



Locality and Global Discourse

WORKS FROM **SAN FRANCISCO** AND **ISTANBUL**

SPRING 2014 EXHIBITION CATALOG

Locality and Global Discourse

WORKS FROM SAN FRANCISCO AND ISTANBUL

Locality and Global Discourse

WORKS FROM SAN FRANCISCO AND ISTANBUL

2014 CALIFORNIA COLLEGE OF THE ARTS &
ISTANBUL MARMARA UNIVERSITY, FACULTY OF FINE ARTS

CCA CALIFORNIA COLLEGE
OF THE ARTS



Contents

INTRODUCTIONS

CCA, San Francisco	7
<i>Prof. Mariella Poli</i>	
Istanbul Marmara University FFA	10
<i>Prof. Dr. Inci Deniz Illgin</i>	

SAN FRANCISCO

MISSION BAY	14
Growth As Intended	16
<i>Tara Chávez</i>	
The Many Layers of Inhabitants	18
<i>Jordan McQuade</i>	
MC Return or Not?	20
<i>Veronica Sze Leung</i>	
THE DOGPATCH	22
Oscillation of Time	24
<i>Taole Chen</i>	
Untitled	26
<i>Ivy Lin</i>	
Untitled	28
<i>Sara Olson</i>	
DOWNTOWN	30
We All Grow Old	32
<i>Daniel Bae</i>	
Deconstruct	34
<i>Taylor Fulton</i>	
Nucleus of Motion	36
<i>Sirada Laomanutsak</i>	

THE TENDERLOIN	38
Untitled	40
<i>Joana Muriel</i>	
Unanswered Potential	42
<i>Robert Shue</i>	
Stoolsinthe1	44
<i>Hannah Quinn</i>	
WESTERN ADDITION	46
Fillmore Music Box	48
<i>Tina Curiel</i>	
Boom After Boom	50
<i>Lindsey Moore</i>	
SF Japantown 1940 & 2014	52
<i>Kate Kyung Suh</i>	

ISTANBUL

Rest of Istanbul	14
<i>Alper Akdere</i>	
Untitled	18
<i>Aylin Denker</i>	
Claudia's Istanbul	22
<i>Batu Bozoglu</i>	
Untitled	24
<i>Cihan Da + Mert Bayraktar</i>	
Untitled	24
<i>Duygu Tanriverdi</i>	
Untitled	24
<i>Engin Volkan</i>	
Untitled	24
<i>Gunes Oktay</i>	
Istanbul's ID Card	24
<i>Julide Arslan</i>	
Meeting Points of Imagery	24
<i>Merve Ovunc</i>	
Untitled	24
<i>Ozer Toraman</i>	
Are You Alive?	24
<i>Saghar Daeiri</i>	
City + Water + People = Life	24
<i>Zuleyha Aykut</i>	

Introduction

San Francisco, CA.

PROF. MARIELLA POLI

This catalogue is a result of the course “Locality & Global Discourses” an exchange between California College of the Arts in San Francisco, United States and Marmara University, Faculty of Fine Arts in Istanbul, Turkey. The purpose of this exchange is to research the historical developments and urban renewal 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 inquisitiveness. The class was divided into small groups and each group chose a specific neighborhood in their respective cities 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.

Each body of work represents a unique perception according to each individual experience, expertise and vision. In the Mission Bay District, Tara Chavez (Illustration) explored and highlighted the infrastructure surrounding a preserved pocket of houseboats and nature; Jordan McQuade (Graphic Design) explored the many inhabitants that created the layers over the last 200 years while making the point that space exists as “theirs” for the moment of their existence, Veronica Sze Leung’s (Architecture) work is based on the past, present, and future of water and the Mission Creek. In the Dogpatch District, Sara Olson (Industrial Design) responded to the graphic contrast of

“past meets present,” either through architecture, cultural overlap, or blends of diverse residents, she collected the waste found in the street and transformed it into useful contemporary objects; Taole Chen (Architecture) in his “Oscillation of Time” project created three sound landscapes accompanied by a rhythmic form reflecting past industrial warehouses and shipyards, present self-absorbed sense of “community” artists, and the future of new urbanite condo-buildings and gentrification for Silicon Valley commuting communities. Ivy, Yu-Ning Lin (Interior Design) in her patchwork, embroidered map captured the historical context and unique evolution of Dogpatch. In the Financial District, Embarcadero, and Chinatown, Taylor Fulton (Architecture) responded to the overwhelming powerful vertical density of the Financial District housing of corporations and banking businesses in his sculpture; Sirada Laomanutsak (Architecture) reflected in her sculpture called ‘Nucleus of Motion’ on the Embarcadero Ferry Building market place and the circular motion of people and wealth moving in specific directions from the Financial District to the suburbia home; Daniel S. Bae (Industrial Design), noticed elderly residents in Chinatown struggling to carry grocery’s so he designed a useful grocery cart. In the Tenderloin – Little Saigon District, Robert Shue (Architecture) admitted that the Tenderloin district is generally thought of as notoriously bad but through personal exploration realized that it has many positive sides which he highlighted in his sculpture; Hanna Quinn (Furniture) worked to create an experience, she constructed 12 stools and placed them in specific places in the neighborhood and tried to document how people interacted with

them, the stools quickly disappeared; Joana Muriel (Illustration) after learning the history of the Tenderloin created three mixed media panels to embed a diversity of heritage. In the Western Addition and Japantown, Tina Curiel (Painting/Drawing) in her ‘Music Box’ comprised of four painted (back and front) canvases with sound and light illuminating stories, perceived and collected on her dedicated walks on the district streets; Lindsey Moore’s (Graphic Design) in her visual poem extracted physical representations of words that exist in the community today, she reflects on the layers of transformation and chaotic experience of displacement that many of the neighborhoods experience time and time again; Kate, Kyung Suh (Interior Design) in her Japan Town 3D maps both 1940 and contemporary time, the viewers can visually experience the dramatic change between the past and the present.

Further connections were then developed between the two very different cities as the visual dialogue between the two groups of students occurred in this catalog. Global issues of locality, culture, displacement and identity surfaced; which then connected the obvious threads of commonality. The explored neighborhoods and districts 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.

Introduction

Istanbul, Turkey

PROF. DR. INCI DENIZ ILGIN

Marmara University, Faculty of Fine Arts
Interior Architecture Department

In late 2012, Prof. Mariella Poli visited me at Marmara University, Faculty of Fine Arts, in Istanbul, and proposed an online project, involving CCA and MUGSF students, which we agreed on starting the first following semester. Since then we have collaborated in this exceptional project for three consecutive semesters. Each semester the works were exhibited in different galleries both in San Francisco and Istanbul. The timing of the very first semester coincided with our school's 6th International Student Triennial, where we exhibited the works in three different places, which attracted more than eight thousand visitors. The other exhibitions also caught great attention and Prof. Poli's initiative became a steadily growing multidisciplinary, multicultural, global and local project.

This time, as the project suggested to explore the geopolitics and culture of places in the city of Istanbul, Marmara University, Faculty of Fine Arts students focused their attention into topics such as hidden values of the city, impact of the transforming city to the development of "self", coexistence of homogeneity and hybridity in the era of globalization, perception of public spaces through the eyes of foreigners, transforming cities and childhood memories, reverse perception of local and global in the existence of the "unknown", communication with others through unreadable flyers, reflection of the contemporary aura of Istanbul through traces of urban transformation, creating state of vagueness through the focus on societal

gender, sexuality, identity, exploration of the concept of "no place", and observation of disappearing urban traditions through exploration of urban fountains and drinking water distribution.

