



LOCALITY & GLOBAL DISCOURSES SPRING 2013

LOCALITY & GLOBAL DISCOURSES

A COLLABORATION
BETWEEN
California College of the Arts
&
Marmara University

- SPRING 2013 -
Exhibition Catalog

LOCALITIES & GLOBAL DISCOURSES

THE CATALOG

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THE CATALOG

California College of the Arts

&

Marmara University

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INTRO- DUCTION

Prof. Mariella Poli

SAN FRANCISCO

This exhibition and the accompanying catalogue is a result of an exchange course “Locality & Global Discourses” between *California College of the Arts* in California, USA, and *Marmara University* in Istanbul, 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 in designated neighborhoods. The participants assumed the role of artist/designer, ethnographer and fieldworker within the public sphere 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 their individual interests within.

Historical and cultural research of each district in concert with visual collecting by direct experience from each participant produced an archive on 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; which then connected the obvious threads of commonality. The explored neighborhoods in San Francisco were, the Financial District, Chinatown, Embarcadero, Tenderloin (Little Saigon), Dog Patch, and the Water Front and in Istanbul it was Beyoglu. All sites are historically significant to the development of each city. Our attempt was to make visual the specifics and uniqueness of place while allowing for similarities to bridge our individual experience.

INTRO- DUCTION

Prof. Dr. İnci Deniz Ilgın
& Prof. Meltem Eti Proto

ISTANBUL

Almost a year ago Prof. Mariella Poli proposed an interdisciplinary online project involving Marmara University Faculty of Fine Arts and California College of the Arts students.

The timing was perfect because the interdisciplinary and international aspects of the project fit well to the philosophy of the 6th International Student Triennial. The project proposed to analyze the cultural and social cross-sections, transformations and developments of Istanbul and San Francisco neighborhoods through the eyes of students. During the project, the students captured hidden particularities of Istanbul as it was marked on the proposal they also questioned their status that could have included some unresponsiveness or unawareness to what was happening in their surroundings.

In their individual or collaborative observations and data compilation, students became more aware of their surroundings and what was happening such as disappearing traditional workshops, the expanding borders, the problems of the city and the citizen crushed by urbanization, and the pseudo symbols which transform into a touristic object and conceal the realities of the city.

Among the students, Anday Turkmen attempted to create awareness to urban transformation by asking whether the change occurring in Istanbul comprises any valuable development in it. In his project entitled 'The Graveyards of Modern Times' Anday emphasizes that the financial manipulations behind the change created ugly skyscrapers that smashes historical values and alters the landscape

Sayat Tulumciyan's inspiration for his video was Italo Calvino's Invisible Cities." He claims that one can create his/her individual Istanbul by following the sym-

bols, sounds and other qualities that city offers. The tram, Maiden's Tower, Bosphorus diving the city, the sound of call for prayer, seagulls, blending sounds of traffic, people, machines etc.

are the qualities that makes the city "Istanbul".

Ebru Kuyak worked on developing previous semester's project "Disappearing Workshops", and created 'Craft Workshop Posters'. She aimed to create awareness to the importance of sustaining these values, which gradually disappears under latest initiatives of, namely, the 'urban transformation' to Istanbulities. To do this she created 'your carpenter', 'your lathe-man', 'your upholsterer' posters.

In "We Need to Talk" İlayda Karabatak shared the details of her project, which examined recycling process of the waste in Istanbul. As she brings the issue to the table, she also offers citizens a solution that collects waste systematically through specifically designed urban garbage can.

With the project 'Audible Diary of Beyoglu District-Istanbul' Seden Odabasioglu analyzes and records the sounds of Beyoglu, which has been dramatically transforming since the 16th century.

Yasemin Filizkiran focuses on the massive urban transformation. In her project "Is Another Way of Urbanization Possible While Transforming Our Cities?" she questions if massive urbanization transforms the city into a better place. She also wonders the extend of the con-

nection between the city and citizens, and question who creates what?

In her project 'The Face of Urban', Refia Anil Agrili designs a wallpaper pattern using photos that reflect overlapping contrast formations such as shantytown-skyscraper/ old-new.

The commonality of all of the projects analyzing Istanbul has been concentrated around disappearing qualities of Istanbul, the ways of creating awareness and proposing possible solutions.

FROM PORTS AND FACTORIES
TO CONDOS AND COMMUTERS

THE DOGPATCH

SAN FRANCISCO, USA

Group Members:
Jaime Bernal
Christine Rode
Mateen Mortazavi
Brian Leach

Inhabitants:
25,243 residents

Location:
Central Waterfront
Eastern side of SF

Area:
0.221 sq mi /
0.57 km²

The Dogpatch is located along the San Francisco's waterfront along the southeastern portion the city and is home to the city's port. The neighborhood's waterside location has always had close ties to maritime industry due to its proximity to port of Oakland, one of the country's largest ports. During the its early years, Dogpatch, and the San Francisco waterfront saw a huge influx of population due to the gold rush. The next great migration, in the 1920s, brought a large population of working class southerners who helped fuel the neighborhood's industry and diversity. The shipbuilding industry of the neighborhood thrived during World War II, but at the end of the war, the west coast shipbuilding industry waned and fell away, leaving Dogpatch forgotten mess of squatters and poverty for the middle part of the 20th century. The beginning of the neighborhood's rebirth came in the 1970s and 80s when artists began moving into cheap warehouses that were quickly converted to living and workshop combination spaces. The neighborhood has continued to develop its artistic vibe, transforming the undesirable forgotten place that it was, into a competitive artistic design scene. Today, the streets of Dogpatch are sprinkled with high-end eateries, cafes, and industrial warehouses, and is populated by young artists, designers, and silicone valley software engineers. The gentrification of this neighborhood has definitely brought money in money, but it has also displaced many people who have lived there for their whole lives.



PROJECT FLYER

VIRTUAL ALERTS
FOR LOCAL COMMUNITIES

Neighborhood:
The Dogpatch

Designers:
Mateen Mortazavi
Brian Leach

Format:
iPhone App /
OLED Screen



Mateen Mortazavi & Brian Leach

In Dogpatch's beginnings in the mid 1800s, it was a neighborhood based off of California's farming and livestock industry. The transition into the 20th century changed its industrial focus from agriculture to shipbuilding, but the neighborhood continued to grow as a blue collar, working class community.

The mid 20th century lull in shipbuilding led to the demise of the neighborhood's diligence, and it wasn't until the nineties that the area began its rebirth as a creatively driven community. Today, the neighborhood thrives on its creative occupants, and its local-tourism fueled restaurants and shops.

However, these occupants don't seem to have any common community network to find out about what is happening or who they might want to connect with. Flyer creates a platform for spontaneous networking between the neighborhood's occupants, and a new platform for diverse artistic expression. By installing Flyers throughout the neighborhood, the occupants will be able to connect with people and businesses on a level that they have not yet explored. Flyer collects use information as they walk by, and

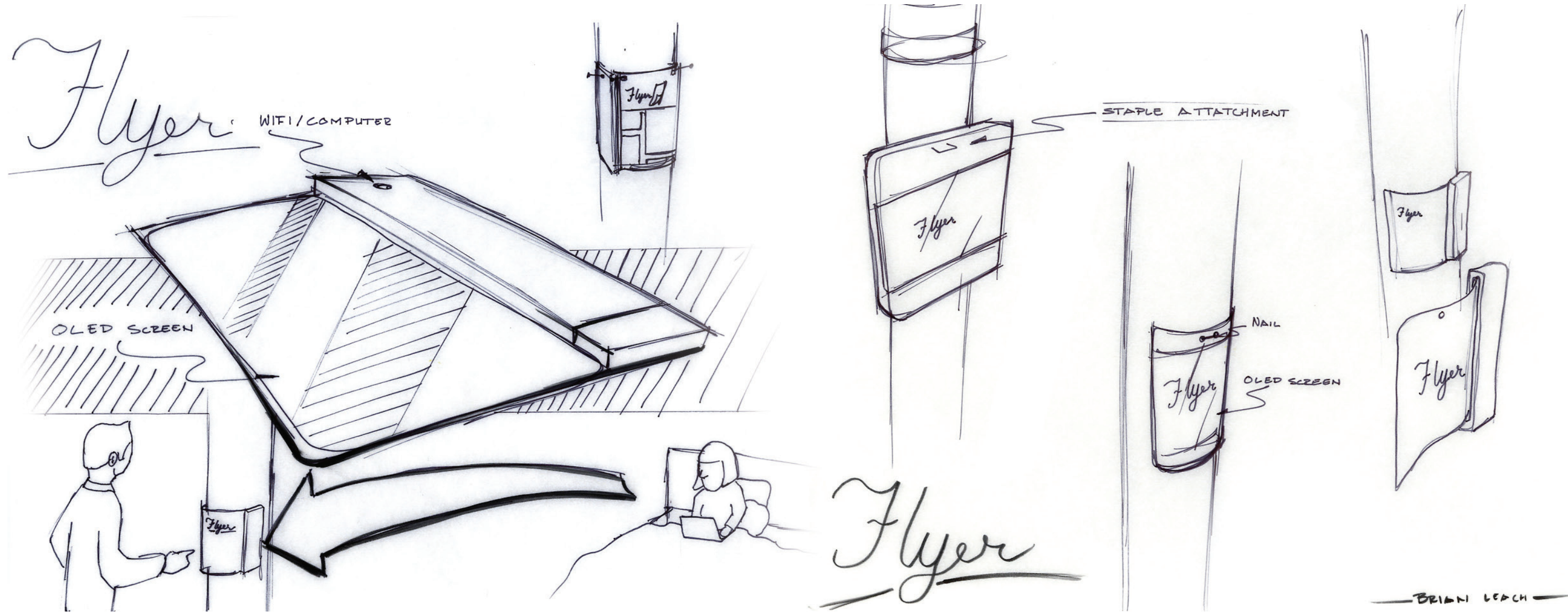
Mateen
Mortazavi

Mateen Mortazavi grew up close to Palo Alto, CA, and moved to San Francisco to attend California College of the Arts and study architecture. Mateen is currently in his last semester of school, and has grown to love architecture + design, but one of his other passions is playing guitar, along with many other instruments, like piano and drums.



Brian Leach

I am an Industrial design student at California College of the Arts in San Francisco, CA. I am creatively driven and passionate about current design and gear. To me, the best products are those that grow and change with use; products that wear in, not wear out. I am inspired by products that approach sustainability by being long lasting and important in life.





uses it to help them connect to the neighborhood by showing them events, businesses, jobs, and people that may interest them. This 21st century version of the telephone pole flyer will help Dogpatch grow as a community, and help its occupants find the diverse creative and communal characteristics the neighborhood has to offer through an effortless procedure that could embed itself in every San Franciscan's daily routine.

There is a reason why the modern flyer that we see on telephone poles and buildings are scattered across the city: they work; and what we have created is the flyer for the future. Flyers have been used for centuries to advertise, promote, and suggest, but what we are proposing is not only the latter, but also interaction, networking, and community building. Flyer will be the evolution of personalized advertisement, yet it will link localized- and eventually global- areas together in real time, on the spot.

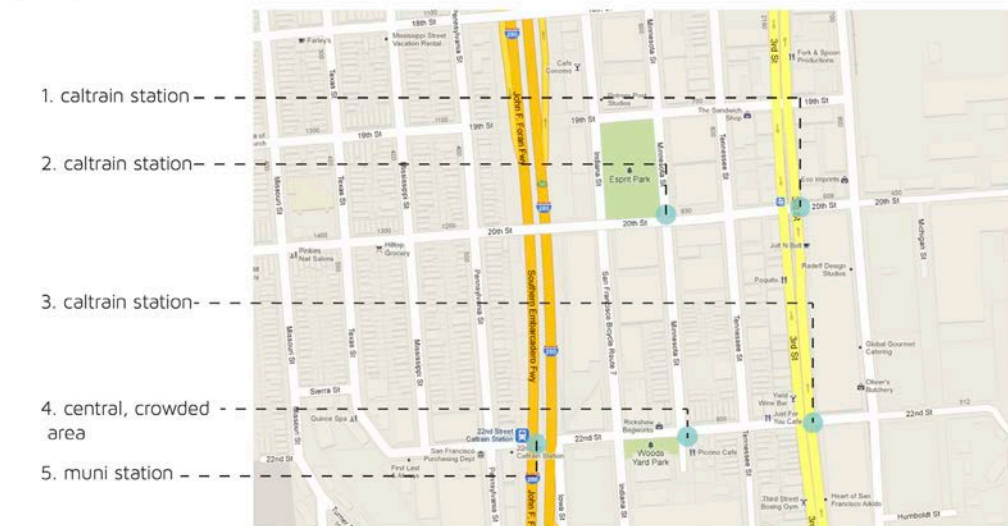
When a series of Flyers become installed throughout a neighborhood, people will be alerted as they walk by about things or people they are interested in, causing a virtual and physical link in the air waves and the streets. By extracting digital social media and placing it in our physical world, connections of any medium become more genuine and engaging.

Flyer will not only accommodate the influx of people in Dogpatch, but it will assist and enhance the current standard of living there. Interaction with our surroundings is something technology has deteriorated in the modern world, but Flyer will take advantage of our digital knowledge and use it to build real neighborhoods.

advertise:



projected locations:



CHASING LETTERS

STUDYING TYPOGRAPHY
FOR REMNANTS OF
THE PAST

Neighborhood:
The Dogpatch

Designers:
Christine Rode

Format:
Book
Photography

My semester-long project is dedicated to the Dogpatch, a district located in the southeast part of San Francisco. Because the neighborhood faces the bay, it was for years home to the busy Port of San Francisco, defining the district's history and its character today. It was once the busiest port of California, and an important aspect of SF during the city's period of growth in early 1900s.

However, it lost that position to the ports of Los Angeles, Long Beach and Oakland during the 20th century, who could offer more room for containers and modernized equipment. Soon after the majority of the port operation ceased, but the infrastructure still remains. Today, the majority of the factories are seismically unsafe, therefore unable to be used.

The historic piers, warehouses and factories are largely abandoned. But much of the old signage remains, painted on the sides of buildings and alluding to the function they had in a not-so-distant past. They are remnants of neighborhood's history.

But the Dogpatch is changing. Since the initial dot-com boom during the late 1990s and early 2000s, the area has seen a lot of new construction, with high-end expensive condo buildings being built, and wealthy tech workers moving in. It's no wonder why – the neighborhood offers great weather, beautiful bay views, and easy freeway access. The shiny, modern condo buildings create a large contrast to the derelict factories, and threatens to significantly change the character of the historic neighborhood.

I want to study the development and gentrification of the Dogpatch through the lens of typography. By photo-



Christine Rode

I'm a 22 year old Norwegian graphic designer. I moved to California from Norway to attend CCA four years ago, and I have been designing and making in San Francisco ever since. I enjoy being a part of every aspect of graphic design, from doing print, identity, web, and everything in between. I am also an enthusiastic amateur photographer!





THE SHORELINE, 2014 *Photo and text by Christine Rode* The shoreline is dramatically visible as you enter the West Coast corner of the neighborhood. Large, round street markers give a sense of scale, and remind us of the industrial past. The street is still defined by the past.

