress. This attack highlighted for me that the impact of these art galleries upon Tophane is clearly a very live and important issue at the moment which is causing a great deal of change and tension. Going to the extreme of attacking art in the name of saving your community and culture seemed to me very radical action, and it provoked me to think about how art itself is consid-

ered so cultural, and is so valuable and beneficial, and yet at the same time can also act as a horribly destructive and harmful force. There are also other photographs I've included aiming to help strengthen this message of the clash between new and old. In particular, the art piece featuring photographs of naked women which was prominently displayed in a gallery in the middle of a traditional, Muslim district; as well as the photographs of an Estate Agent's window featuring advertisements for expensive-looking properties with details translated into English; and also a photograph of the famous Tophane fountain with an eye-catching sign advertising the Istanbul Modern Art Museum placed directly in front of it so that your eye is drawn to the sign over the fountain. In addition to the collection of photographs, I have also created a short video through which I aim to reinforce my message of the strong influence of art within Tophane and the potentially destructive impact it can have. All of the footage was shot in Tophane, and I hope through the piece to show on a more symbolic level the many faces of art and the intense force it can exert over people. In particular I took influence from the attack on the Tophane art galleries which I spoke about above and those who felt strongly enough about what they saw as the harmful impact of art that they went as far as to attack the art exhibitions. I felt this event was an incredibly important part of the history of Tophane, but of course it was impossible to represent this event through photographs as it happened two years ago, and so I wanted to be able to focus on it through the video instead.





Michael Lieth

POSTCARD SERIES: CIVIL EXPRESSION IN TIMES OF URBAN TRANSFORMATION

Give Yourself a Voice

After some deeper research I had the approach to transform my results in an idea that enables citizens to give themselves a voice without any bigger hindrance and in a safe way for their privacy as in some countries it is still not welcome to give yourself a voice in public affairs. I ended up with a try of a postcard series that citizens can buy for a minimum amount of money and send them to whomever they want. I could image that there would be people giving themselves a voice by sending those cards to the local municipality or governmental institutions. I tried to keep the message abstract to not link to close to my personal case in this city Istanbul. Anyways you will find some exemplary specific hints that fit to the situation in the city.

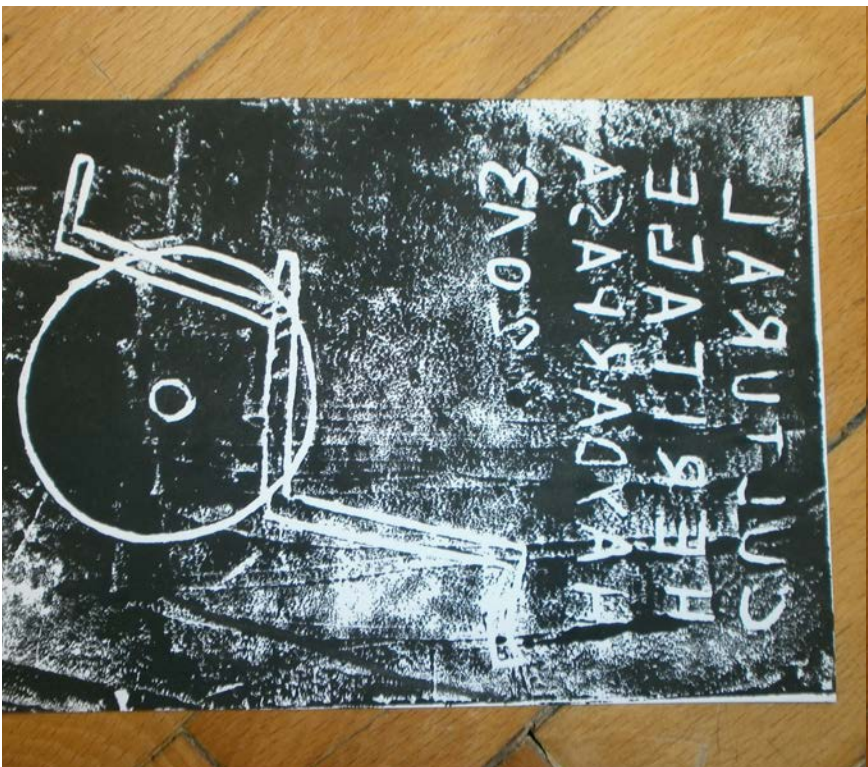
Technique

As I thought it would be a good idea to give the whole layout a strong message with a striking expression I remembered the technique of linocut and print. After collecting ideas and some frailties in the creation of the „stamps“ I finally were able to produce some postcards that would transport my message well.