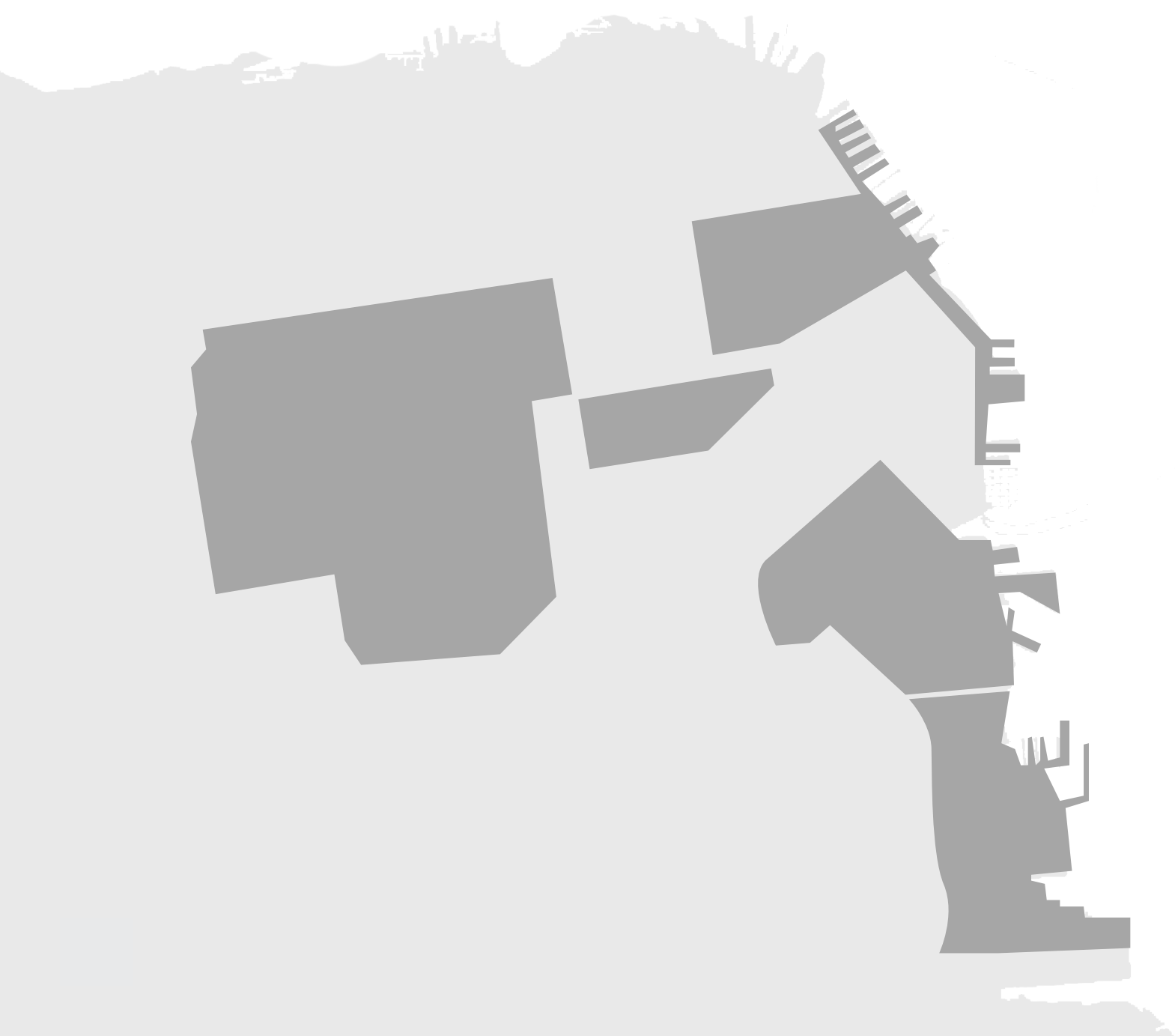
As we look closer to the works; Alper Akdere, in his work "Rest of Istanbul" intends to shift our attention from Istanbul's landmarks to her hidden and even neglected qualities by suggesting to leave our regular routes and explore values we disregarded so far. Through his journey, he discovers "kunderkari", whose roots date back to 12th kunderkari for his design inspiration while encouraging us to observe city through kunderkari's small gaps. Aylin Denker, for the past several years has been focusing her attention to neighborhoods she is exposed to and creating surreal places in her drawings. For this project, she shifted her attention from surreal drawings to real states through observing transforming neighborhoods of Istanbul under the government's urban renewal project. She arrives to the conclusion that transition occurs not only in architecture, but also in the soul of the neighborhood. In his project "Trans.it", Batu Bozoglu aims to analyze the differences and commonalities in perception of the public space by various multicultural agents in Istanbul. To find this out, he asks guests of Chill-Out Hostel to participate in his project. Cihan Dag and Mert Bayraktar observe together as project partners the elements of globalizing world and questions whether our own world get narrower as connections get wider or

culture keep its meaning while being marketed to the world via globalism or globalism help increasing cultural diversity or does it homogenize cultures? By asking such questions, they try to illustrate the conflict between the values that make up the cultural structure of the city and the ones brought into it via globalism. Duygu Tanriverdi, observes the neighborhood where she currently lives and spent her entire childhood. She recollects the details of the neighborhood from her childhood memories. She takes photos of the current state and compares them with the past reflecting her perception to her drawings. Engin Volkan, in her work invites one to introduce him/herself to others his/her most apparent characteristics, such as physical feature(s), clothing style, move(s), word(s), thought(s) etc., which they think best identifies him/her. The project, taking place in both century and utilizes Istanbul and San Francisco, aims to show how local can be global when unknown. Gunes Oktay in her project "Folletos-flyers" produces unreadable flyers and distributes them to people on the street in order to communicate with them and observe their reactions. Gunes currently lives in Madrid as an exchange student. She starts her project in Madrid and continues in Istanbul, which gives her a chance to compare the two cultures. Julide Arslan, in "Istanbul's ID Card", reflects contemporary aura of

Istanbul while incorporating the traces of its periodical changes specifically in urban transformation, which presently turns the city into an everlasting construction site. Merve Ovunc, with her project “Meeting points” examines the most popular meeting points in Istanbul and aims to reveal commonalities and dissimilarities of the people utilizing the same meeting points. Ozer Toraman bases his work on the Queer Theory and creates the state of vagueness through the focus on societal gender, sexuality and identity. Saghar Daeiri, in her project “Are you alive?” focuses upon migration experiences as regard to a sense of “belonging”. She observes that ethnic identity remains intact because the immigrants feel the need to build a wall around themselves instead of trying to enter in to dialogue with the new society. She utilizes the Turkish immigrants that migrated to Germany in her work as an example. Züleyha Aykut, in her work “City + People + Water = LIFE” points out the gradual disappearance of old public fountains, which have been witnessing the invasion industrialized drinking water. By revealing the relation between fountains and water bottling stations close to the fountains in Kadıköy area, she aims to attract attention to disappearing rituals as well as public fabric.

One more time, I would like to extend my sincere gratitude

to Prof. Mariella Poli for initiating such a fruitful project and making Marmara University, Faculty of Fine Arts, part of it. My sincere thanks also go to Assoc. Prof. Idil Akbostanci from Textile Department and Assoc. Prof. Ruchan Sahinoglu Altinel from Painting Department for being part of this project and encouraging their students to participate in this interdisciplinary project.



WORKS FROM

San Francisco

Mission Bay

SAN FRANCISCO, CA.

TARA CHAVEZ

VERONICA SZE LEUNG

JORDAN MCQUADE

THE NEW AND THE OLD

The Mission Bay district of San Francisco is an interesting example of modern urbanism and redevelopment. The history of the space is in itself relatively current, being a landfill area formed from abandoned ships in the old bay prior to 1860, and rubble after the San Francisco 1906 earthquake. Prior to its landfill state, Mission Bay was, in fact, an actual bay but what remains of the bay today, is Mission Creek. The Mission Bay was once a saltwater marsh and lagoon serving as a natural habitat towards a large bird population consisting of ducks, geese, herons, egrets, osprey and gulls. Not only was it a home to a bird population but as well to Native Americans whom resided the area for more than 5,000 years.

By the early 19th century, immigrants to the area unfortunately exposed the Native Americans to disease and completely wiped out their population. The landmass in itself is barely 100 years old, but within that time the area went from a being national center of shipyard industry, in the first half of the century, to a deserted wasteland. When the industry diminished through the 50s and 60s very few things were left used with the exception of the house boats that still reside in the Mission Creek since the 1960s. Since the completion of the AT&T Park (originally known as Pacific Bell Park) in 2000, new housing and commercial development has revived the once barren space.



GROWTH AS INTENDED

TARA CHÁVEZ

Illustration

Originally from the woods of Southern Oregon, I have spent 3 years in San Francisco finding my voice through drawing. This change of location has pushed and challenged my creative limits always while I search for some harmony of quiet nature in a loud urban space. This city has taught me a lot about what it means to be a young woman in the city, a Mexican-American, an artist, an individual, and also part of a collective.