THE MAIN STREET, 2014 *Photo and text by Christine Rode* This view of the main street, taken in August, shows the final project in the largest 1990s development project undertaken by the city in recent decades. The street is still defined by the past, but the new development is clearly visible.



BRICK BUILDING, 2014 *Photo and text by Christine Rode* The house numbers of these two buildings are painted a bright, shiny green, with a bold white neon-style lettering. The numbers are painted in a way that is both modern and industrial.

JUDS LEVIN, 2014 *Photo and text by Christine Rode* This old steel manufacturing building has passed on its name to a new building. The name is still visible on the wall, a clear reminder of what the neighborhood used to be.

graphing examples of both painted signage and old signs, as well as the new condo names, numbers and storefronts, I will be able to create an accurate portrait of the Dogpatch district as it stands today. The old typography found on abandoned factory buildings, piers and houses will be juxtaposed with the typography that signifies new development, wealth and modernity. Together the photos will form a larger picture of the interesting history of a once-industrial neighborhood, that has gone from being mostly inhabited by lower-class factory and dock workers, to one of the most exciting new-development areas in the city.

The photos have been compiled into a photo book, where I have put opposing pictures next to each other to emphasize the contrast between old and new. The book in addition to the photos also contains information about the various locations, offering background information for both warehouses and new development alike. The reader can flip through striking photographs of a neighborhood in change, and learn more about its historic uses, as well as the new opportunities to be found. However, I want to retain the focus on the photographs, and not on the information, with the text being small and not the focus.

I am interested in the contrasts that appear when you put too very close but yet different pictures next to each other. I am also fascinated by the amount of remnant painted typography that is to be found in this neighborhood, and I am thrilled I got a chance to document it completely. ■

RIGHT:
A selection of photos from the book showing the emphasis on typography, and giving an accurate idea of what the neighborhood is like.



WATER- FRONT

BOOK SHOWS INFILL
OF THE BAY

Neighborhood:
Central Waterfront

Designers:
Jaime Bernal

Format:
Lasercut Book

San Francisco's Waterfront has seen drastic change throughout time. The neighborhoods now known as Mission Bay, Dogpatch, and Bayview-Hunters Point were at one point underwater. Change is largely attributed to land use. The function needed of the waterfront caused it to drastically change through the course of history. Mission Bay once span 240 acres onto mainland San Francisco, reaching out to what is now know as the Potrero neighborhood.

The bay consisted of shallow salt water which fostered a diverse ecology of species of plants and animals. The native americans that inhabited the land lived in harmony with the salt water marsh and all of its species. In 1775 the Spanish came to San Francisco, bringing with them new diseases and a change of lifestyle for the native occupants. The Spanish used the land as graze land for cattle ranching. By 1864 the city was expanding rapidly and access to the waterfront was essential for industries like iron and steel. This area had developed into the cities most dense and important center for heavy industry attracting people from other parts of the United States as well as immigrants from around the world. San Francisco's Central Waterfront was essential in establishing the Dogpatch and Potrero neighborhoods.



Completed in 1865, San Francisco's "Long Bridge" connected Downtown to the Central Waterfront, this was a vital turning point for the growth of the city. As industry grew so did the need for more land, and thus commenced the process of infill. The expansion of industry came at a cost to the once thriving ecosystem of Mission Bay. As the city grew, the grid was expanded further and further into the water slowly eating away the city's natural edge.

Today, the Dogpatch is a neighborhood in transition. It was one of the only neighborhoods that was not damaged by the earthquake and great fire of 1906. There is a lively stream of trendy cafes/ restaurants and a rich art and design scene as well as a lot of new housing mixed in with the old residential and industrial buildings. Its neighbor on the other hand, Mission Bay (named after the large bay that once cov-

ered the area) has seen large redevelopment. Starting with ATT park, Mission Bay has transformed from an industrial landscape to an upscale neighborhood with nearly no ties to its past. However, redevelopment is happening at a different pace in the Dogpatch. Many buildings are being preserved and adapted for a new use rather than demolishing them and making way for something new. Projects like the Pier 70 initiative are changing the neighborhood by giving a new life to the existing buildings. Giving the waterfront back to the public and providing an amenity for the residents of the Dogpatch, Although it will take some time before the redevelopment of Pier 70 will be realized, the progressive way of looking at preservation and adaptive reuse embodies what modern day San Francisco is all about.

Jaime Bernal

Jaime is a twenty-two year old architecture student currently working towards a Bachelor of Architecture degree at California College of the Arts. lover of design, photography, music, and traveling. His art seeks to challenge and augment what we perceive as reality.



LEFT: The book opened up, revealing all the waterfront contours in both 1869 and 1910.

THE CORE OF THE CITY:
EMBARCADERO, CHINATOWN & FINANCIAL DISTRICT

DOWN- TOWN

SAN FRANCISCO, USA

Group Members:
Chris Griffin
Alan Hayes
Alison Hsu
Tingru Wang

Location:
Eastern San Francisco
North of Market St.

Area:
0.221 sq mi /
0.57 km²

Inhabitants:
1,780 residents

Between the three neighborhoods encompassed in the greater area of the Financial District, the Embarcadero, Downtown, and Chinatown, a rich history and cultural tradition binds them together. Starting with The Ferry Building, an icon of the Embarcadero, a deep connection to the Financial District and the growth of the city becomes apparent. At one time the single entry-point to the city whether by train or ferry, the building serves as a beacon for San Francisco and a means of orienting oneself amidst the hustle and bustle of everyday life.

Downtown expresses the power of wealth with monolithic verticality, ominously overlooking the rest of San Francisco. With people coming in from all over the world, its anonymity is something we all can relate to as being a successful urban condition, a focal point for commerce and economic transaction, linking itself to the rest of the financial world. However, behind the curtains of concrete, steel, and glass, the financial foundations are getting shakier than in 1906 and today's economic climate faces an uncertain future, but the perseverance of the people of San Francisco transcends that of dollar bills.

In 19th century, Chinese migrated to California in large numbers during the California Gold Rush. For most Chinese immigrants, San Francisco was only a transit station and steadily that neighborhood became Chinatown. Serving as a home away from home, it is a comfortable and familiar place in an alien land. San Francisco's has the largest Chinese community outside of China. Being a 'City within the City', The district has a wide variety of shops, grocery stores, restaurants, parks, banks, pharmacies, library, and schools serving as a social place for many Chinese. With a strong and vibrant culture, Chinatown is one of the several main attractions in San Francisco.



OCCUPIED

A FINANCIAL STATEMENT

Neighborhood:
Financial District

Designers:
Alan Hayes

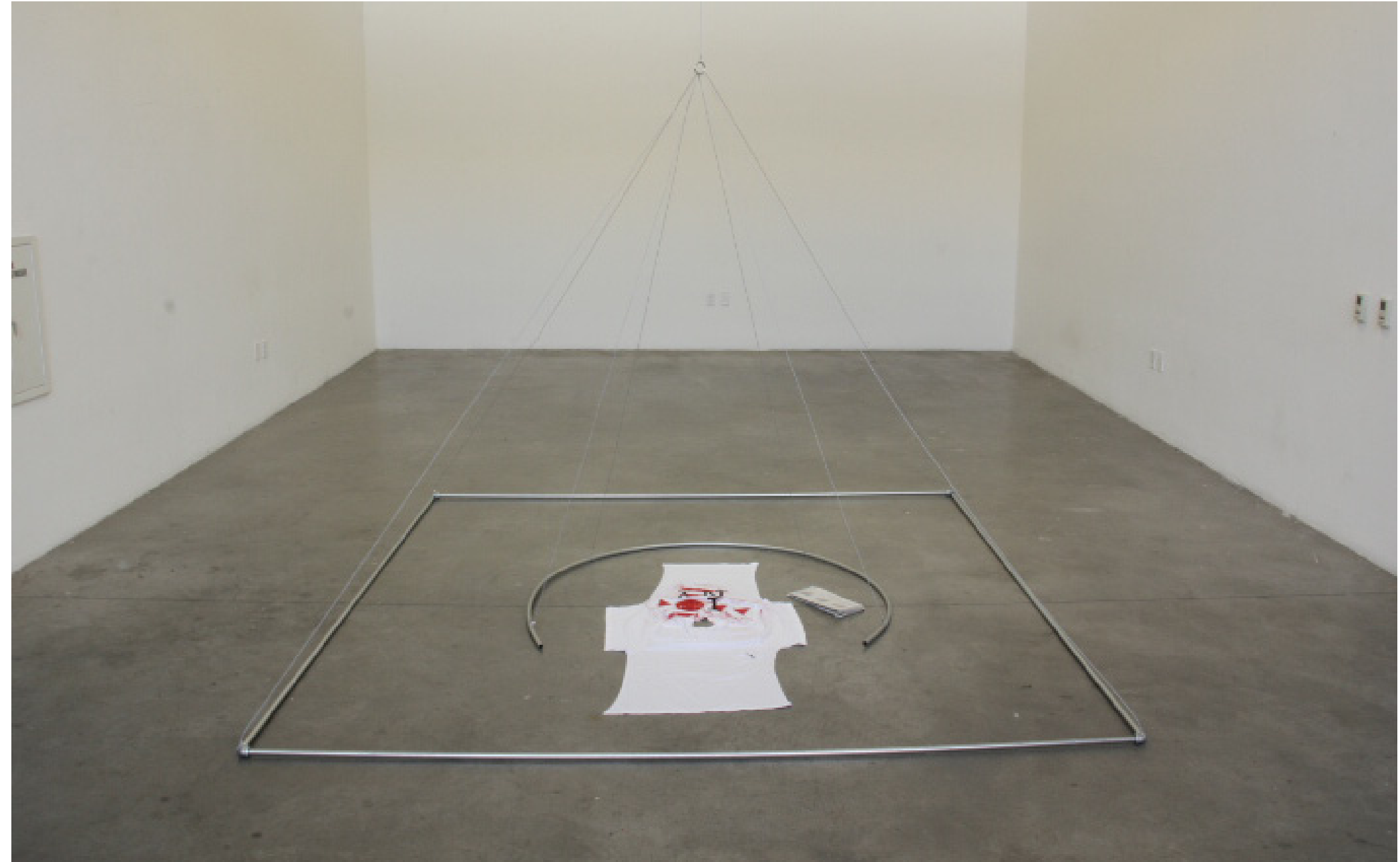
Format:
Installation
Sculpture

The financial systems that meld the United States economy together through credit, debt, and the dwindling value of the the dollar, are beginning to show signs of derailment.

As the stock markets unpredictably bears down and bulls up, many accountants, brokers, and bankers are hard at work within their machines located in the 'hearts' of the mega sprawling urban landscapes feeding off of their financial slaves and growing ever so more ominous as new, taller buildings are replacing the older ones that seem to be deemed unsuitable to continue to reflect what really goes on inside of these constructs.

The development of San Francisco's own Financial district has been the result of both a consumer process and a process of natural destruction. In the 1840's the famous Gold Rush created a massive exodus out to California. The hills were suddenly filled with mine companies and individual prospectors looking to get out of or ahead of the financial game. San Francisco, with its close proximity to the water was developed into a major trading post as a connection of the Western United States to the rest of the world. Along with this opportunity came the Banksters and the Corporate Hogs that set foot in the city and began to locate in what is the Financial District.

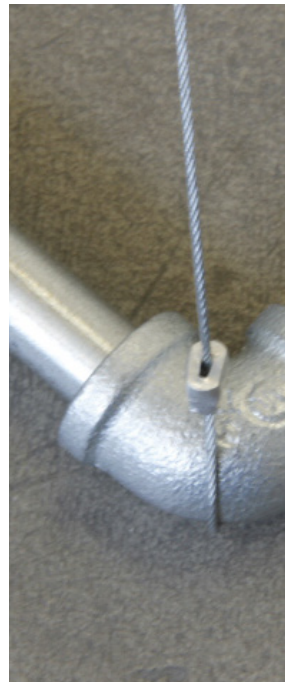
This occupation of California by the 'people of the United States' inherently destroyed hundreds of years of natural human existence. The Native Bay Area Ohlone Tribes were easily overwhelmed and eventually diminished



Alan Hayes

--
Alan grew up in Germany and now lives in San Francisco, CA while attending California College of the Arts in pursuit of a Bachelors of Architecture. He is interested in things that you cannot see - but know that they are there, space, helping the community, and loves going to the beach with his beautiful family.





as they were given the choice to either relocate into managed Indian reserves or join the ruckus, unwelcomed of course. This end of a legacy of efficient life and true human synthesis with nature is probably our greatest ignorance.

After the Financial woes of the Financial System (Wall Street) were erased through Trillions of dollars of our Tax Dollars, People began to realize that they had been taken for fools. Some people began to collaborate and design plans for Public Outcries around the United States and the world, demanding a change to the greedy and unforgiving foundations of these financial practices. Here in San Francisco, the movement known as Occupy S.F. were able to create a conversation between the public and these private institutions, but eventually the system steam rolled them out of the public eye to again continue luring in new debt slaves.

Interestingly, the roots of the movements themselves seemed to come from those that we are naturally drawn to. The nomadic nature of the groups as they would move and march from place to place to avoid any real trouble, and their cohabitation methods, as many were in sleeping bags and makeshift shelters, practically running their own economies by the end. The iconic symbol, the tent signifies the individual, but when grouped in multiples is a powerful reminder of our collective strength. The parallels between occupying the very Foundations that Occupied the Native Americans and using similar tools to do so is extremely thought provoking for me. This project explores these parallels of using the tools that have occupied the Native Americans and is a gesture of this condition through the tension of a ti pi form and a pyramid, in an attempt to generate a conversation about the first and original Occupy Movement of the financial districts on Native land. ■