Documentation

The following pages give you an overview about the different steps I ran through including some frailties, unused ideas and the some final ideas I completed.







Seyda Sazmaz

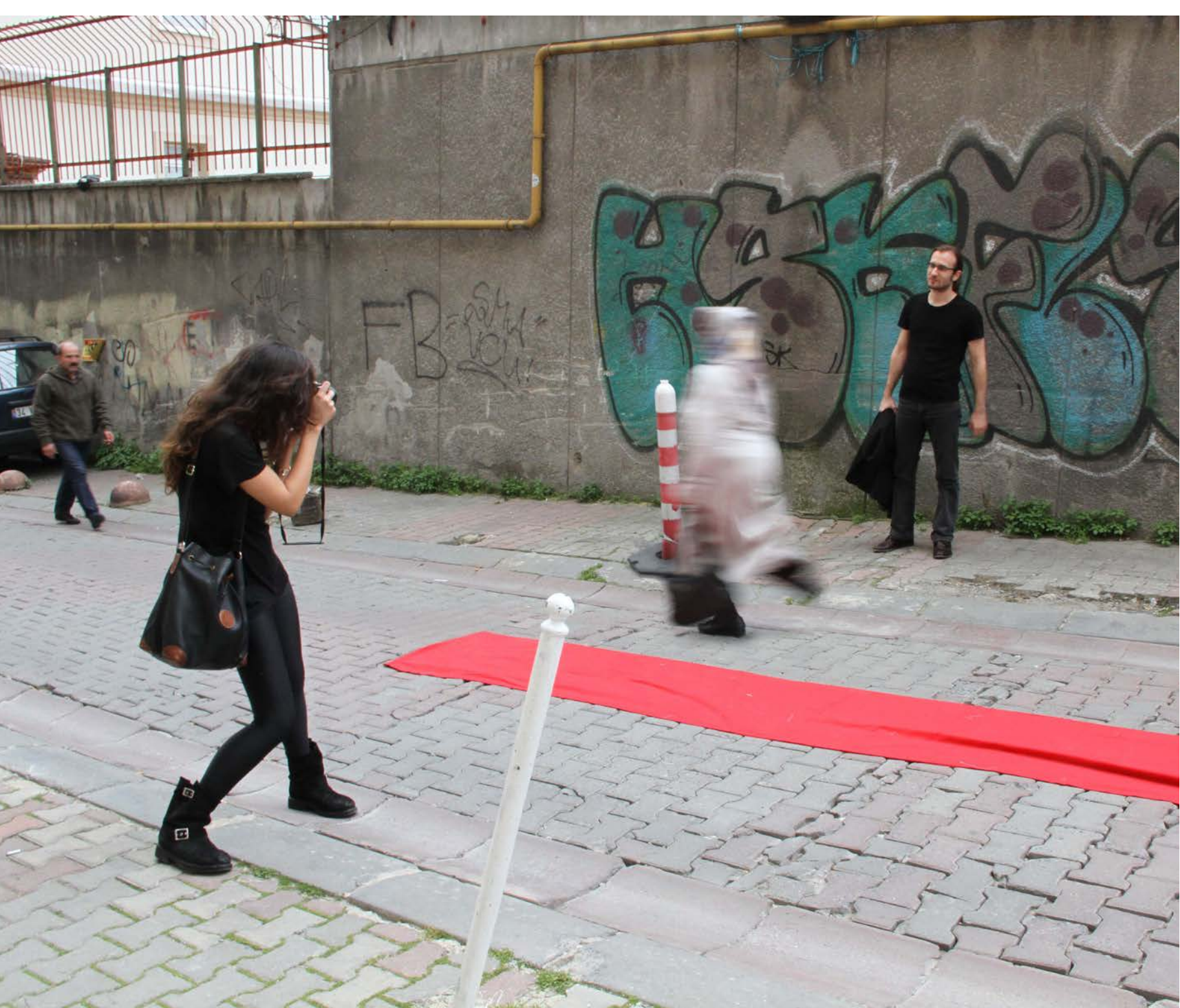
WHO IS COMING?