I started this project by walking around the neighborhood of the Mission Bay to gather my first impressions. What I found was, in appearance, not a neighborhood so much as a construction zone. In the middle the odd and beautiful houseboats float in Mission Creek. After research I found the construction all belonging to a development plan that started nearly 20 years ago and continues today, rebuilding what was once a deserted ship yard and railroad industrial zone. Originally I wanted to build a map that sits in front of a hanging terrarium like a steel gate of industry atop the little hidden patch of nature and old that is the houseboats of the 60s. In order to make my project more personal, and truly explore the neighborhood I walked around the entire space recording the experience, and taking photos. This cognitive mapping helped me to reach new conclusions about the space and how I and perhaps others experience it.

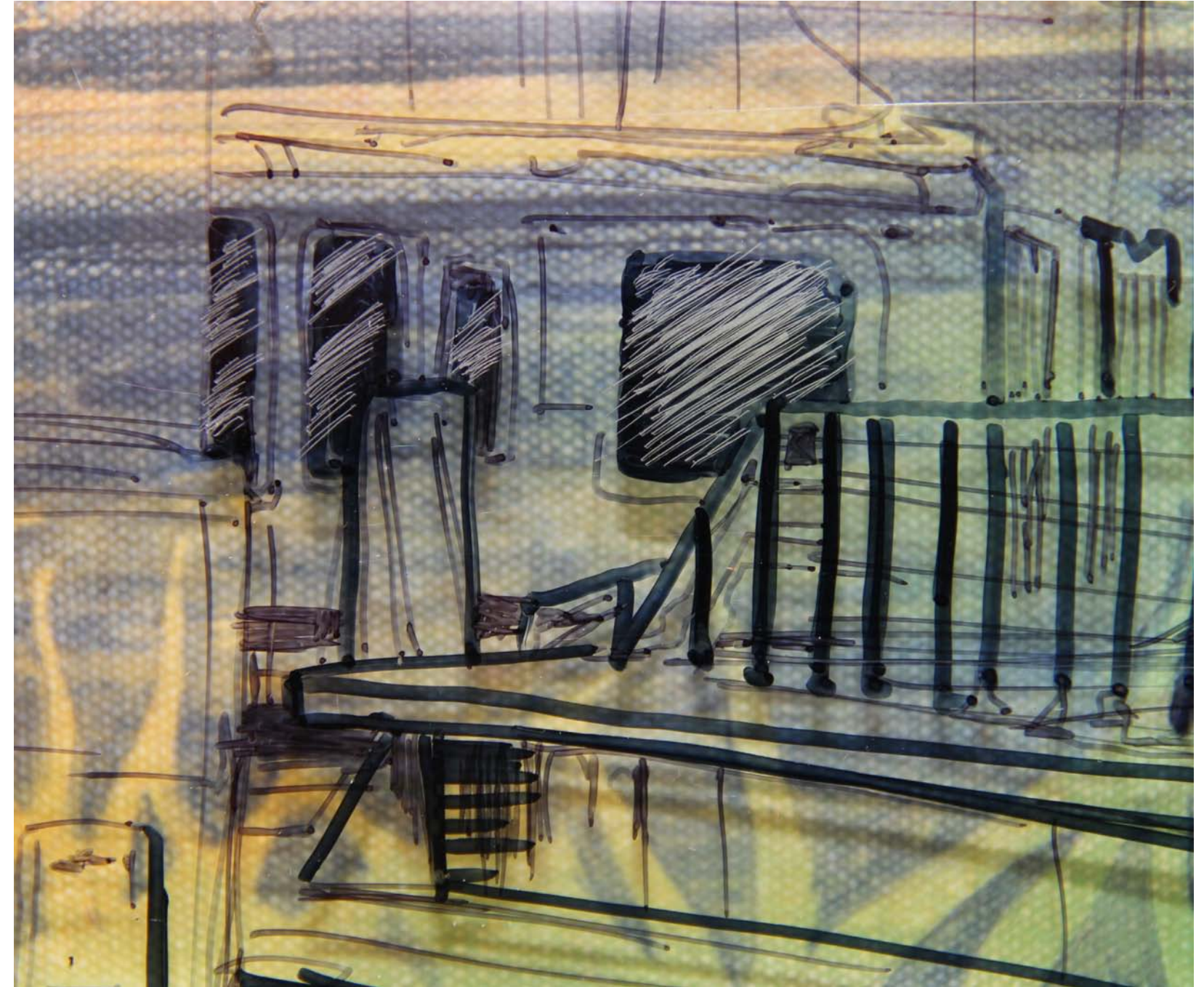
At the end of the several hours of walking and absorbing I still found myself taken by the play between nature and new, so distinct next to ongoing build up of infrastructure. Because the space is still being designed and created there is a huge lack of people inhabiting the space, except for in a few spots, the park path along the houseboats, the Caltrain station, and the brand new UCSF campus. I was struck by how direction based the new spaces felt, every empty row of bike racks, empty benches, and empty sidewalks seemed to tell you “park here, walk here, sit here.” The directed spaces are deserted but for the orange





vested construction workers on all corners. The one spot, not nearly so organized, the overgrown winding dirt path of park near Mission Creek, says walk here, but the people sit, lay, walk dogs, nap, jog, and eat.

There is preservation in mind with this new development, but also a diminishing of a prior preciousness. My piece is about the infrastructure, that while occupying an otherwise deserted old shipyard and railroad connection is still growing up and around the little floating boat-houses. Like the residue of nature that grows from cracks in cement, there is always a base underneath development, so evident in this newly raw and still developing new neighborhood.