CULTURE COLLAGE

CHINESE ARCHITECTURE
IN CHINA & THE US

Neighborhood:
Chinatown

Designers:
Yu-Shing "Alison" Hsu

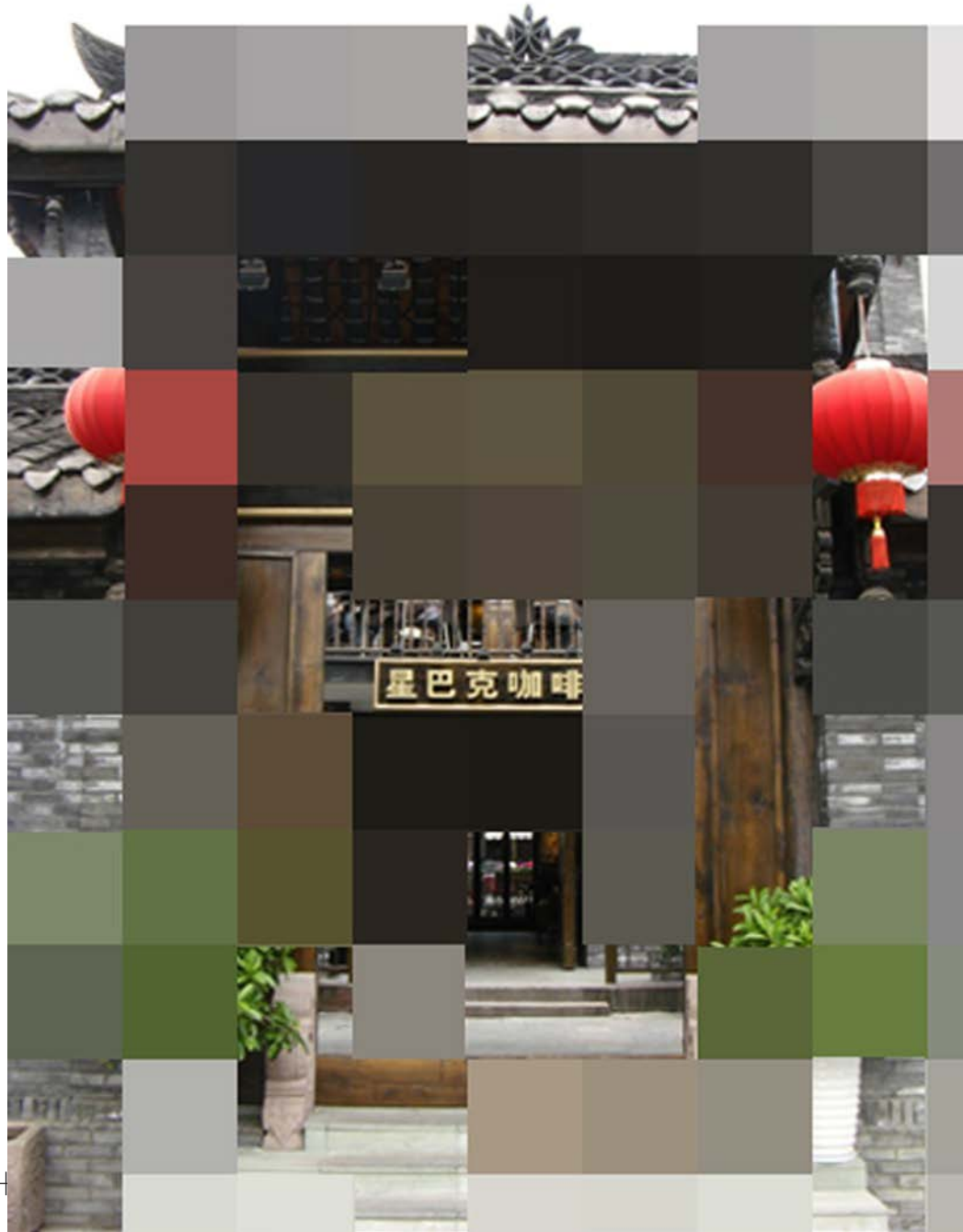
Format:
Digital Collage

As more and more Chinese immigrants migrated into northern California, San Francisco Chinatown served as their home away from home, a comfortingly familiar place in an alien land. Chinese started to build their enclave in America. Therefore, I'm interested in the classical style building in Chinatown.

There is a wide range of public amenities in Chinatown that built in Chinese classical style. And I found the architecture in there is pretty interesting, because if you take out the sign on the building, I will think they are all look like pagoda. I can't recognize the use of the building from the exterior of the building itself. And I think the way of building might look like and built because it is actually for attracting the tourist, so they built most of the public amenities in Chinese ancient style. For my project, I'll show what the Chinatown building look like when it meets in America, and compare with the building in China.

According to my survey, Chinatown is interesting, clustered, crowded, traditional, old, influenced, authentic, and colorful. Through the survey, most of people think Chinatown is an old traditional style building neighborhood and it has lots of colorful signage. I collect these elements to create a collage. The idea of my collage is trying to capture the Chinatown's character, and give people who haven't





LEFT: The second series of the collages, showing the color difference between the Chinese architecture in China, and that in USA.



been to Chinatown have a sense of the atmosphere of San Francisco Chinatown. In my collage, people can understand the building style of San Francisco Chinatown, and their eye can be easily caught by the colorful signage and red lantern.

The second collage is about the actual building and signage in China. In the collage, people can understand the differences of the building style between San Francisco Chinatown and China. Rather than the traditional building in Chinatown,

the building in China is in modern style. Also, the way of the signage position is different. The signage in Chinatown doesn't have a regular rhythm. It is more disorganized and out of order. The signage in China is different. It's more in a regular rhythm and display with order. The signage usually can light up in China, but not Chinatown. Because of the store hours, the store is closed late in China.

For the second series collage, I focus on the color study of the ancient Chinese style building in San Francisco Chinatown and China. The color of traditional

building in China is more monotonous. It's all in grey tone and with less decoration. However, many of the ancient style buildings in Chinatown are in yellow with red roofs. There's a meaning to this color combination. Yellow buildings with red roofs are a symbol of imperial. The Forbidden City palace is the representation of this color combination.

My project goal is trying to help people get to know what's the difference between the building style in Chinatown and China. And they can feel the atmosphere in Chinatown through my project collage.



100 YEARS OF FERRY BLDG.

PHOTOGRAPHS THAT TELL A STORY

Neighborhood:
Embarcadero

Designers:
Christopher Griffin

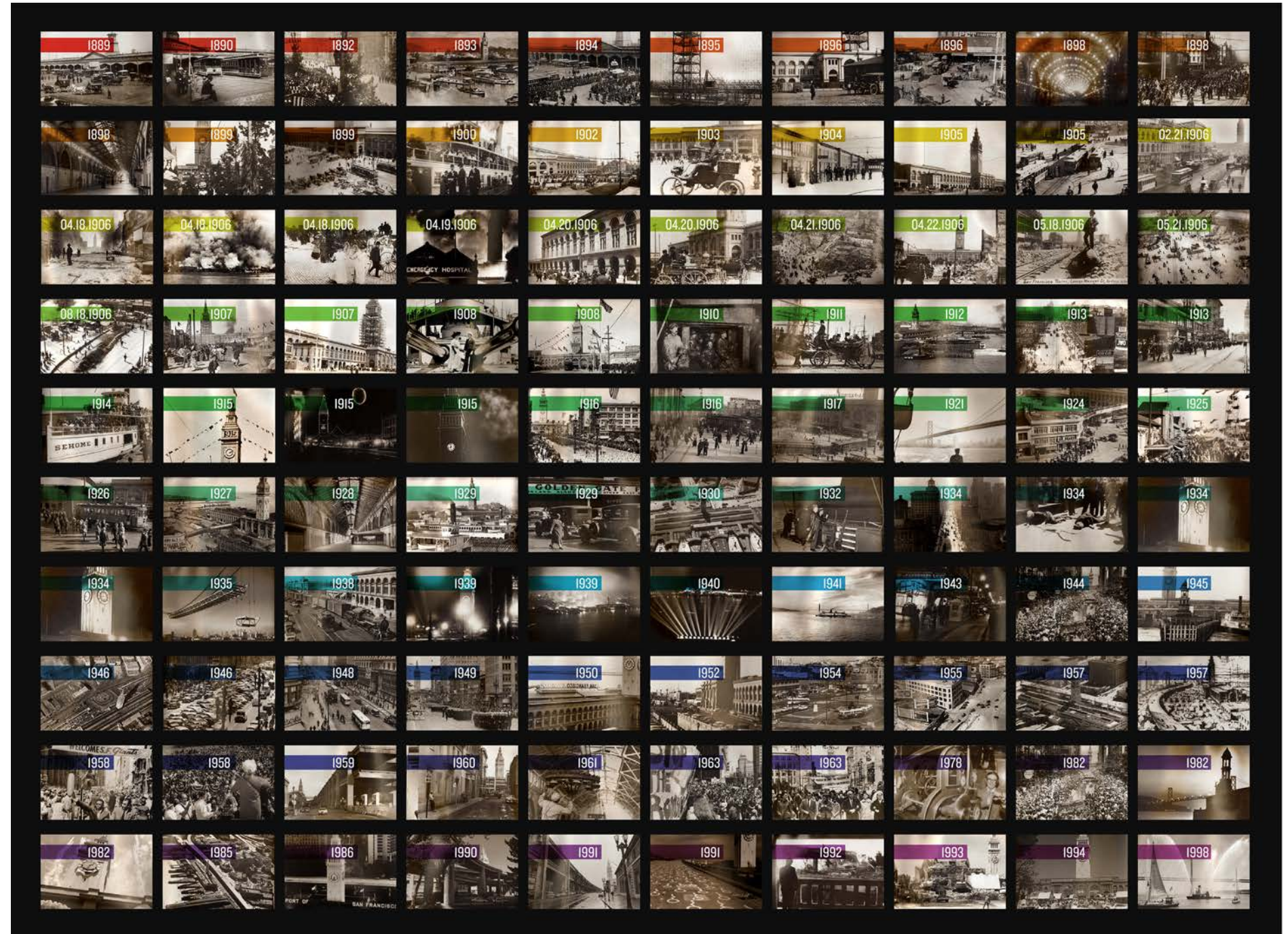
Format:
Posters

For over a century the Ferry Building has been a beacon of San Francisco and a stable icon in a city of change. Its enormous facade has watched over an ever-evolving landscape through two major earthquakes and the resulting fires as well as the countless celebrations that have marked historical events through the century.

For the residents of San Francisco, the Ferry Building is more than a simple structure; it carries the emotion of 100 years and orients us to the history of one of the most amazing cities in the world. As a singular goal, this project aims to reconnect locals with the history and context of this stately monument while allowing those abroad to get just a taste of the excitement and awe it has inspired.

Though the project has culminated in putting the Ferry Building into context, my process has wined through many different opportunities and interests. The Embarcadero, my assigned neighborhood and one of particular importance to me, encompasses the Ferry Building area as well as Pier 39 and Fisherman's Warf. Of the two latter areas, the economy is built primarily on tourism: these are huge attractions for visitors to San Francisco, especially for families with young children. Ultimately the decision to work on the Ferry Building was based on a fascination with the history of the building in the greater context of San Francisco. A monu-

Christopher Griffin



Christopher Griffin

Christopher Griffin is a graphic designer living in the heart of San Francisco's Mission District. A California local from birth, he looks to the world with curiosity and a sense of adventure. This exploratory nature has been key in unwrapping the history and context of the San Francisco Ferry Building



ment overlooking a city of change, the Ferry Building also represents the strong connection between the Embarcadero and the Financial District, which in turn has a relationship with Chinatown as well. The local economy, on which Downtown is founded, has been dramatically invigorated by the growth of the ferry industry through the late 1930s when the Bay Bridge and Golden Gate were constructed.

In terms of format, representing a century of change with 100 individual photographs was a natural progression. Because history and context were so important to the success of the project, seeing really is believing when it comes to convincing new eyes of the building's importance. For this reason I strayed away from the colorful, vector format I started with and ended up allowing the history to truly speak for itself. The images shown have been meticulously scanned in from library books and historical documents and their dates, formerly jumbled in the many sources from which I acquired them, have been reordered chronologically with the images' importance documented on a corresponding poster. This is the Ferry Building as I see it: a story worthy of being illuminated for generations to appreciate.

100 YEARS of the FERRY BUILDING

For over a century the Ferry Building has been a beacon of San Francisco and a stable icon in a city of change. Its enormous facade has watched over an ever-evolving landscape through two major earthquakes and the resulting fires as well as the countless celebrations that have marked historical events through the century. For the residents of San Francisco, the Ferry Building is more than a simple structure; it carries the emotion of 100 years and orients us to the history of one of the most amazing cities in the world. As a singular goal, this project aims to reconnect locals with the history and context of this stately monument while allowing those abroad to get just a taste of the excitement and awe it has inspired.

THE OLD WOODEN FERRY HOUSE

The 200-foot long wooden ferry house preceded what we now know as the Ferry Building. Opened on September 4, 1875, the old ferry house was intended to serve as a better point of arrival than simply stepping off at the Duca Street wharf. It cost what was then \$100,000 to build but is ultimately allowed for the incredible growth of ferry building traffic. It was a prime example of the efficient building of San Francisco's economy through the middle of the 19th century. More than just a docking point for ferries, however, the station also accommodated the shops that made up much of the morning traffic at the time. These shops depict the coming and going of a modernizing city of what would become one of the most important landmarks of a growing city.

CONSTRUCTION AND THE EARLY YEARS

34-year-old Paul Brown was the man architect for the Ferry Building, the icon that would mark the highlight of his career. His initial plans illustrate a glorious tower overlooking the waterfront and offer a welcoming salute to incoming ferry traffic. The images here depict the early years, before the building's peak but certainly not removed from the real importance of the structure. Though the funds went through in 1892, the Ferry Building wouldn't open until 1893 after complications with both the foundation and sources for steel. Here we see San Francisco in a time before cars - in fact there were 200,000 San Franciscans and 22,000 horses at the time - a rate of 1 to 10 to support the carriage drawn traffic on promenade in a city of change.

THE GREAT EARTHQUAKE OF 1906

In the most severe portion of the April 18, 1906, quake, which marked 5 m, it was only 12 minutes later before the streets of San Francisco undulated and a "deep and terrible rumbling" was heard throughout town. This set of photos depicts the events that would have occurred here as a city rocked by the water that was in fact the building's undoing. We see the bay to its full advantage. Through it all, the Ferry Building stood - damaged but not beyond repair - watching over silently as the populace slowly split their lives into two sections: before and after the great earthquake of 1906.

REPAIRATIONS

Through the images here we can see the immediate action taken to rebuild the greater San Francisco monument. Just 30 days after the fire, the structure of the Ferry Building tower was already being erected as a reminder that the historic city wasn't giving up on its light. Repair work's progress, in fact, some good came out of the reconstruction effort and from disaster came the brand-new cablecar track that ended at the foot of Market.

THE PEAK YEARS

Following the reconstruction effort, the Ferry Building truly began to reach its peak. In the 20s and 30s, the building's entrance would become the second most heavily foot trafficked area in the entire world - a record that, even to this day, remains the highest. Beyond just the ferry and train traffic, these years represented a wonderful time for the city's connection to the waterfront and as the singular point of entry, the "building at the foot of Market" was the center of the city's glory and growing relevance.

POST BRIDGE CONSTRUCTION

Shows here are the years just after the construction of the Bay Bridge and the Golden Gate shortly thereafter. Though the real impact of these new bridges into the city wasn't the related immediately, they did perhaps the biggest favor for the structure of the Ferry Building. Never would it lose its symbolic meaning for the city of San Francisco but ultimately the traffic and income would seriously decline following the widespread use of these two new access points.

THE FREEWAY YEARS

Despite a number of protests and growing discontent toward freeways strangling the city, the freeway built across the face of the Ferry Building, officially disconnected San Franciscans from the waterfront in the late 1950s. Although initial plans for construction allowed for a park to remain in front of the building, the end result ultimately made the iconic clocktower a stranger in a city that had relied on it for so many years.

FREEWAY DESTRUCTION AND MODERNITY

It was only after the second major earthquake in San Francisco's history that the freeway was finally taken down. It had suffered severe structural damage during the quake and in 1994 destruction began to be excruciating for the city as a whole. Citizens eventually came out to see the demolition of the concrete monster that had disconnected them from the water and the history that the Ferry Building represented. The end of the freeway came to symbolize the beginning of the modern era for the building that had watched over San Francisco for more than a century and continues to do so to this day.

LEFT: The full side panel of the poster, showing keys for every photo, explaining its significance.