As we entered the new millennium and things got faster on each level, we got paralysed by the changes. Istanbul which never stops transforming for thousands of years, today again tries to change its view, but in a different way. After attracting 15 million people into the city in 40 years, heads of state now changed their mind and want the city centre back. Under the name of 'Urban Transformation', gentrification became legal and lower class has to leave their habitat.

In my project i try to witness the contradiction between the public and the VIP culture. 'Red Carpet' -which is known by all of us even if we didn't step on any in our lifetime- says there is someone important coming to the place. Galata is waiting nervously for this 'important someone'...

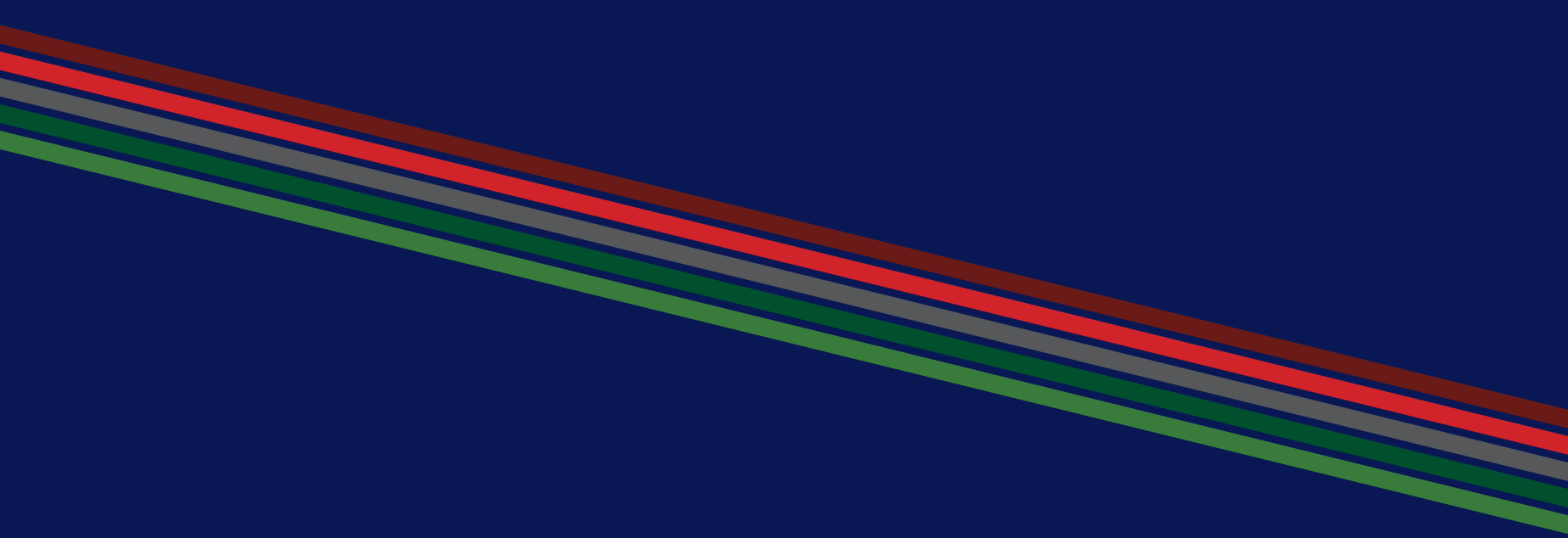
*While the photo shooting most of the people asked "who is coming?", didn't want to step on the carpet and walked beside it. A few of them made jokes and said "is it for me?" and walked on the carpet.











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