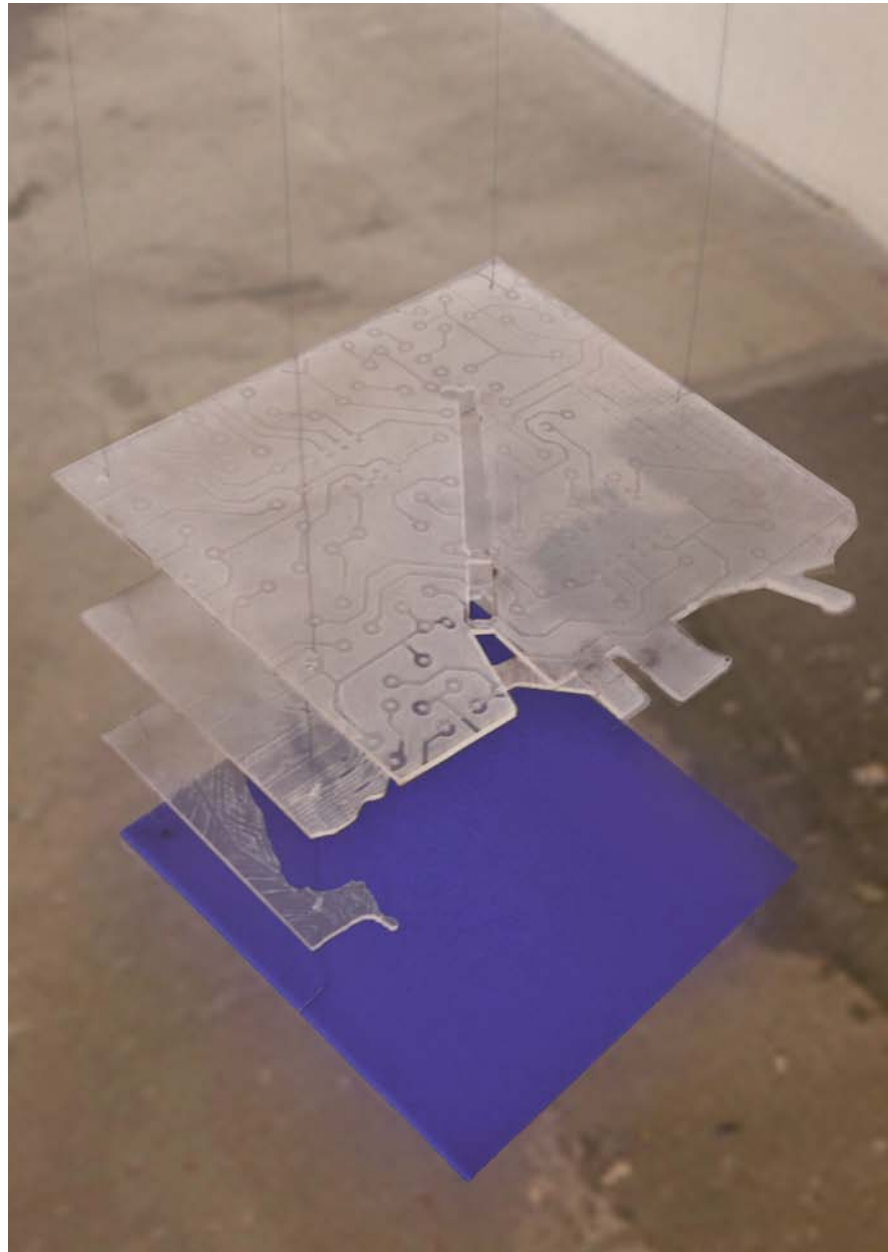


THE MANY LAYERS OF INHABITANTS

JORDAN MCQUADE

Graphic Design

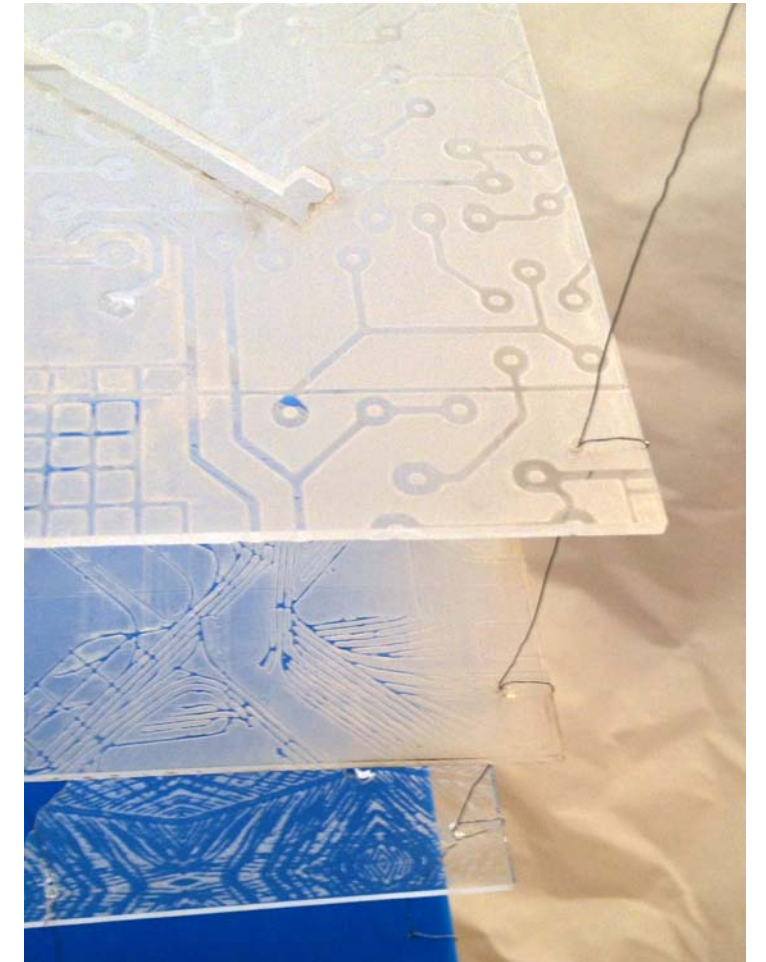
My name is Jordan McQuade, and I am a 4th year, graphic design student at CCA. In my practice, I have lately been focused on user experience and user centered design. I enjoy designing interactive work because I find joy in watching people interpret from a distance. That being said, I am a highly-skilled people watcher. I feel like that good design revolves around how effectively it is utilized in a space, and watching how people interact can help illustrate its impact.

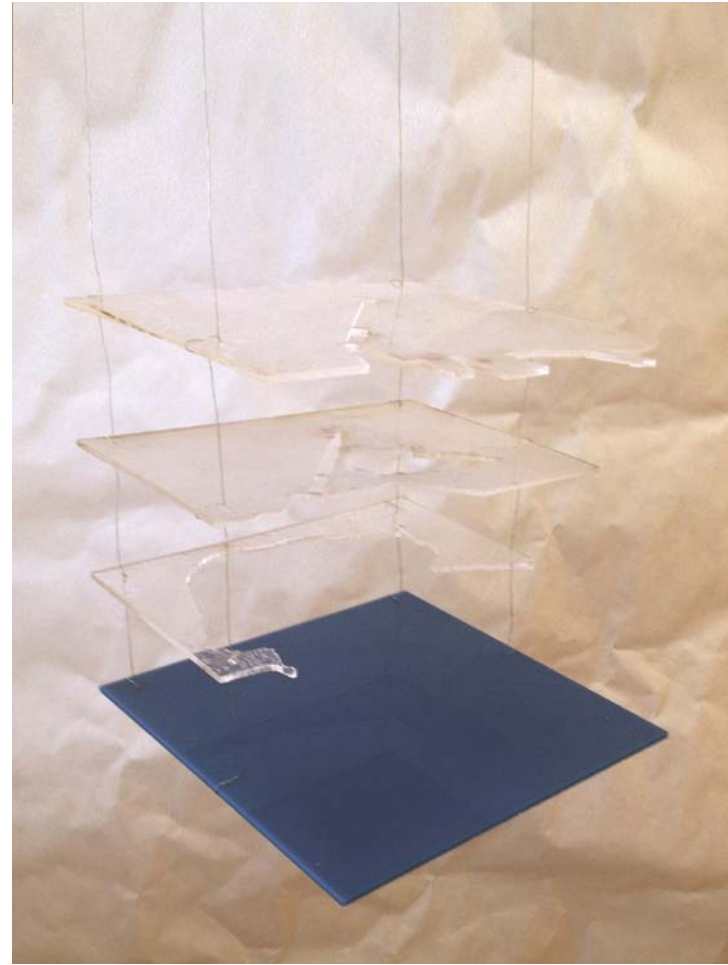


For my project I have explored the many inhabitants that have occupied Mission Bay over the the past 200 years. Treating each moment of occupation within Mission Bay as just another layer to the area, I have revealed that there was always a previous inhabitant to the area, and what is considered a home to some now, was once a home to someone else in the past. When viewing this piece, I want people to realize, a space only exists as theirs for the moment of their existence. It is just a location that is shared by passing inhabitants over passing time.

Originally, Mission Bay was once an actual bay but throughout history and development (through landfill specifically), this bay has been reduced to just a creek. I have graphically referenced each layer of history to the previous habitants that once occupied the area.

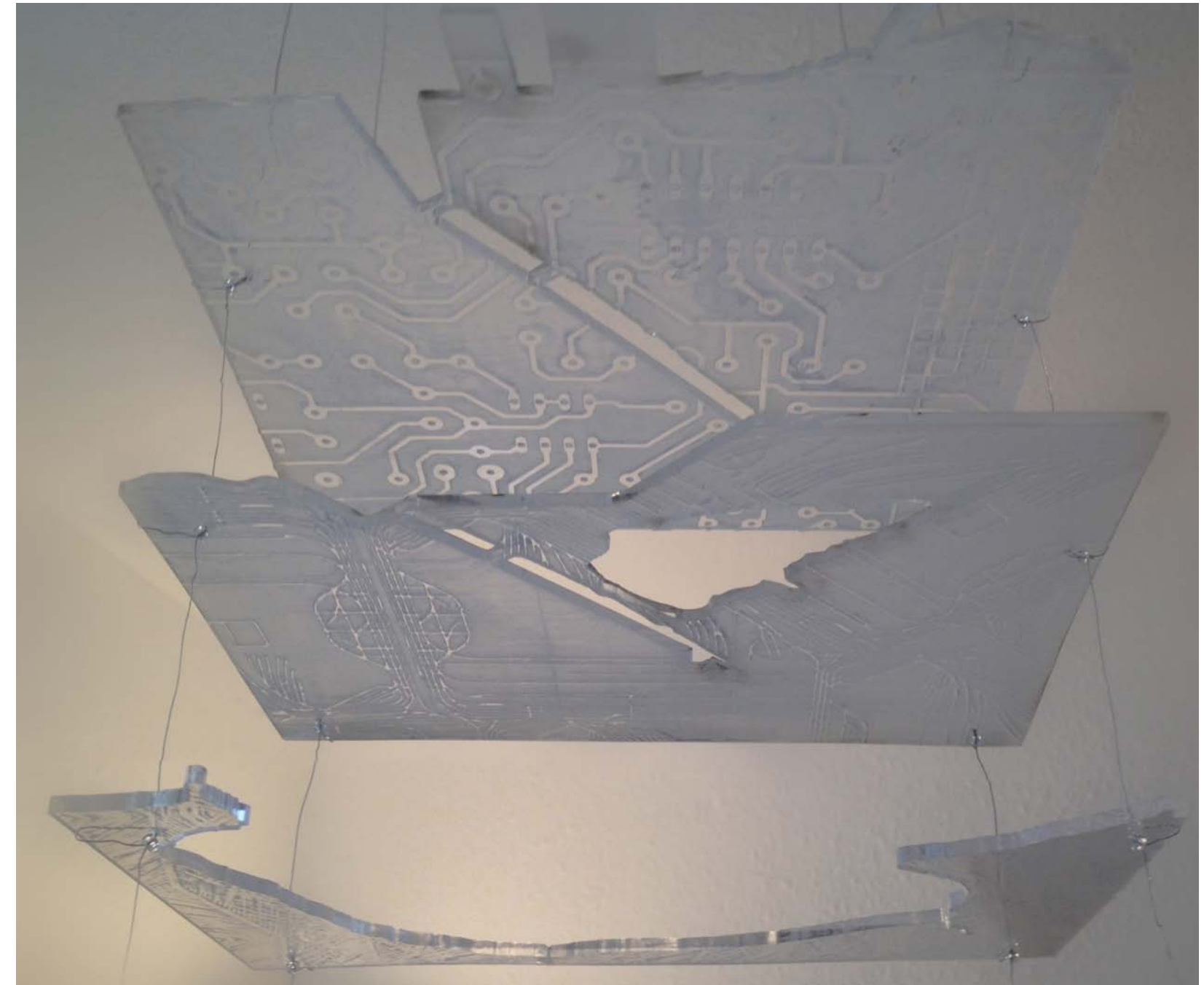
“Originally, Mission Bay was once an actual bay but throughout history and development, this bay has been reduced to just a creek”