COGS OF CHINA-TOWN

AN INTERACTIVE
PORTRAIT

Neighborhood:
Chinatown

Designers:
Tingru Yang

Format:
Installation

My project focuses on Chinatown in San Francisco. At first, I considered what the reality of Chinatown is? I found that the reality of Chinatown is that there are two Chinatowns: One belongs to the locals, the other charms the tourists. Chinatown is a district within a larger city which hosts a significant Chinese population. In the mid-19th century, San Francisco' Chinatown was first established, attracting immigrants mostly from China's Guangdong Province. They soon established their own town within the city. Chinatown is also a place where attract a large tourist.

A culture is a particular society or civilization, especially considered in relation to its beliefs, way of life, or art. It is a good way to understand a culture through sculpture and object. For instance, in San Francisco' Chinatown, I found Chinese sculpture in Chinatown such as Chinese guardian lions, which is also called shishi. Chinese guardian lions traditionally stand in front of imperial palace, imperial houses, and temples and so on. It was from the Han Dynasty (206BC--AD220), and was believed to have powerful mythic protective benefits. Chinese guardian lions used in Chinatown represents that lions can protect the people's home, on the other hand, it means Chinese people hope they can have their nice homes.



In this way, I decided to design an installation that can interact with people in order to introduce the Chinatown's culture. The two different activities of Chinatown for local Chinese people and tourists are overlapping together. The Chinatown's culture I want to show in my work is that the relationship of two activities. For example, People from Chinatown open various kinds of stores and run different kind of business as a way to earn money for living such as fortune cookie factory. Their way of life provides an attraction for tourist to visit in Chinatown. Daily activities in Chinatown promote tourism in a way.

My installation consists of several different sizes of gears. The gears have two different meanings; the first part represents local people's activities in Chinatown, another one means the tourists' activities. In order to relate these two activities, I am trying to use the strategy of overlapping. The installation has different layers, so that the gears can stack on each other's. For consideration of materiality, the different images are attached on the gear. It is easier to understand the people's activities in Chinatown through the visual.

LEFT: Close-up of the photos in the installation piece.



OF MUSIC AND CULTURE;
DRUGS AND DESPAIR

THE TENDERLOIN

SAN FRANCISCO, USA

Group Members:
Mimi Misaki
Will Giovi

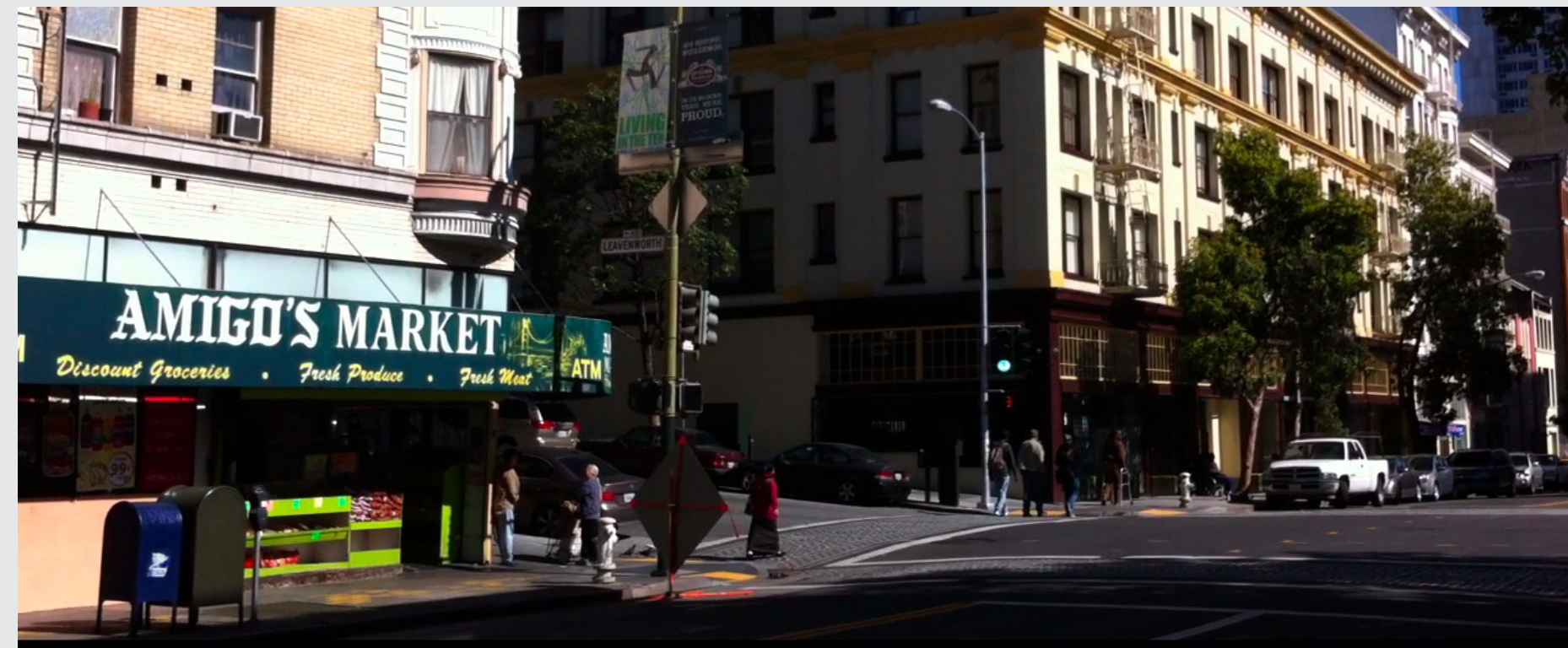
Location:
West of Union Square
North of Market

Inhabitants:
44,240 residents

Area:
60 blocks

The Civic Center/Tenderloin is a 60 block neighborhood located in Downtown San Francisco. Although the Tenderloin has a bad reputation due to its low economy, which engenders drugs, drinking, gambling and prostitution, the area is rich in history, culture, and diverse communities. The Tenderloin district is "one of the most densely populated areas west of Mississippi, with some 30,000 people in 60 square blocks, almost all of which have at least one residential hotel. It holds "the world's largest collection of historic single-room occupancy hotels." After World War II, the Tenderloin's population decreased and created a large amount of vacant housing by the mid 1970s. At the same time large numbers of refugees came to San Francisco from Southeast Asia Vietnam, Cambodia and Laos. The low cost vacant housing became home for those refugee families.

The Tenderloin used to be a hotbed for musicians and celebrities, as the Cadillac Hotel was home to Jerry Garcia and a training center for Muhammad Ali. The Blackhawk Jazz Club was a famous music club where many musicians such as Miles Davis, Billie Holiday, and John Coltrane performed. Artists such as the Grateful Dead, Santana, and Jefferson Airplane recorded albums at Wally Heider Recordings, what is now Hyde Street Studios. The Tenderloin was a great attraction for entertainment; many night clubs lined the streets along with several hotels, speakeasies, brothels, and gambling dens. Today, the neighborhood is busy with many Vietnamese, Indian, and Thai restaurants, dive bars, clubs, lounges, theaters and the Great American Music Hall.



CABINET OF CUROSITIES

FOUND RELICS SHOW THE DIVERSE NATURE OF THE NEIGHBORHOOD

Neighborhood:
The Tenderloin

Designers:
Mimi Misaki

Format:
Cabinet
Sculpture

The Tenderloin area is considered to be the ghetto area of San Francisco. When you search “San Francisco, Tenderloin” on the internet, the search engine results suggest that the district is dangerous and ridden with crime, drugs, prostitution, and homeless. Pictures you find are also unpleasant images. Because of the strong reputation and people’s visual conception of the area, there are so many sides of the tenderloin that hasn’t revealed to the outside world.

Before the 1906 earthquake, the Tenderloin used to be a haven of luxury hotels, theaters, saloons, dance halls, and parlor houses and became San Francisco’s entertainment center. On April 18, 1906, the entire district was decimated by a major earthquake that hit the city. The reconstruction began the same year, but the rebuilding process of the area was slower than the other areas due to new reconstruction requirements that increased costs. By 1913, while most of San Francisco was rebuilt, the district were still missing a lot of buildings and remained vacant. The buildings that they reconstructed was mostly hotels near Market Street including Cadillac Hotel where Muhammad Ali trained. Although the earthquake took some of the attraction of the Tenderloin, the entertainment was still alive

1. **Shampoo Bottle** /
Post St. and Taylor St.
March 25, 2013 at 1:48 pm
2. **Baby Wipe** /
Ellis St. and Leavenworth St.
April 06, 2013 at 3:03 pm
3. **Leaf** /
Hyde St. and Eddy St.
February 21, 2013 at 10:37 am
4. **Leaf** /
O’Farrell St. and Leavenworth St.
March 28, 2013 at 5:13 pm
5. **Musical Ticket** /
Market St. and Hyde St.
March 09, 2013 at 2:50 pm
6. **Muni Ticket** /
Geary St. and Powell St.
March 16, 2013 at 12:33 am
7. **Chewing Gum** /

Mimi Misaki



Mimi Misaki

I grew up in Japan and moved to the United States at age of 15. I am currently located in San Francisco studying Jewelry/ Metal Art at CCA. I love creating things with my hands. My inspiration often comes from looking at collective things and finding the perfect balance of those things. Japanese aesthetic has a huge influence on my works.



in the district. It was the place where people came to have fun in the city through the early 1950's. In 1957, the election of Republican Mayor George Christopher soon brought the end of good times for the Tenderloin district. Christopher had his plan to "clean up" San Francisco. It meant eliminating theaters, demolishing the historic Fox Theatre, and stopping all the entertainment activities in the Tenderloin. Just like the rest of San Francisco districts, the Tenderloin was in a state of decline by the mid 1960s. The area contained more than 400 historic buildings. Some of the theaters still entertained the guest and remained as the hot spot for live music and musicians today. The neighborhood has historical value and gems that was left due to the Tenderloin area being economically disadvantaged and prevented gentrification.

Since the area has a reputation of being the most dangerous neighborhood in San Francisco, it has remained affordable to many new immigrants and low income families. The area has different cultures mixed in and wide range of age groups. The whole district is very diverse. You might see kids playing in the gated play area in a small alley of Tenderloin. The infusion of different cultures also accounts for the neighborhood's food culture. Throughout the Tenderloin you can find a variety of Indian, Arabic, Vietnamese, Chinese restaurants and even a Moroccan food where the prices remain reasonable because

of their location in the Tenderloin. Night in Tenderloin has a totally different atmosphere. You find nicely dressed people walking around to go to bars and nightspots. Nightlife and kids sound like odd combination, but this is what makes the Tenderloin very unique .

There are so much more than the "dangerous" reputation that people have about the district. Sometimes this idea stop them from going there and exploring the area even if

they are curious to know.

The "cabinet of curiosities" concept which was assembled to reflect the intense fascination with the unusual, unexpected, exotic, extraordinary, or rare things around the 16th and 17th century came to my mind. My intention was to show the real Tenderloin by finding and collecting things on the street within the district and creating them into metal pieces to make each of them as an monumental object. This is how the Tenderloin cabinet of curiosities box was created. Those pieces are the facts and truths of what I saw in the Tenderloin. I have no information of those found objects, the only thing I know is that they once belonged to someone who was there experiencing the moment of the Tenderloin, San Francisco in 2013. ■

BELOW: Closeup of one of the curiosities from the cabinet.



TENDER- LOIN NATIONAL FOREST

AN ESCAPE FROM
THE STREETS

Neighborhood:
The Tenderloin

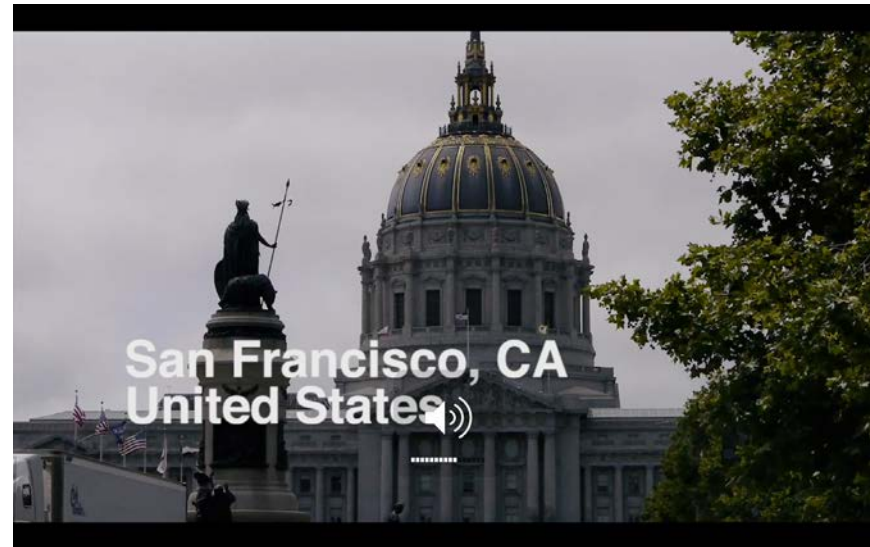
Designer:
Will Giovacchini

Format:
Film

The main focus on my project, a video that I had been creating for this exhibition for the past few months, focuses on a small alley on Ellis Street in the Tenderloin neighborhood in San Francisco. As one of the most densely packed city districts in California, the Tenderloin has had a long history of ethnic and cultural diversity as well as a reputation for its nightlife and crime rate.

During a usual walk through the neighborhood, one will not be surprised to see law students and local politicians walking over the sleeping bags of the homeless. Tall buildings, local businesses with barred windows, and the pedestrian life throughout the streets make this neighborhood a crowded concrete world to live in.

However, looking through the district, one can find a small haven of natural green from the grey concrete. It is a small gallery garden known by most as the Tenderloin National Forest. Exploring the area, one escapes the high-traffic, high-crime filled streets that the Tenderloin is known for, into lushes leaves and blooming colorful flowers from within the alley. Filled with all sorts of different types of plants, some that are indigenous to the San Francisco Bay Area and some that are not, the garden is a placement of nature and serenity in the busy streets. In an urban district that is usually considered "dirty" and crime-filled, it is a beautiful sight to



Will Giovacchini



Will Giovacchini

--
I'm a 22 year old native to the Bay Area. I was born in Berkeley, CA, which is just across the bridge from San Francisco. I am a fourth year architecture student. My interests include: design, music, photography, and traveling. I am also a frequent blogger, and you can follow my personal blog.

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PORTFOLIO
jamiebernal.com

BLOG
bassarch.tumblr.com





walk across during the day.

In the United States, national parks are large wooded areas that tend to be far away from cities and dense urban populations. They hold many different types of trees, plants, and wildlife, and are areas meant to protect and sustain that life from the span of industry and society here in America. For an area that shows such a lush living display of nature in one of the busiest parts of the city, I found that it is quite particular that this alleyway has been nicknamed such a park.

My goal is to make a “mock” documentary about the site. Not mock in the sense that I make fun or insult the garden in any way, for that is not my intent. I do so by making the nature documentary as if it were one that you would see on television, like one that would be made on our American stations like the Discovery Channel and PBS. I do so through both humor and fact while still giving it context of the garden within the community. I mainly focus on the different types of plant-life and wildlife that exists in the area, just to give focus to the diversity within the garden, and I compare that somewhat to the diversity within the Tenderloin district. A humorous narration will explain most of the information shown throughout the video, spoken in English, with a translation in Turkish to make it more assessable for more people located in Istanbul.

It is my intent to bring humor and joy to a district that often holds a reputation of being one of the poorest places here in San Francisco. To show how nature has been able to be protected and grown in this city neighborhood to bring hope to an area that many only see despair in. And finally, to present an interesting area that many would not have ever known to have existed if they have not been to the Tenderloin or have feared walking around the streets before. ■



BELOW: The Tenderloin National Forest allows you to see a glimpse of nature, even in the gritty Tenderloin neighborhood.



THE STORY OF IMMIGRANTS AND
MINORITIES AGAINST URBAN RENEWAL

WESTERN ADDITION

SAN FRANCISCO, USA

Group Members:
Candice Jae
Eza I-Fan Chung
Lauren Hill

Location:
West of Tenderloin

Area:
0.221 sq mi /
0.57 km²

Inhabitants:
42,920 residents

The Western Addition neighborhood in San Francisco, California covers a large portion of the city made up of eight smaller neighborhoods, including three historic districts Alamo Square, The Fillmore and Japantown. Its history began in Alamo Square in the early 1800s, where a singular Poplar tree marked a watering hole available for those travelling from the Presidio in the north, to the Mission Dolores in the south. In 1906 when a large Earthquake struck the area, the Western Addition largely survived. Tent cities were set up in its parks to take in the newly homeless population. As the city was rebuilding, The Fillmore introduced a commercial district that by that 1920s would highlight its famous Jazz scene known as "The Harlem of the West". The Fillmore Jazz scene not only left its mark as a cultural hub for the city, but also became the city's first multicultural neighborhood. The 1930s and 1940s brought with it an unfortunate and devastating decline. During World War II, the Japanese immigrants living in Japantown were forced to leave their homes, causing a large demographic change in the neighborhood and the introduction of Jewish immigrants. Japantown had been reduced from a 20 block sector to a mere 9 blocks. In the 1940s began an Urban Renewal project, caused by economic decline. The Urban Renewal, removed approximately 60 percent of the neighborhood's Victorian homes, replacing them with a government subsidized housing project that still stands today. The 1950s many of the remaining homeowners fled the neighborhood, their single family homes being split into multi-unit residents. In 1984 saw another round of changes, an introduction of historic district; attracting wealthier investors that allowed for the restoration of the deteriorating Victorians. Today the Western Addition is one of the most photographed and recognized neighborhoods in San Francisco.



DRIFTING THROUGH SQUARES

A PHOTOGRAPHIC
DOCUMENT OF
ALAMO SQUARE

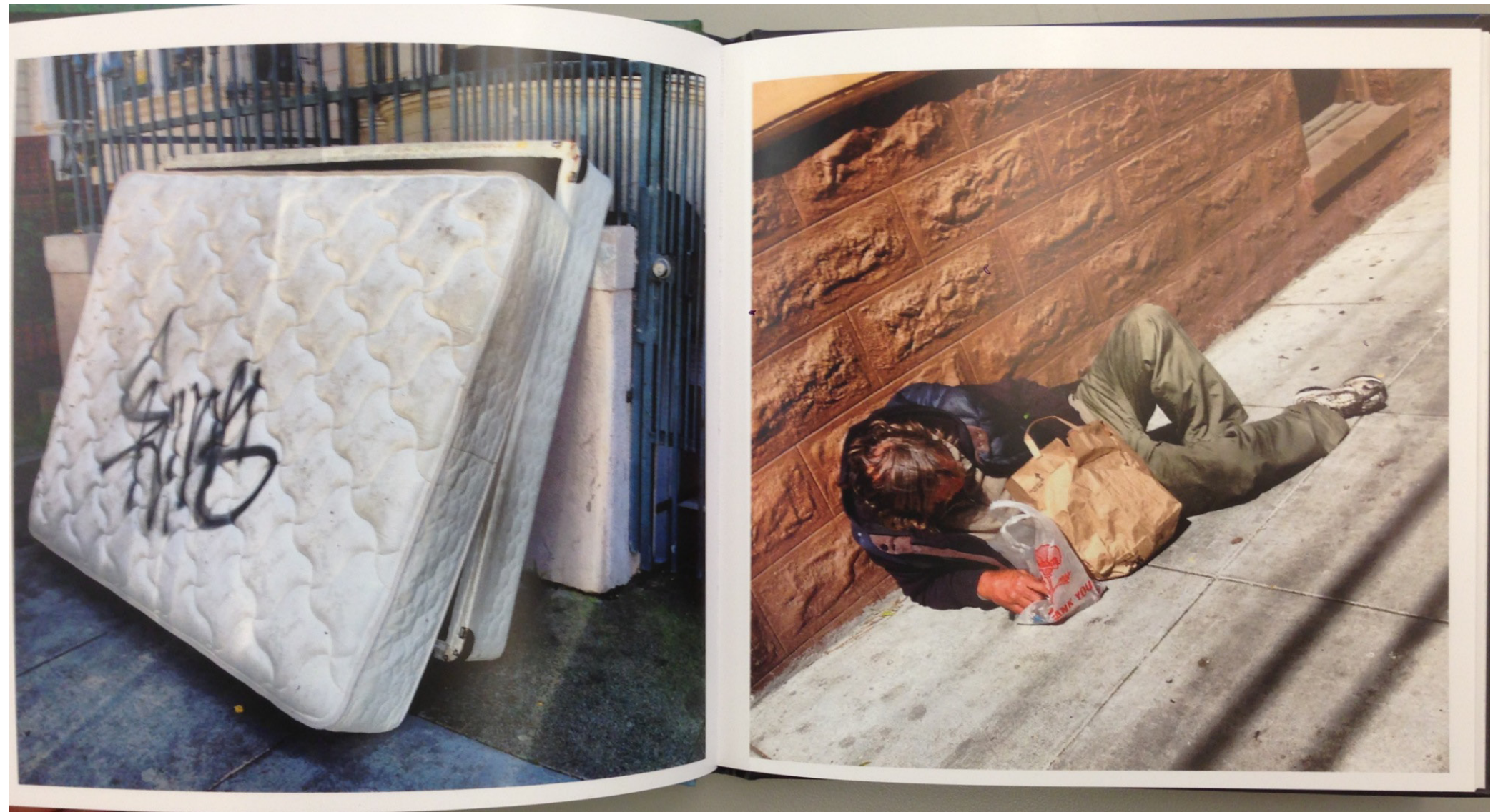
Neighborhood:
Alamo Square

Designers:
Candice Jae

Format:
Photography
Book

The main components of the history of Alamo Square is how the people who have live in the neighborhood have utilized and used the land. This section of the neighborhood is centered around a hilltop park that spans the area of 4 city blocks. The neighborhood surrounding the park is a radius of 64 city blocks.

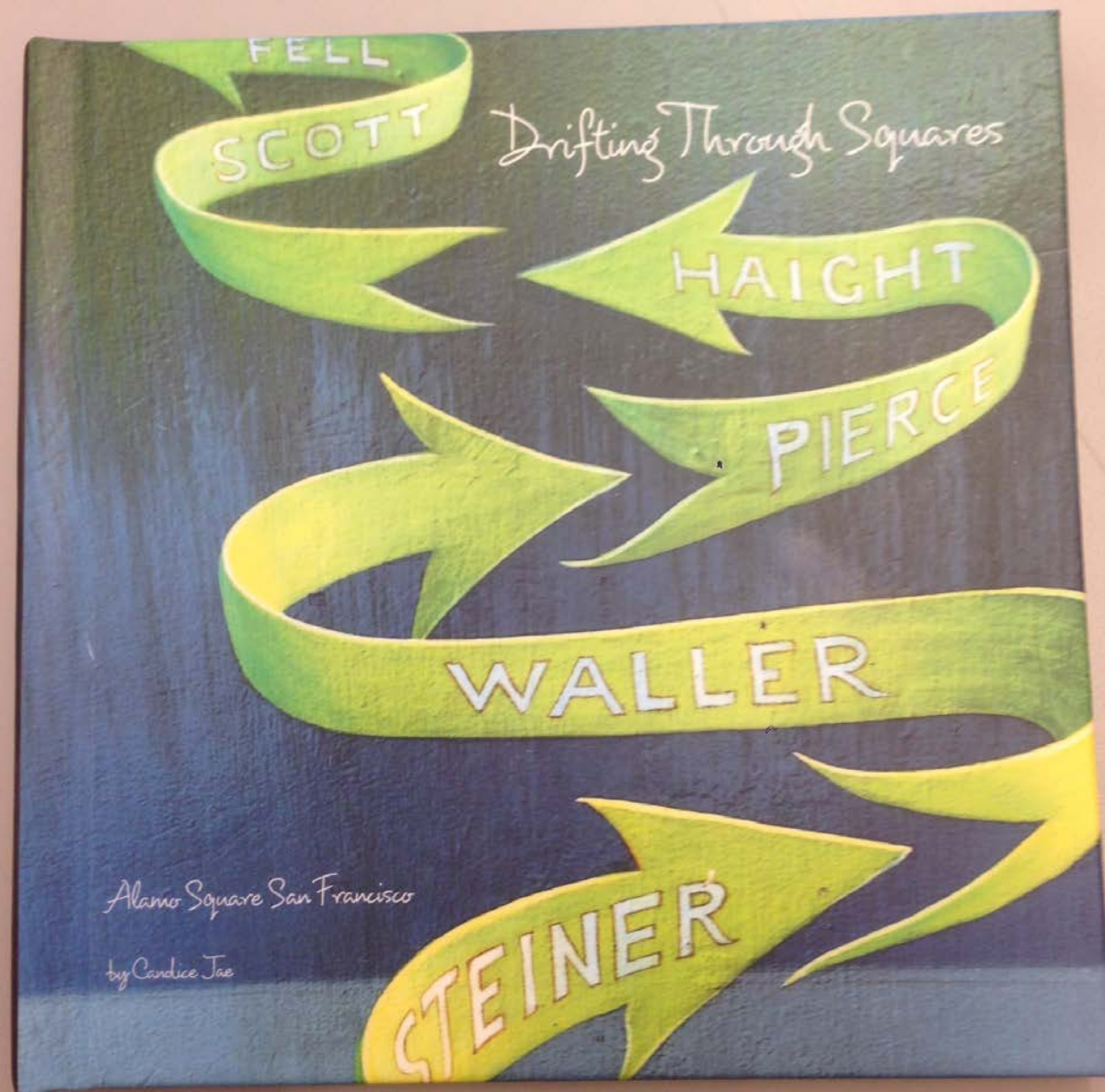
Historically this section of the city has been home to private residences and the occasional corner store, small business and restaurants. In the history of San Francisco the park itself has been a location within which the surrounding neighborhood can come together. After the earthquake in the midst of a city wide fire the park served as a point of refuge for the citizens of the sprawling city. As the life of San Francisco continuously changes as does the way the people with in change the way they interact with their environment. When people found the hill, they found it as a grassy hill marker by a singular Poplar tree, as they developed a relationship with the space the area transformed into an methodological and organic series of winding roads that lead from the valley to the hill's peak. As people increasingly started to use the area more the streets started to block off into a grid that over time would be perfected into its current day pattern. While the space has been gridded off, I feel as though it doesn't accurately represent the way and pattern



Candice Jae

My name is Candice, I study photography and literature at CCA. I grew up in Maine, Puerto Rico and the Dominican Republic. I conceptually like to create photography series that deal with issues that impact humanity that are important to be. My recent work has focused around the different ways that people use objects, substances and beliefs to mask their interaction with the world as well as exploring the art of storytelling in a format that is concerned with how silence and blank words, phrases and pages can insightfully impact what the reader takes from the story.



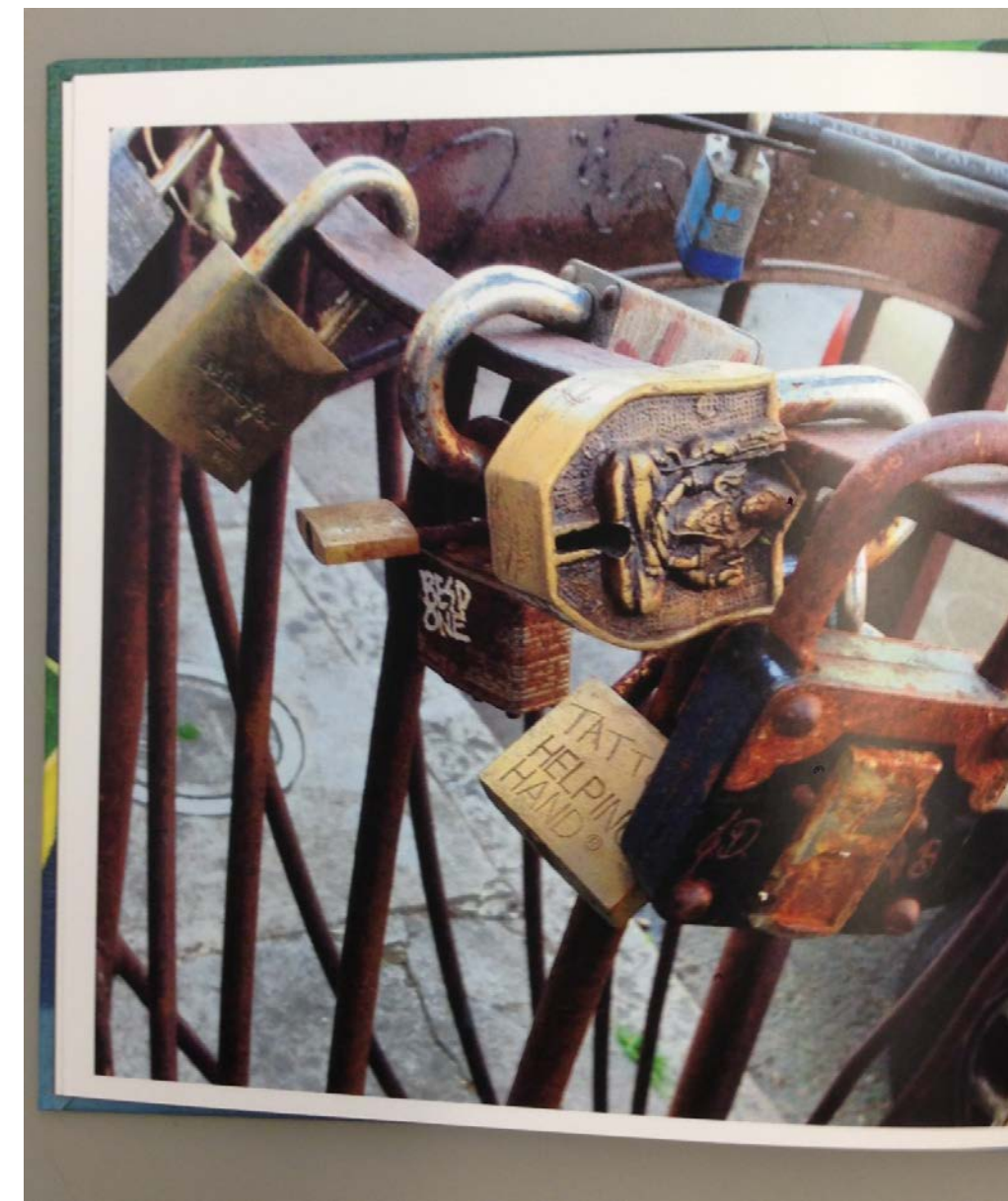


LEFT:
Cover of the
book, showing
different street
names in the
district.

its inhabitants use the area.