The first layer above the water represents the original Mission Bay. The graphic language is adopted from a microscopic image of heron feather. The marshlands of the original bay were once home to a large bird population, one of which being home to the heron. The texture of the feather also gives reference to the idea of weaving, a technique used by the local Native Americans that once inhabited that area. They would depend on the technique of weaving marshland reeds to make baskets and canoes. The second layer of above that represents 1850s when the bay started to be landfilled to make room for the railroad industry. The graphic language used here is of old railroad routes that once covered the whole Mission Bay area. The last layer adopts the visuals of a silicon chip to reference the many tech workers that now inhabit this area. I adopted this idea of layering, in a literal sense, that each layer of history is a distinct entity and that each layer of history suspends over the original water mass beneath the Mission Bay. I chose this direction so that the viewer is able to see a deconstructed view of all the layers and interpret the many inhabitants over time.

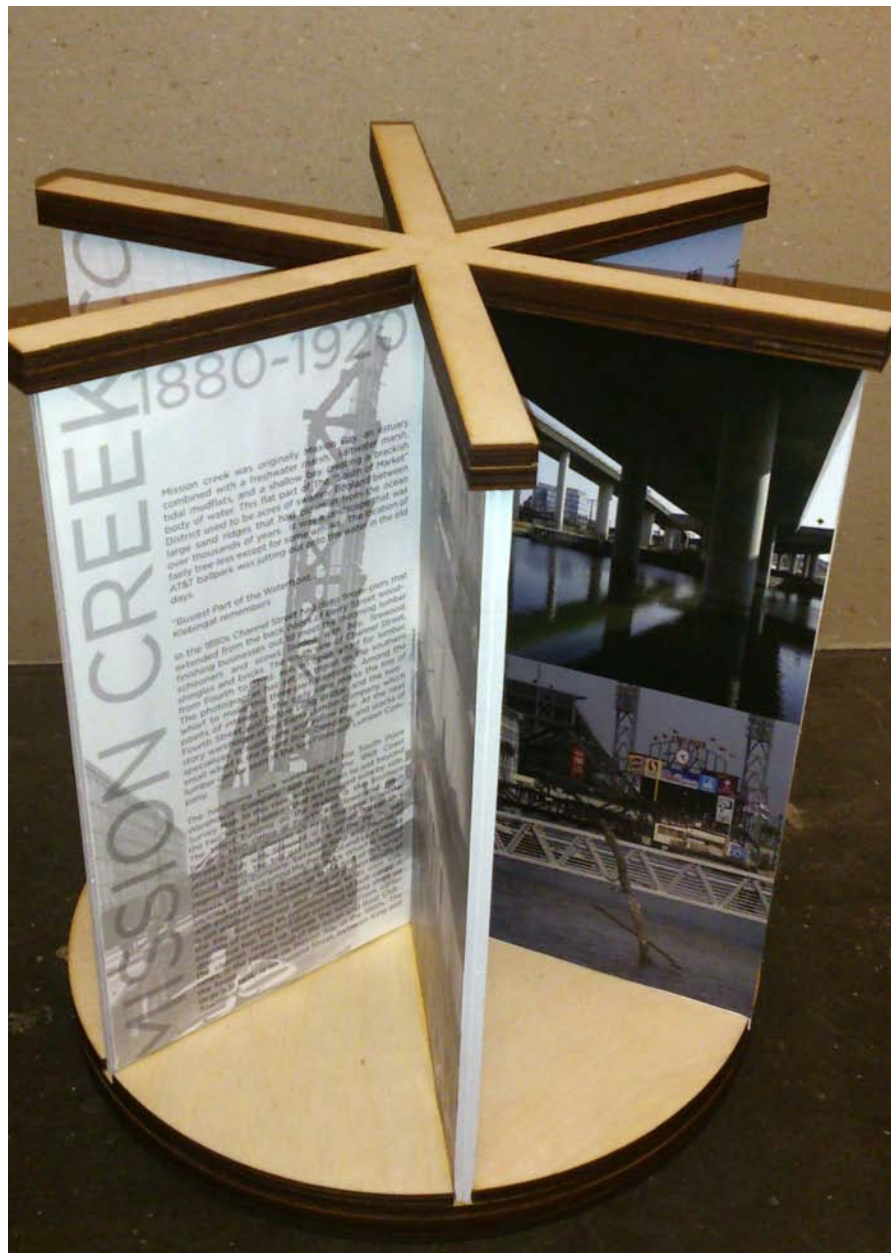
A flat, traditional map only addresses x and y while this map has introduced the z-index. Lastly, from a broader perspective, there is an evolution of form in the graphic language. The transition from organic to artificial is apparent when looking at all three layers.



MC RETURN OR NOT?

VERONICA LEUNG
Architecture

My name is Veronica Leung, I am a senior Architecture student. I was born in Hong Kong and came to San Francisco when I was 11 to continue my studies. I became interested in Architecture since a drawing that I made when I was in High School. In my free time, I enjoyed to sleeping, traveling, and spending time with people who I care.

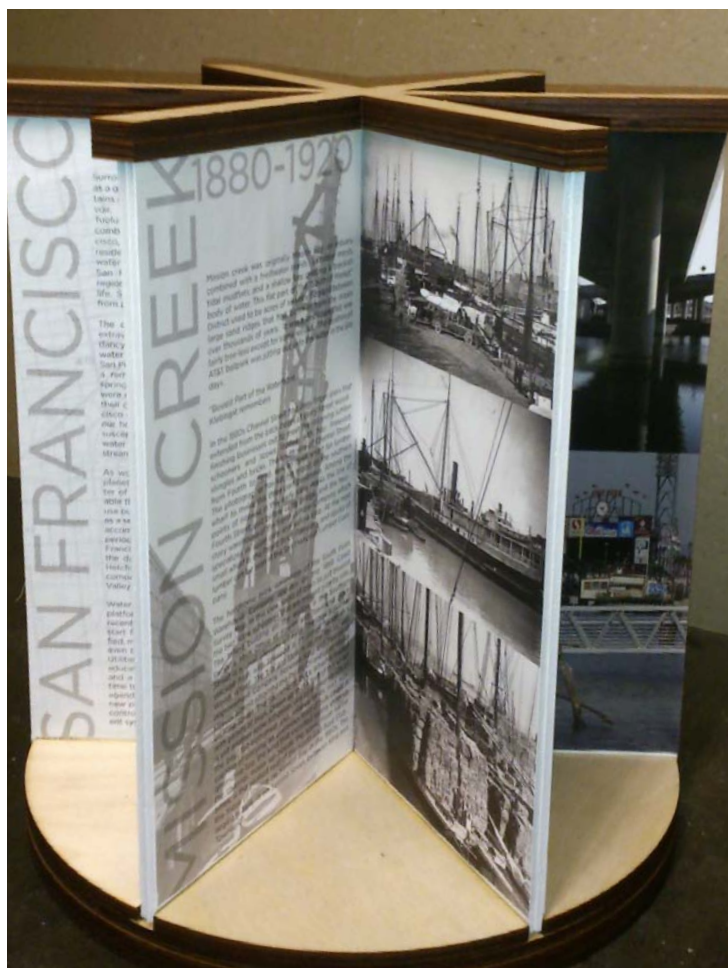


I worked on the past, present, and future of the Mission Creek watershed. Mission Creek was originally Mission bay an estuary that combined freshwater marsh, saltwater marsh, tidal mudflats, and a shallow bay. The flat part of The South of Market District used to be acres of swampy bog land between large sand ridges blown in from the ocean over thousands of years. It was a landscape that was fairly treeless except for some willows. Where AT&T ballpark is currently, used to jut out in the water back then