My project, *Drifting Through Squares*, gave me the opportunity to remap the neighborhood while photographically documenting the ways in which its present day inhabitants make use of the space. The concept of a *Dérive* was thought up by a group of artist working together in the late 1950s through the late 1970s in Europe, the group was interested in the psychogeography of experiencing an unplanned journey through a landscape. The goal of the drifting travelers was to encounter and experience new and authentic experiences outside of their normal interaction with the landscapes. I used a 5 colored, 10 sided die with each cardinal direction being represented by different color. The 5th color I left to allow the experienter the option of choosing for the next direction, to create a random path of travel through the gridded neighborhood and remap that experience with the images of how the inhabitants of those blocks are interacting with their environments. My project was determined by four attempts that this random wandering all starting from a different cardinal direction leaving the center of the park, each time rolling the die thirty-six times and following it's direction.

The project showed the neighborhoods interest in art, community and a desire to embrace the past and make it a part of the neighborhood's future. I used the photos I collected to make book that the viewer can interact with while experiencing the project. I expect as the book is viewed the loose photos within the pockets will get shuffled, thus creating new patterns of sequencing as the book drifts through viewers.



JAPAN- TOWN PATTERNS

PAPER AS AN
ART FORM

Neighborhood:
Japantown

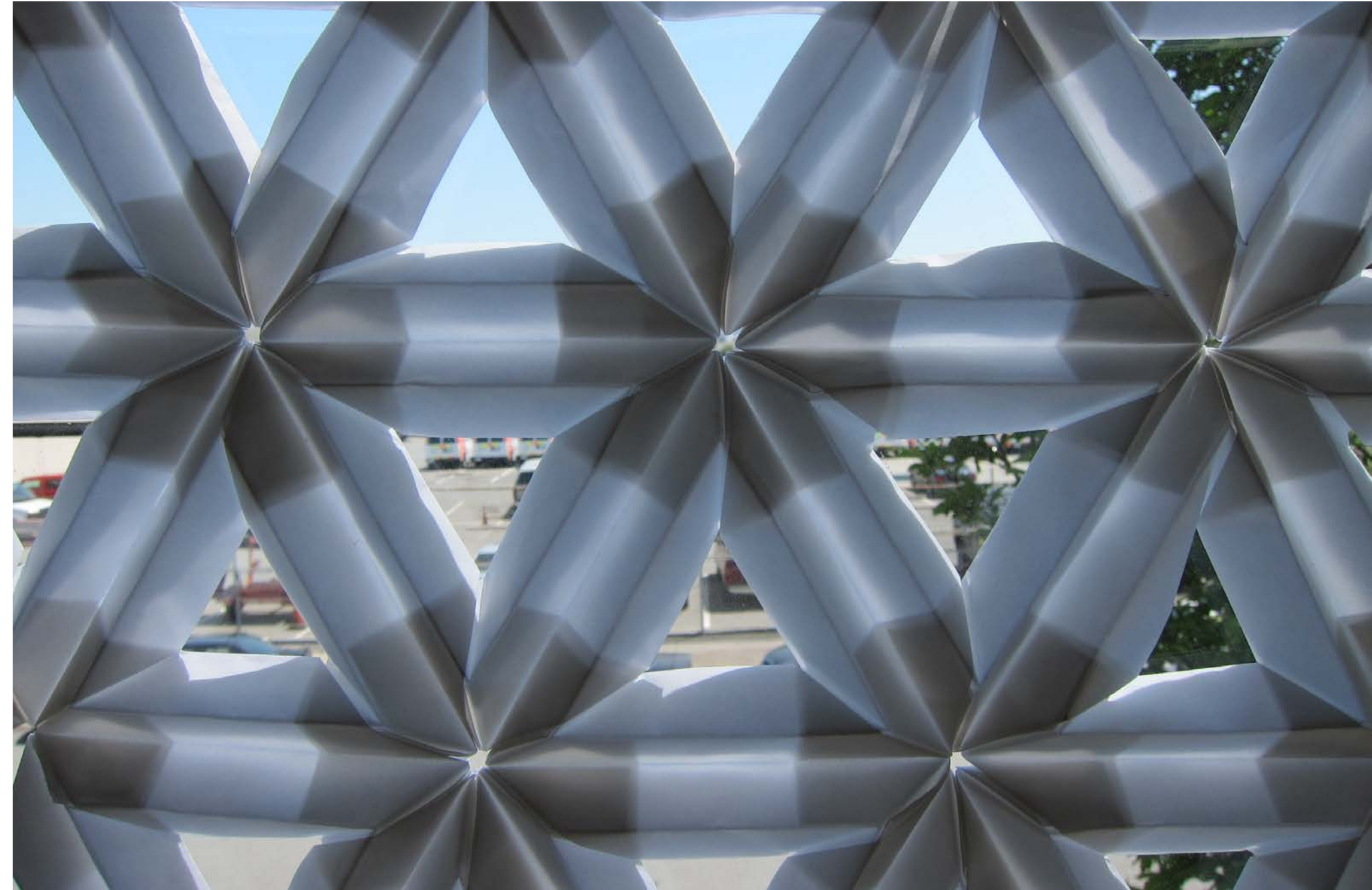
Designer:
I-Fan Chung

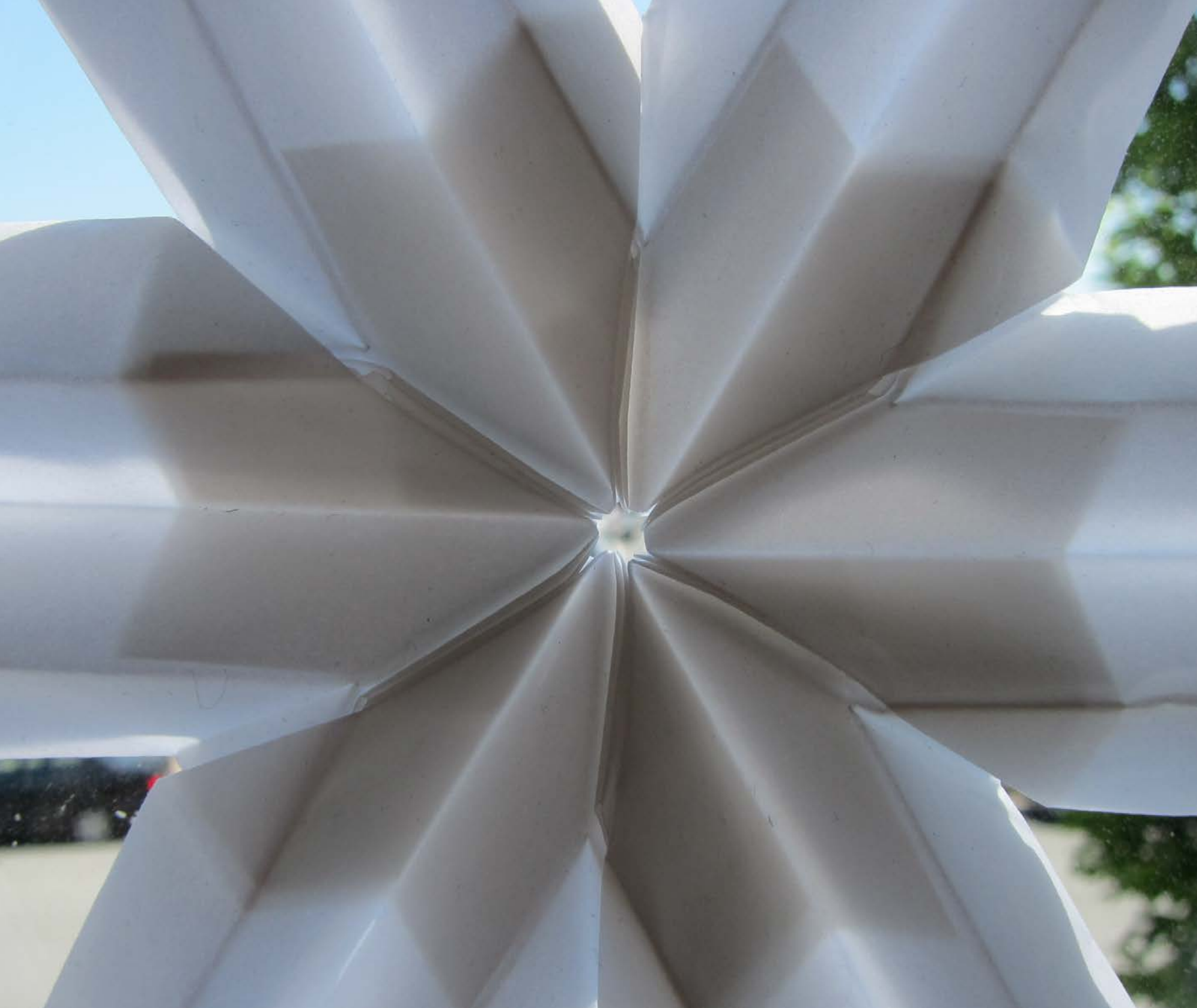
Format:
Sculpture

The intent of this project is to explore on of the chosen sites from a list of options of historical places in San Francisco, usually a site that has exposure to gentrification and that similar contemporary urban fabric. My selected site is Japantown, a section located in the Western Addition neighborhood of San Francisco, California.

In the 1870s, San Franciscans began to move to this area. They built homes in a variety of architectural styles with the Victorian influence predominating. Van Ness Avenue was the eastern boundary of the Western Addition and also the breakpoint of the fire caused by the great earthquake of 1906. Many property owners raised their houses and placed stores beneath them, and additional commercial buildings were constructed alongside homes. Thus began the mixed land use which later brought restaurants, theatres, saloons, and hotels to the area.

The first Japanese arrived in San Francisco in the early 1860s. For the most part, they lived in Chinatown and in neighborhoods south of Market Street. It was not until the 1906 earthquake and fire drove many of them from their homes that they began moving to the Western Addition. As they settled here, they built churches and shrines and opened typically Japanese shops and restaurants. The neighborhood took on a very Japanese character.





During World War II, the Japanese Americans in San Francisco and in other West Coast communities suddenly were uprooted and interned. Following the War, many of the original Japanese American residents returned to the city to pick up the threads of their lives. Today, nearly 12,000 Japanese Americans live in San Francisco and approximately 80,000 live in the greater Bay Area.

The Japantown Peace Plaza is an outdoor court which connects the Miyako and Kintetsu Malls. It is the venue for many community celebrations, such as the Obon Festival, Aki Matsuri, Children's Day, and the Cherry Blossom Festival. Created in the mid-1960s as a complement to the Japan Center Mall during redevelopment, the initial plaza design featured a 17th century "eternal flame" that was donated by the Sumida Shrine in Osaka, Japan. The Peace Pagoda was donated to Japantown as a gesture of goodwill in 1968 by the City of Osaka, San Francisco's sister city in Japan. It has since become one of Japantown's main landmarks.

While looking at the relationship between action and public space by responding to my individual curiosities, I am interested in celebrating the rich cultural heritage of the community. After World War II and Redevelopment during the 1960s to 80s, San Francisco's Japantown shrunk in size, and most of its members moved to other parts of the Bay Area. I would like to create a modular wall surface that function like the peace pagoda, a symbol and culture for Japantown. It in turn is inspired by the fixed pattern of ikebana: a triangle of three points representing Heaven, Earth and Human, through the method of origami, simply meaning paper folding. The hexagonal shape also suggests communication, interfacing, balance, and union. As designer, the way place is formed can advise people to connect and reconnect with people.

I-Fan Chung



ABOVE:
Closeup of the
paper constructed
pattern, typical
of Japanese
decoration.

A-2 TABLE

DEPICTING URBAN
RENEWAL THROUGH
FURNITURE

Neighborhood:
The Fillmore

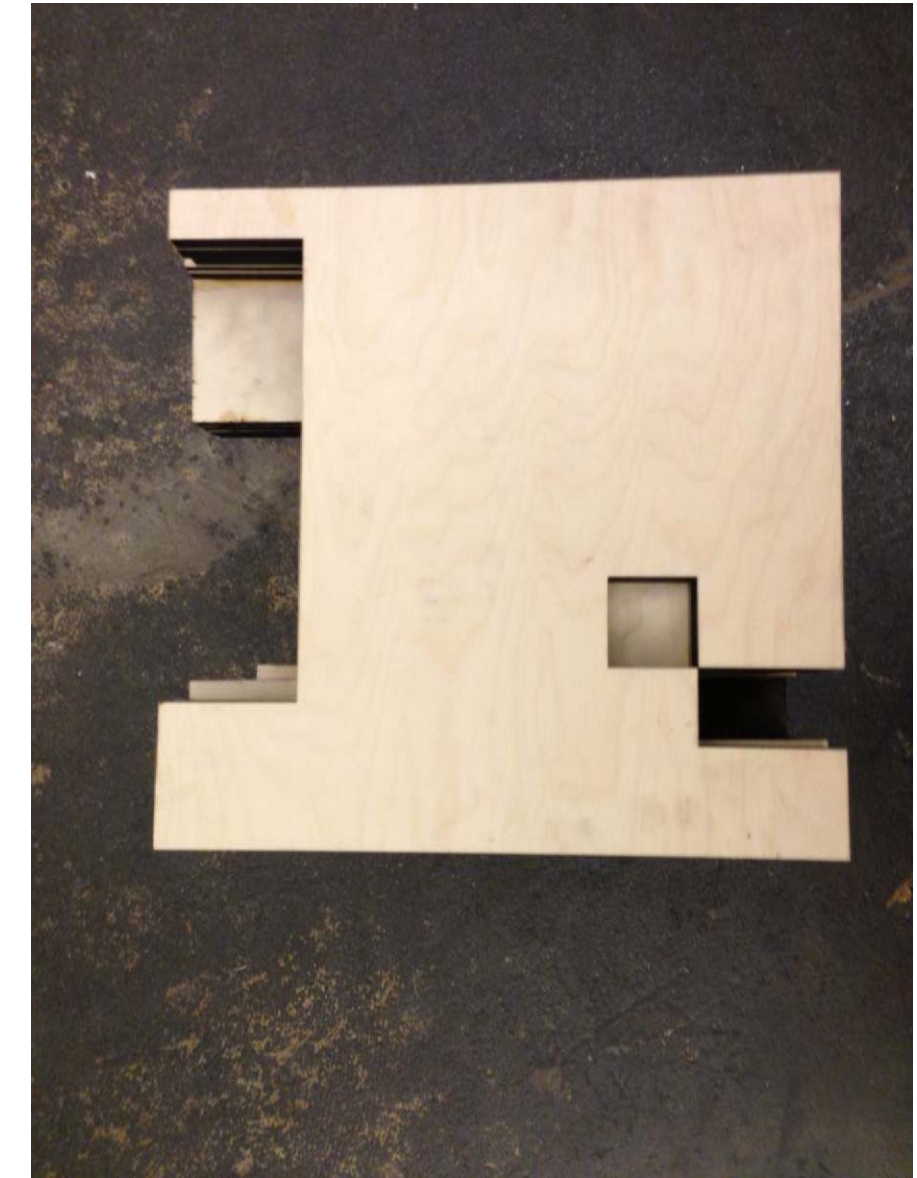
Designer:
Lauren Hill

Format:
Furniture

In the neighborhood of the Fillmore in San Francisco, one of the largest 'urban renewal' projects in the American West took place. Urban renewal was an idea created after WW2, when Truman signed the housing act of 1949, and the San Francisco Redevelopment Agency was created.

Urban renewal is a combination of slum clearance and renovation. The Fillmore neighborhood was declared a slum due to high levels of unemployment post war, and decrepit building structures. With this, from 1959 the Western Addition Project A-1 began demolishing structures, clearing 16 sq blocks and relocated at least 4,000 residents. By 1964 the San Francisco Redevelopment Agency began Phase A-2 and this targeted 60 out of the 70 square blocks of the neighborhood, and affected more than 13,000 residents! By 1970 most of Phase A-2 had been cleared and left a gigantic hole in what was a neighborhood.

Intrigued by this massive amount of land cleared for 'urban renewal' I plan to show the amount 'redeveloped' using modular subtraction of phase A-1 and A-2 by making a side table. The side table will represent the proportions of how much space was cleared by the phases to determine how much mass I subtract from the tables. During phase A-1, 16 out of 70 blocks were cleared, meaning a 23% subtraction to the mass the neighborhood. During phase A-2



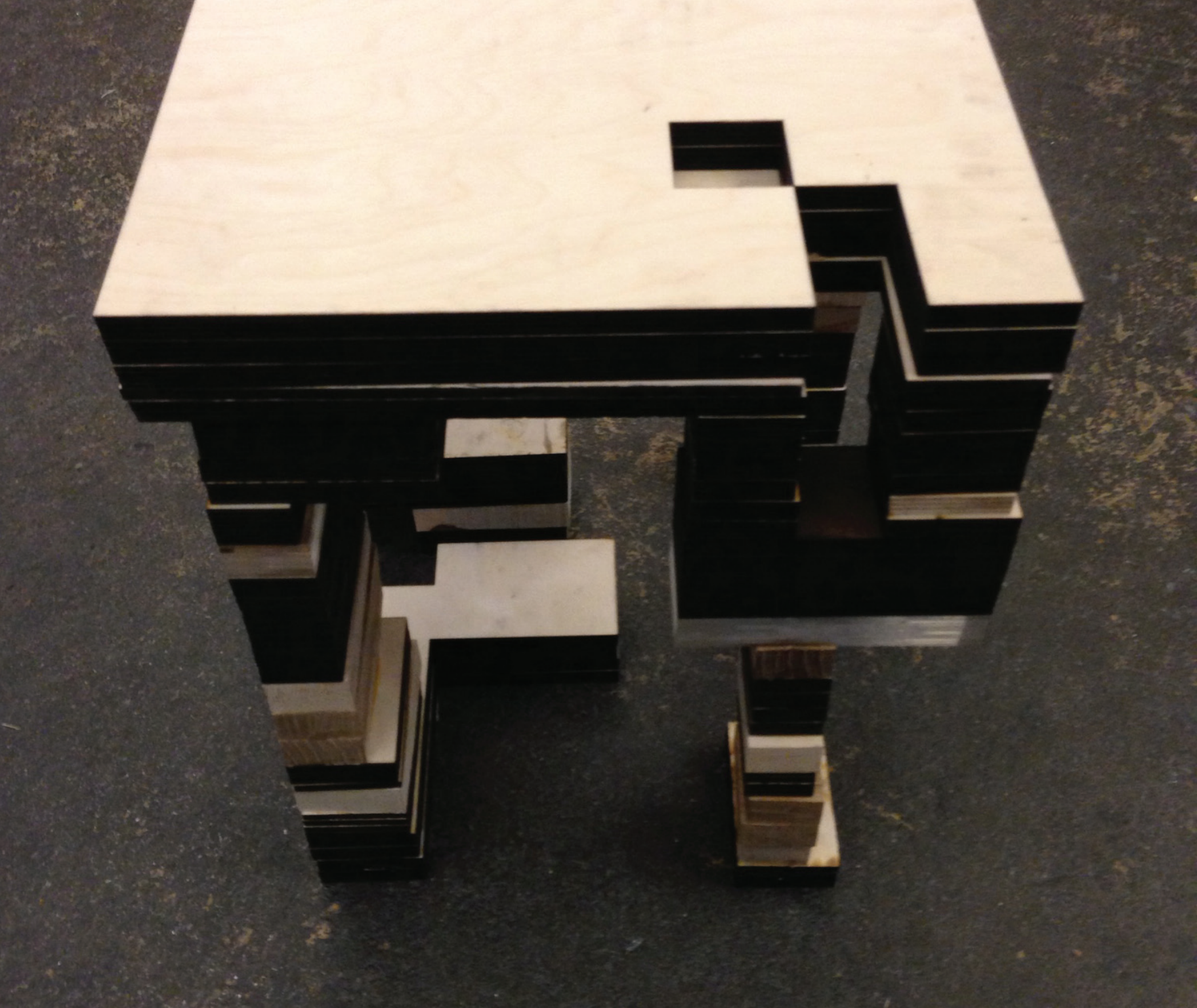
Lauren Hill

Lauren Hill

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Hello, I'm Lauren, an Industrial Design major. I'm a Texan and transferred to CCA from Parsons the New School for Design.





the original Japanese American residents returned to the city to pick up the threads of their lives. Today, nearly 12,000 Japanese Americans live in San Francisco and approximately 80,000 live in the greater Bay Area.

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Lauren Hill



LEFT: Showing how much of the Western Addition was completely demolished for urban renewal, forcing several thousand to leave the city.

THE OTHER CITY
OF BRIDGES

MARMARA UNIVERSITY

ISTANBUL, TURKEY

Group Members:

Anday Turkmen
Ebru Kuyak
Ilayda Karabatak
Refia Anil Arili
Sayat Tulumciyan
Seden Odabasioglu
Yasemin Filizkiran

Inhabitants:
13.48 million

Location:
East of Europe
West of Asia

Area:
5,343 sq.km
(2,063 sq.mi)



GRAVEYARDS OF MODERN TIMES

AN INITIATIVE TO STOP
THE DESTRUCTION OF
ISTANBUL'S SKYLINE

Neighborhood:
All of Istanbul

Designer:
Anday Turkmen

Format:
App

The worlds most popular cities are reminded with their specific & special buildings. But nowadays the new masterpieces of the new contemporary architecture are about to be cities new symbol. How about the Istanbul?

If ve ask about any structure in Istanbul the answer is too simple , even most impressive architectures like Hagia Sophia or Suleymania Mosque there is not able to say one of them as symbol, there is no any symbol structure but there is a powerfull image which defines city, the silhouette...

Impressionist people could not stop until transfer their impressions to paper. There are many examples except Le Corbusier. The Istanbul's silhouette is the most attractive one between his other drawings about Istanbul. After hundred years he arrived Istanbul, those drawings are still cities key images.

However, as in all our cities, in Istanbul also with a great "rant appetite" the city destrutions happens.Goverments move about reconstructing the life in the streets of old Istanbul districts is not only carry the horizontal to vertical, social perception, planning to intimidate the same speed. They obviously destroying and changing the silhouette of hundred years of Istanbul under name "urban renewal" project. Even the ancient necropolis with the art and aesthetics were better than our cities.

The main question here is: Is Istanbul getting well with these alterations and transformations or are we designing the graveyards of modern times with our hands? Most important thing is how is our connection with city, are we making them or are they making us?



Anday
Turkmen

--
Hi I'm Anday Turkmen. I'm from Istanbul. I'm 24 years old and studying in master program at Marmara University - Interior Design and Architecture Department.



LOADING! PLEASE WAIT!



LOADING! PLEASE WAIT!



LOADING! PLEASE WAIT!



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CRAFT WORKSHOPS

BRINGING AWARENESS
TO THE DISAPPEARING
WORKSHOPS

Neighborhood:
Fikirtepe,
Kadıköy district

Designer:
Ebru Kuyak

Format:
Posters

I am working on a project of the craft workshops are being lost in Istanbul due to Urban transformation. Regarding this incident, I am designing posters to be put outdoors and several billboards city wide.

My purpose is to make the people who live around the workshops realised this incident and raise the boutique workshops against actual conditions by awareness of society. One of the most effective ways on Communication and behalf of staying positive on minds is outdoor advertising. People remember much more by the ads they see outdoor.

Lots of area are being involved the Urban Transformation project in Istanbul. One of them is Hasanpaşa / Fikirtepe, This area still incorporates many historical and archaeological sites of tissue ... the district including mostly boutique workshops where furnish service to the most famous designers of the city. Now the structures in this area buildings, stores, workshops etc. are being exposed to demolition. Unfortunately, this area will be done all over again in this tissue will be extinct in many production shops. Nowadays with the development of Industry several professions "finding individual solutions" like lathe, carpentry, upholstery, woodcarving, boutique furnishing lost their activity in their sector. This is one of many workshops do not even have the possibility of moving to a new location. Because they are not as active as it used to be, unfortunately, can not find the

WOOD CARVER



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Erbu Kuyak

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I am Ebru Kuyak.
I am 24 years old.
I have studied
Industrial Product
Design at Marmara
University. I have
been to many
workshops and trips
in Usa and many
european countries
between 2006 and
2008. I have gradu-
ated from Marmara
University with first
degree honors. In
2008, I attended
to Erasmus pro-
gramme at Moholy
Nagy Univesity, Bu-
dapest. Nowadays
I'm doing master in
Interior Design.



power of transported.

With the urban regeneration in this region the work-
shops which is already inactive and about to disappear, and
can not even work enough to provide their livelihood will
be completely destroyed. The lack of state support for the
workshops in comparison with the other industries causes
the extinction thoroughly. Workshops that are not able to
pay her own way, can not find the way to move themself to
the center of industry. My goal is to show the existence of
these workshops by outdoor ads until Urban Transformation,
to activate them even more, to carry the power to revive the
area and help them reach this market will take place. This will
take place in an open-air billboards, posters, pointed out that
the labor force will be black and yellow colors. Is it indus-
trial? Is it boutique? I aimed to create these question tags in
people's minds via posters. I used to characterize the impact
of industrial tough highlights and streaks. However, I tried
to draw attention to the use of images to remind you that
boutique. Within a limited period of time, I aim to use these
posters intensively in the region and around.

Thanks to these posters will take place in the open air,
people will be aware of the existence of shops, this boutique,
which still existed. And so, these workshops will become
active again slowly.

Ebru Kuyak

LATHE MAN



UPHOLSTERERER



WE NEED TO TALK

ENCOURAGING REUSE AND RECYCLING

Neighborhood:
Kadikoy

Designer:
Ilayda Karabatak

Format:
Industrial Design



In Turkey, even before the recycling and sustainability became the trend topic in design field, a waste transportation and recycling system has evolved between upper class regions and ghettos.

How is this waste transportation system integrated to the urban life in Istanbul in Kadikoy region and what are the effects of this system? In that context, can waste containers be a communication tool between different social groups?

Kadikoy, is only 25,2 km square large region, which is on the Anatolian side of Istanbul and has coast near the Sea of Marmara. When it comes to the population and settlement, it can be observed that the wealthier people, who are supposedly in upper class of the society in economical, social and cultural aspects, are settled in coastal regions and interaction between any other region or city is not welcomed in these areas. So, the Istanbul's main transportation points in Kadikoy and inner part of the region stands as a place for lower income group. Social stratification continues and the region of the lowest of lower income group called as ghettos. As it can be seen, a gap, which is caused by social, cultural and economical diversities, can be occurred even in that small region as Kadikoy.. This gap has drawn invisible lines in Kadikoy and divided it.

Although, interaction between any other region is assumed as disturbing act in upper class regions, increasing

We need to

plastic waste

TALK

cardboard waste

paper waste

metal waste

sitting unit

Ilayda
Karabatak

I graduated from METU, Faculty of Architecture, Department of Industrial Design, in 2010. I have joined Marmara University, Interior Architecture Master Programme in 2012.





We need to **TALK**



amount of coastal regions' waste has opened a way to pass the invisible boundaries for people from ghettos. Thanks to the capitalist idea "the more you produce waste, the wealthier you are.", waste containers of the upper class begin to fill quickly and they are required to be emptied as quick as possible not to disturb upper class people. Fast consuming, which is a requirement for today to show an individual's upper social strata, makes people throw the things which carry the marks of their lifestyles into the waste container. That makes the things we call "waste" or "garbage" be the reflection of people's lifestyles. This waste is collected by the people living in Kadikoy's ghettos. While the main act of ghetto people here stands as collecting the waste and seperating it to recycling categories, observation and transportation of different social and cultural values stands here as the hidden acts. While the ghetto people earn money from what they collected, they also have chance to see the products that are used by different social groups, sometimes they even use some of the wasted objects in their own environment. So an object which carries the marks of someone's life, is being transported to otherone's life.

Waste flow through different regions of Kadikoy, lead to transportation of cultural and social values between these different regions. In this context, the waste containers serve as an transportation and communication agent between different social groups and recycling and sustainability goes further from being just a material act. However, this cultural and social communication path seems to be a one way road. In order to set up an interactive communication around this waste transportation and to increase the cultural, social exchange, in this Project, I designed a waste container which serves as an urban furniture, a meeting point, as a tool for communication and a tool for the cultural and social recycling/sustainability.



We need to **T**

THE FACE OF URBAN

WHAT IS REALLY
URBAN TRANSFORMATION?

Neighborhood:
Kartal

Designer:
Refia Anil AGRILI

Format:
Wallpaper

**What is reality of urban transformation?
The new structures are disconnected older
and proportional is inconsistent with them in
historical neighbourhood of Istanbul.**

I think The character of the old town is disappeared because of the new buildings rising behind it. So it is impossible to understand some structures. Thanks to this urban transformation ;no longer; Istanbul isn't familiar city as a historical city

Historical,culture cities of Istanbul become extinct as part of urban transformations and get unearned income from these valuable areas.