The Mission Creek channel is all that remains of Mission Bay, part of the original creek actually still runs underground; go to the Armory building in the Mission and you can hear the water flowing underneath your feet. The secrets beneath San Francisco's streets turn out a treasure trove of potable water. At one time it was the city's primary water supply. Dolores Creek still flows under Caselli Street and Sans Souci Creek rushes beneath Scott and Haight Street. From 1851 to 1895 during the Gold Rush, Lobos Creek in the Presidio fed all of San Francisco.

In the article San Francisco's Clean Little Secret, activist Joel Pomerantz explains that "Tens of millions of gallons of fresh water each day flow right below our feet from artesian springs of potable water. 'Artesian' is the term for sources that rise to the surface due to their own hydrologic pressure, needing no pumping." Deeper underground, even more water flows in sub-artesian sources that remain unlocated because they have never been visible from the

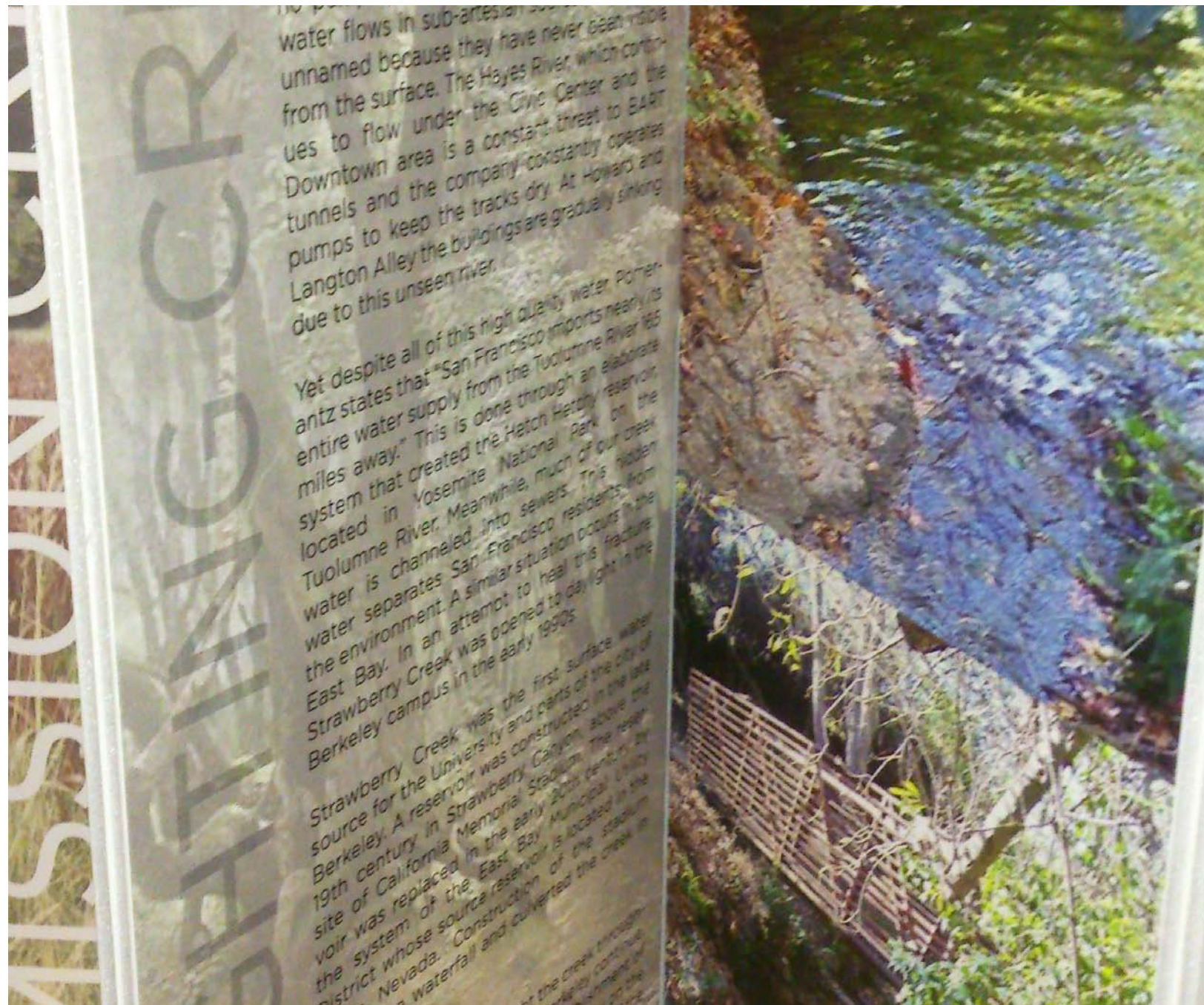




surface.

The Hayes River, which continues to flow in the Civic Center and Downtown areas, is a constant threat to BART tunnels and the company operates pumps constantly to keep the tracks dry. At Howard and Langton Alley the buildings are gradually sinking due to this unseen river. Yet despite all of this high quality water, Pomerantz stated that “San Francisco imports nearly its entire water supply from the Tuolumne River 165 miles away.” This is done through elaborate aqueducts created by the Hetch Hetchy reservoir, located in Yosemite National Park on the Tuolumne River. Meanwhile, much of our creek water is channeled into sewers. This hidden water separates San Francisco residents from the environment. A similar situation occurred in the East Bay, and in attempt to heal this fracture; Strawberry Creek was opened to daylight in the Berkeley campus in the early 1990s.

Another difficulty of reuniting San Francisco’s residents with the historic creeks is the cost. The SFGate reported in 2010 that a plan to daylight sections of Islais Creek, which runs from Hunter’s Point to SF City College, was estimated at \$45 million. This includes purchasing creek land from private owners and repurposing space from current uses such as parking spaces. We hope that with enough public support the SFPUC will be able to plan to daylight the creeks and perhaps take advantage of this local supply of water.



Dogpatch

SAN FRANCISCO, CA

TAOLE CHEN

IVY LIN

SARA OLSON

A NEIGHBORHOOD IN TRANSITION

The Dogpatch is a remnant of San Francisco's origin as an industrial seaport. Much of the shipbuilding industry was concentrated in this neighborhood, which also served as a home for the myriad of workers. As the shipbuilding industry waned after the Second World War, artists and entrepreneurs moved in, drawn in by cheap rent and spacious warehouses, transforming Dogpatch into a vibrant and diverse neighborhood that serve as a lure for more residents and businesses alike. Thus, as it inevitably goes with the rules of gentrification, the scent of new money is slowly but surely pushing out the very pioneers that made the neighborhood valuable in the first place; developers are moving in, implanting large foreign complexes made of steel, glass and concrete. Along the main artery of Dogpatch, 3rd street, and on its northern quarters touching Mission Bay, already the urban fabric is changed, an entryway for the affluent, displacing the financially less privileged farther and farther away from the city.