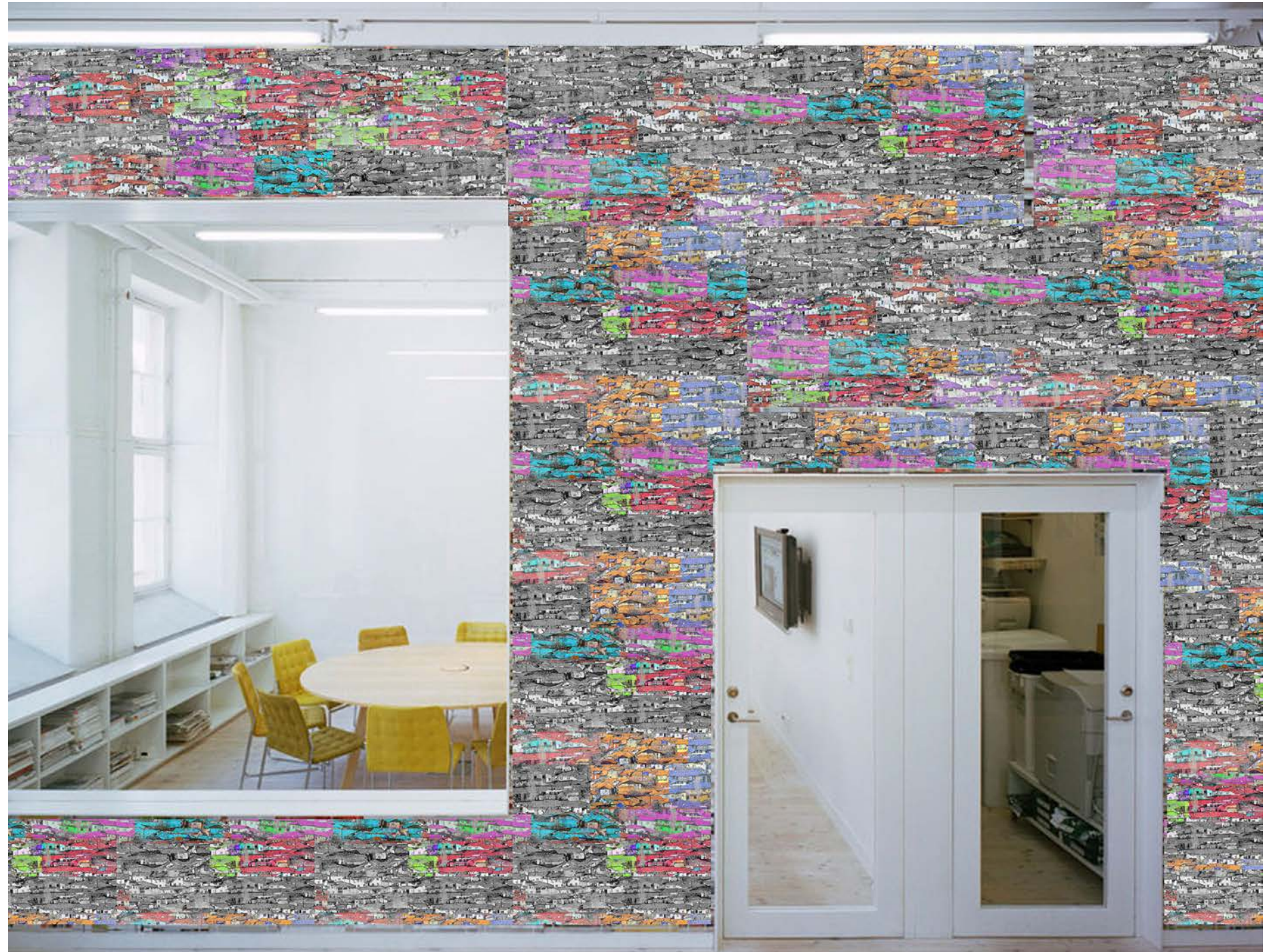
Every time we forget aims of urban renewal. Firstly, Urban renewal should better the environmental standards and should provide a higher quality of life to the residents of the area.Than In the long run, urban renewal should provide better social services and better living conditions for families.

From these instances On this project, I want to share this mistakes about urban renewal to be aware of extinct. I decided to design a wallpaper that can use wherever you want. So I benefited from transformation pictures of Kartal, is a city in Istanbul , consist of old house and new structures like skyscrapers.I focused on beauty of older structures when I worked about wallpaper.

I chose a picture and changed colours of this picture for showing valuable of these older areas. These valuable areas was seen like Vivaldi Four Seasons.

Substantially,point on this project raise awareness about missing historical and older areas and structures.

Historical areas of Istanbul is oldest but goldest.



**Refia
Anil
ADRILI**

I'm Refia Anil ADRILI . I have bachelor's degree in interior architecture at Karadeniz Technical University. I'm studying Master programme interior architecture at Marmara University. As well I'm research assistant in department of Interior Architecture at Marmara University



INVISIBLE ISTANBUL

UNSEEN ASPECTS
OF THE URBAN

Neighborhood:
All of Istanbul

Designer:
Sayat Tulumciyan

Format:
Film

There is an “Invisible Istanbul” by sounds which you can’t sense easily at daily life in Istanbul, Sometimes visual doesn’t matter much, behind the visual there are always many things needed to sense, what If we neutralise visual like books?

I have inspired from Calvino’s “Invisible Cities” and made a short Invisible Istanbul video, You can imagine and create your own (invisible) Istanbul yourself with the perception of local sound and neutralised image combinations.

Purpose was perception of connection in city by sounds, This video will feel you like sightseeing most historical places of Istanbul in a minute.



THE IN-VISIBLE ISTANBUL

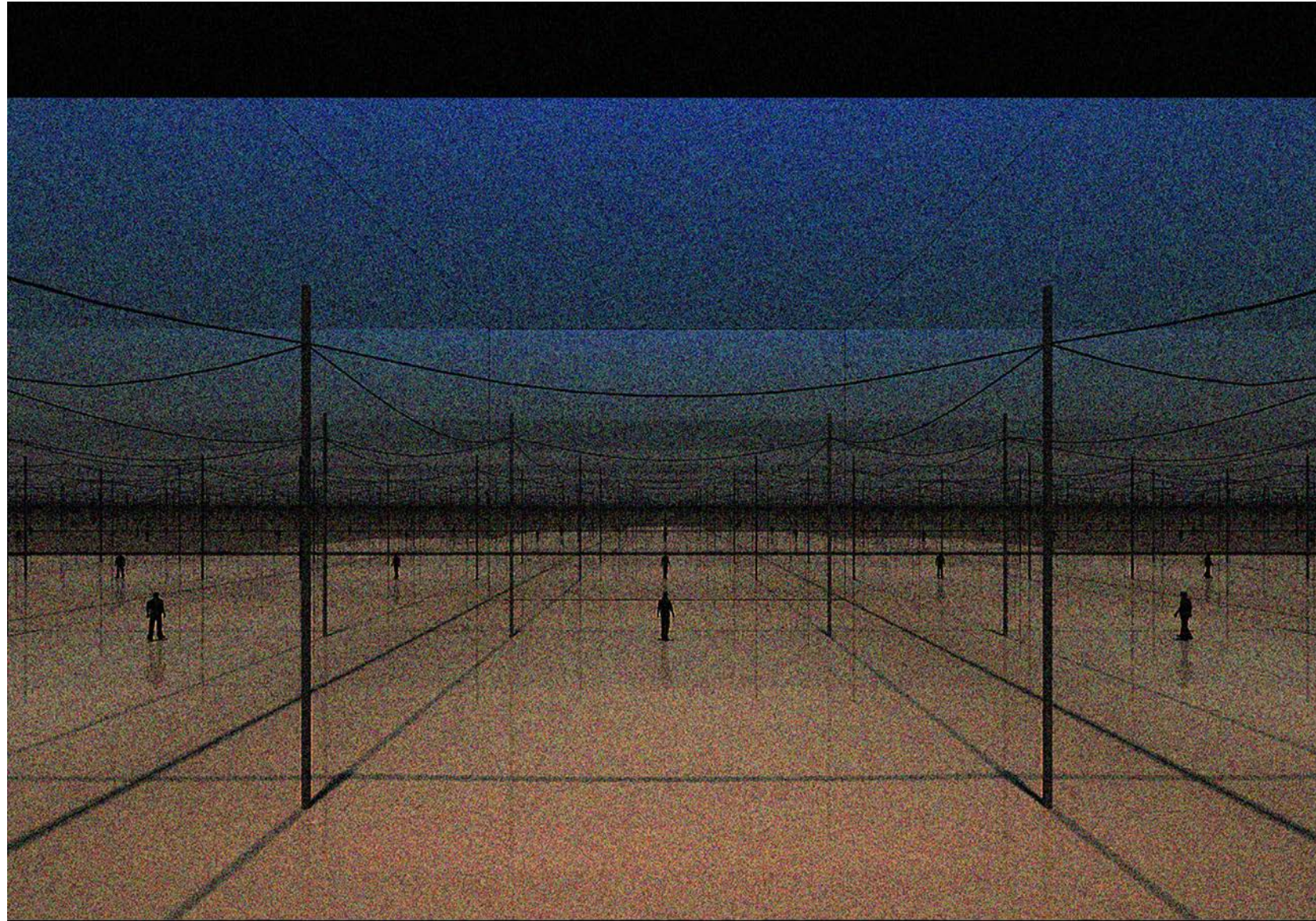
inspired by Calvino’s “Invisible Cities”



Sayat
Tulumciyan

Born and living in Istanbul, Student of master program at Marmara University / Fine Arts Faculty / Interior Design & Architecture Department.





the invisible Istanbul



the invisible Istanbul

AUDIBLE DIARY

AN ESCAPE FROM
THE STREETS

Neighborhood:
Beyoğlu District

Designer:
Seden Odabasioglu

Format:
Audio Portrait

Beyoğlu's history, as a settlement, dates back to 19th century. Since that time it has witnessed various events, been subject to transformation and had an interaction with various people. It is a living district of Istanbul and welcomes an immense number of people everyday. It has an impression on memories of people who have an interaction with it either for a short or long time.

A city's history is in relation with memories of individuals or society and memory is prevalently considered in relation to rhetoric and images. But what about sound? There are written and visual sources of Beyoğlu as a part of its history and memories of individual experiences. However, sounds of the district are not considered as important as these sources. People are exposed to various sounds in Beyoğlu whether they are aware or not. Regardless the type of interaction with the district (meeting a friend, shopping, or passing by just to reach another space, even sightseeing) people may underestimate, generally do so, the sound of this living district for various reasons such as rush, socializing or experiencing and perceiving other features of the district.

Sound is the sign of a city's aliveness and gives some clues about living that change from time to time, day to day, year to year. In this project, I recorded the sounds of Beyoğlu district from different points, at different times and days and



Seden Odabasioglu

My name is Seden. I am an Interior Architect and currently I am a fourth year Phd student in the Department of Interior Architecture. My research interests include color, lighting and space perception. I like drawing and taking photos.



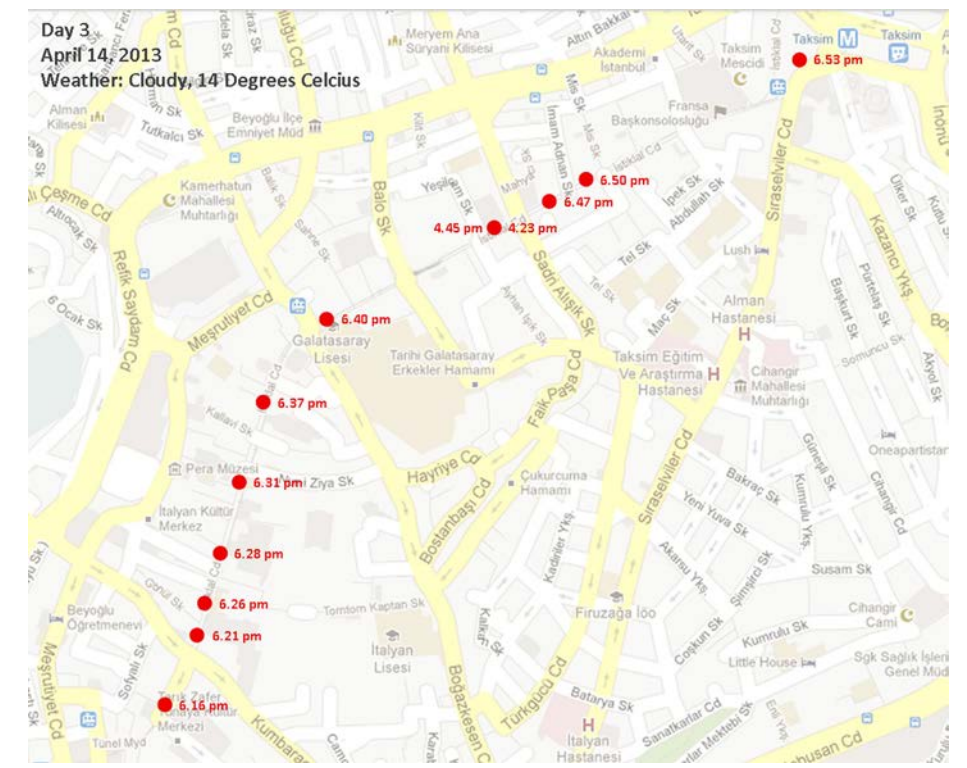


started to prepare an audible diary of it. So far only three days of the district have been recorded but this is the beginning of the diary. If the sounds of the district are recorded regularly for years, it may be an important source for the memories of the district in terms of sound.

Three days, which the sounds were recorded, were 6th April 2013 (Saturday), 9th April 2013 (Tuesday) and 14th April 2013 (Sunday). Since it is considered that weather might have an influence on the population density and the activities that take place in the area, information of weather was given. The sounds were recorded at different points of the İstiklal Street which is a famous street of Beyoğlu connecting Tünel funicular stop near Galata Tower and Taksim Square. The width and length of the street were approximately 15 meters and 1.5 kilometers.

As the recorded sounds indicate, İstiklal Street hosts various street musicians, tourists and peddlers and sometimes it is a place for collective actions. The sounds of tram and street sweeper, which are periodically passing through the street from one end to the other, merge with other sounds. Besides the sounds of construction sites caused by the constructions related to the renewal of the district and the music coming from the shops are added to the other sounds at some points.

To present these various audios, I prepared a video combining the recorded sounds and their visualizations using non-Newtonian fluid on a speaker. The fluid reacts to the sound of the district and represents how the district, itself, produces and reacts to its sound. Sometimes it is stagnant but sometimes it is fluctuating.



URBAN- IZATION

CREATING CITIES
THAT WORK

Neighborhood:
Ataşehir

Designer:
Yasemin Filizkiran

Format:
Film

Is another way of urbanisation is possible while transforming our cities? Cities which are enlarging and getting crowded , changes and they are transformed. During this transformation, does the buildings become better or are they transformed into ugly masses unconsciously? More importantly, how is the connection with us and the city? Do they create us, or do we create them, conversely?

To survive, and to ensure the continuity of their existence, is the most basic instinct of every living thing. Unfortunately, people ,who are the most systemetically practitioner of this basic instinct, narrow and destroy the space of the other species ,at first. People enlarges their abstract and concrete spaces unduly. But, since the area of the overall spaces is limited, this enlargement in the society is possible only with narrowing the spaces of the other species.

Although the total area of the spaces, which narrowed ,were narrowed, or continue to be narrowing , enlarges in totality , spaces which are already narrow maintain their narrowness or even gets narrower. At the end, in spite of the misleading extent of those elements, the outcome is the formation of an enlarging narrow space .

A narrow room, crowded narrow cities which are enlarging vertically as well as horizontally, roads which are large but full of cars moving slowly, new communication opportunities which remove the distances but have a limited reality, transformation of the human body into a consuming and consumed object, people's living their wishes according to some templates instead of living them according to their nature, areas where people come near to each other and share the same weather, vehicles transformed into designs of mobil jam, are the evidences of this expansion.



Yasemin Filizkiran

Yasemin
Filizkiran

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I was born in Istanbul, 1984.
I am studying in Interior Architecture Master Programme at Marmara University.



COLOPHON

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Congratulations to the class of 2013!