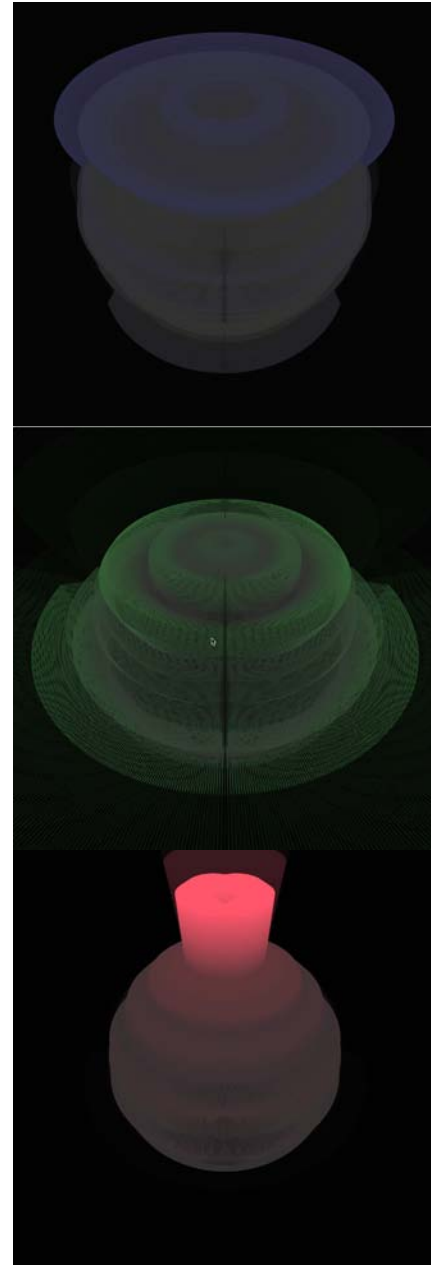
Dogpatch is a neighborhood in transition; a patchwork of pre-Fire Victorians, warehouses, factories and high-end condos, concrete parking garages, old sailboats and artificially preserved historic brick buildings. It remains offbeat, quaint and populist, but it is already infested by the placeless anonymity of capitalism, by the discriminatory nature of sky-high rent, by dark ambitions of profit-minded modernist planners and participatory ignorance of silicon techies. In the near future, it is not unimaginable to assume that the Esprit Park will become the new typology for Dogpatch: A sterile dog park reserved for young single Caucasian professionals, occupying San Francisco by night and riding out of town on Google buses in the morning.



OSCILLATION OF TIME

TAOLE CHEN
Architecture

I'm Taole, studying architecture here at CCA. I'm originally from Vienna, but have lived in Beijing for 8 years and am now living in San Francisco. Academically, my interests lie in alternative spatial practices, counter-capitalist architecture, self-sufficiency; and political, sociological, philosophical aspects of architecture. I love making stuff: be it physically in the woodshop, electronically with arduino boards or virtually on my laptop. My spare time is mostly dedicated to physical activities: rock climbing, biking, hiking, anything active and outdoors!



The intent of Oscillation of Time is to examine the Dogpatch from a different perspective - a perspective that deprives us from our primary sense of vision, requiring the audience to re-experience, re-imagine the urban fabric of the neighborhood, thus responding to Debord's "Principle of Spectacle" in one possible way.

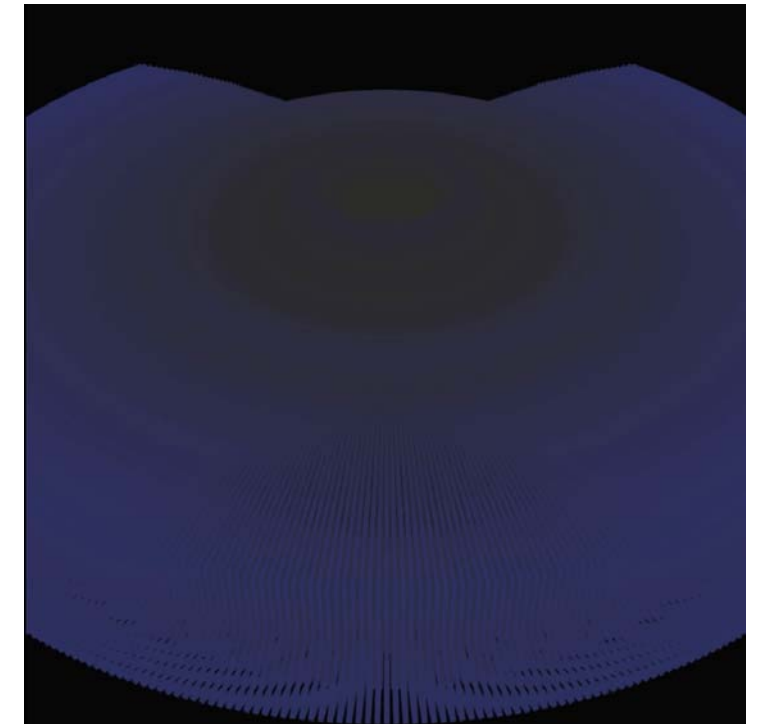
The basis for the project emerged from a Derive that was undertaken at the beginning of the semester. As I walked through the neighborhood, three different soundscapes materialized, defining distinct boundaries that have been lost in the white noise of daily life, graphic overload and nihilist ignorance. These three soundscapes each carried the voice of a unique era, amplified by and unfiltered from our reliance on our eyes.

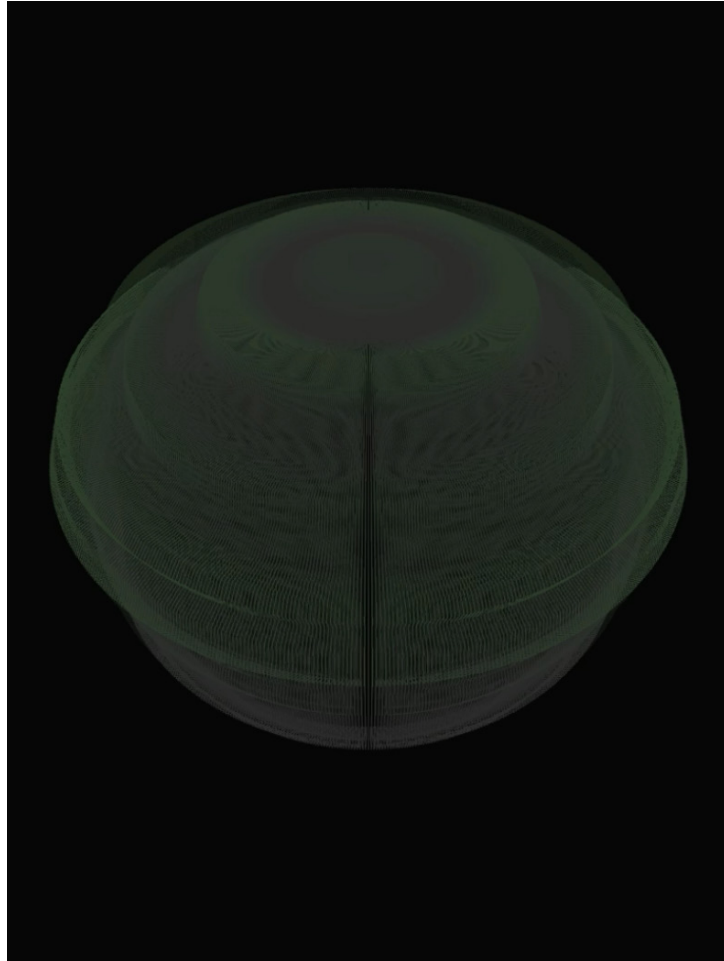
The Past - industrial warehouses and shipyards; heavy manufacturing, heavy metal pollution.

The Present - residential houses, businesses and an intimate, self-absorbed sense of "community"; hipsters, artists, humans.

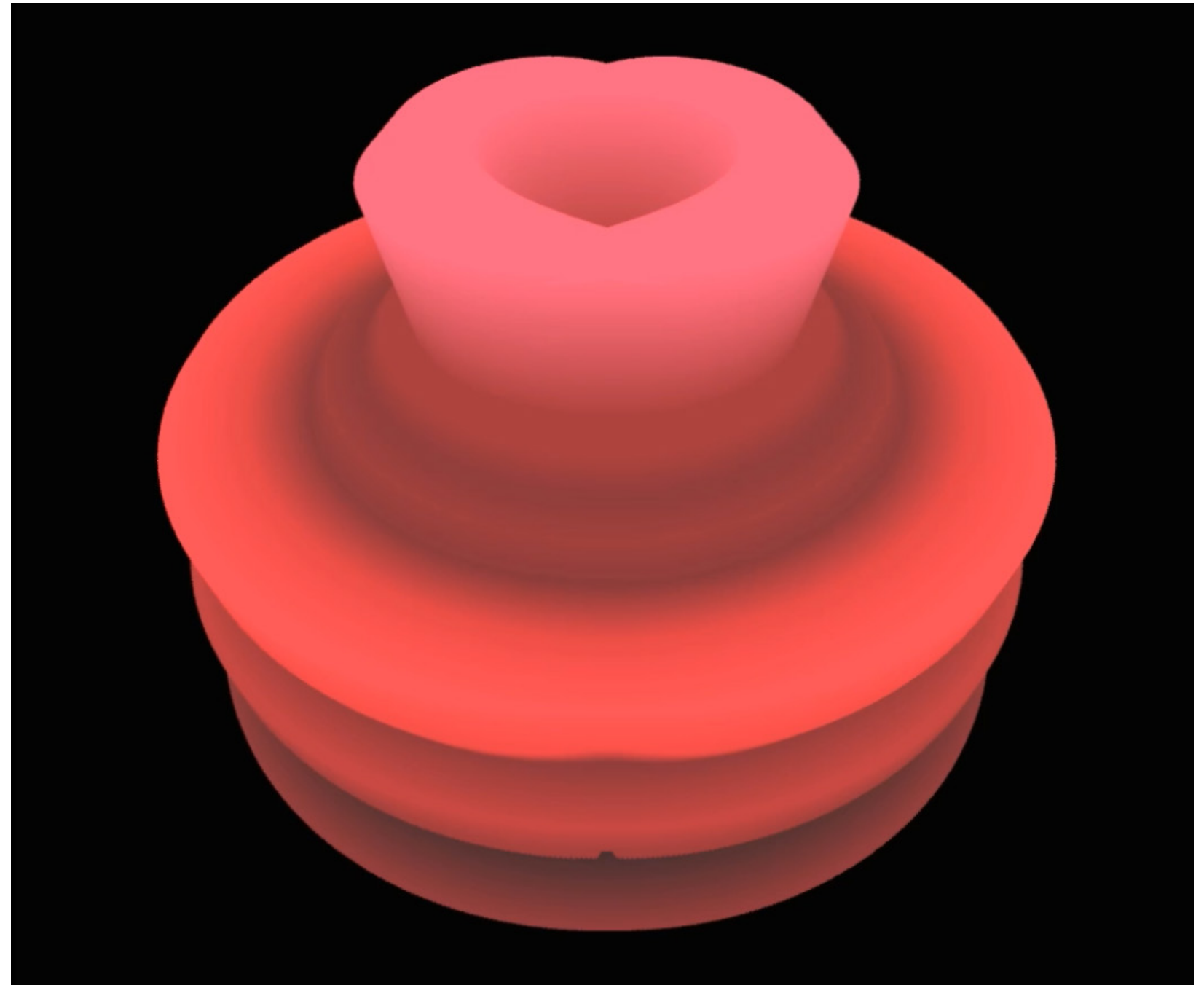
And the Future - New Urbanist condo-buildings and gentrification. construction, Silicon Valley, corporate might. concrete, steel, cold money.

The project attempts to synthesize the recorded aural impressions into coherent compositions and a visual abstracted representation that offers no clues to actual





geographic spaces, rather impressions of space, visual poetry. The generated form can then be printed and displayed, and combined with the rest, offers reinterpretations of Dogpatch from differing perceptual awarenesses - the visual, the physical and the audial; hopefully reassembling and rasterizing a new image of the neighborhood, distant from the spectacle of modern society.



UNTITLED

IVY LIN
Interior Design

My name is Ivy. I am a senior Interior Design major student at California College of the Arts. I am originally from Taiwan, and came to United States when I was 16. I settled in San Francisco 4 years ago. Before I came here, I lived in State College, Pennsylvania for 4 years. I love to travel because it allows me to discover the most complex part of the humanity - the relationship between people and their cultures.



What shapes Dogpatch today are the rich the contexts of Industry, commerce, and residential life. The neighborhood is the oldest and most intact concentration of industrial workers' housing in San Francisco, and its level of industrialization is so high that no other district in San Francisco can compete.

During the Spanish and Mexican period, Potrero Hill was used for grazing by at Mission Dolores to rear livestock for the Mission and the military Garrison at the Presidio of San Francisco. Because of the boundaries formed by natural features, Mission Creek, the San Francisco Bay, Islais Creek and Potrero Hill, were all neighborhoods separated from the rest of the city. The unique conditions of these neighborhoods allow its heavy industry development, such as gunpowder manufacturers. In 1855, two of the largest black gunpowder manufacturers in the United States had constructed their powder factory in the neighborhood. After Long Bridge was completed in 1867, Irish Hill and Dutchman's Flat (Now Dogpatch) began earnestly. The dwellings were built for the convenience of the workers in the area, and it was built towards the west. As a self-contained industrial/ residential neighborhood, isolated from the rest of the city, Dogpatch supported several small groceries and vegetable stands. Although Dogpatch exists within a community, it has its own little community in the larger area.

My work is to create a map that captures the historical context and the unique on-going story of the Dogpatch.





The map is approached by sewing, playing with different types of fabric and texture. Some electronics, such as LilyPad and LEDs will be integrated into the map to show gradual changes of the neighborhood over time. The map, shows the geography of the area changing over time from 1853 to nowadays. The reason why I chose the year 1853 is because most of the development was erected between 1870 and 1930, and I want it to be able to show the contrast between before and after the area was developed.



UNTITLED

SARA OLSON
Industrial Design

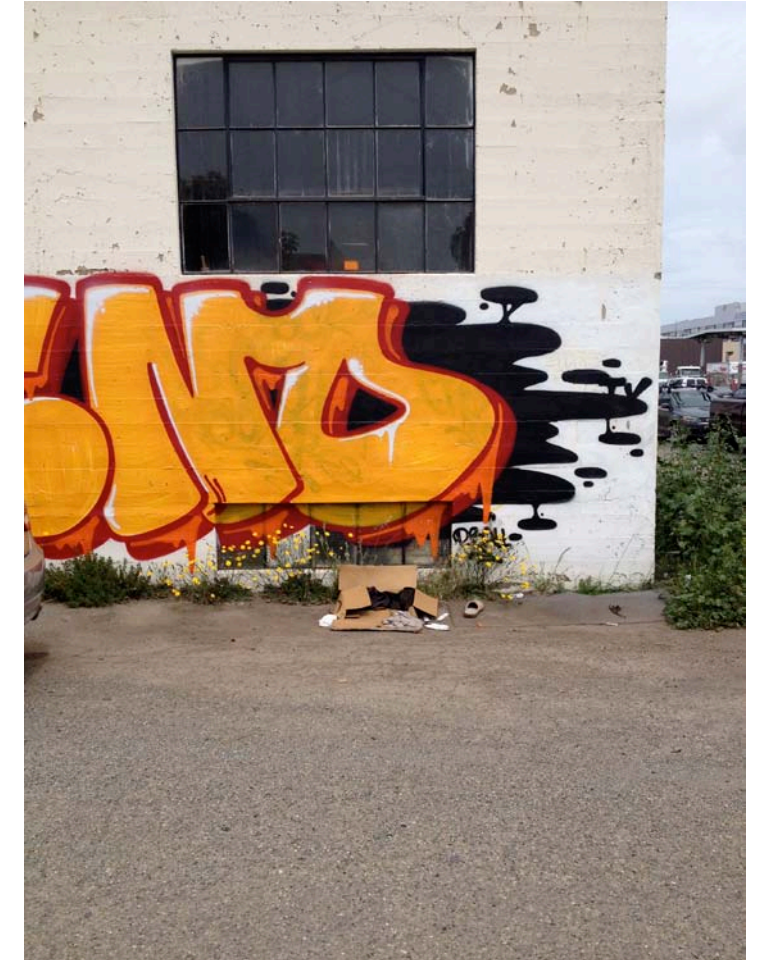
I am 2014 graduate from the Industrial design department at CCA.



From my observations of being in the Dogpatch, the most compelling part of the research was seeing this graphic contrast of “past meets present,” either through the visual forms of architecture, cultural mixes, or blends of various diverse residents. The way in which the Dogpatch deals with the act of preservation and progression as a neighborhood is integral piece to how the neighborhood’s aesthetic is identified by it’s visitors and inhabitants.

For this project, I took a deep investigative dive into what the acts of preservation and progression truly mean. I have been very much intrigued by this similar theory of craft and technology and how the two both work against and together. I see a lot of similarities between these thematic ideas. In both they deal greatly with concept of respect of history but also this curiosity of the future. I see a lot of this in the overall look and feel of the Dogpatch. Either in the opinions or actions of the community residents, there is this harmonious yet conflicting pull between how to maintain historical craft yet still be able to move forward in a world filled of innovation.

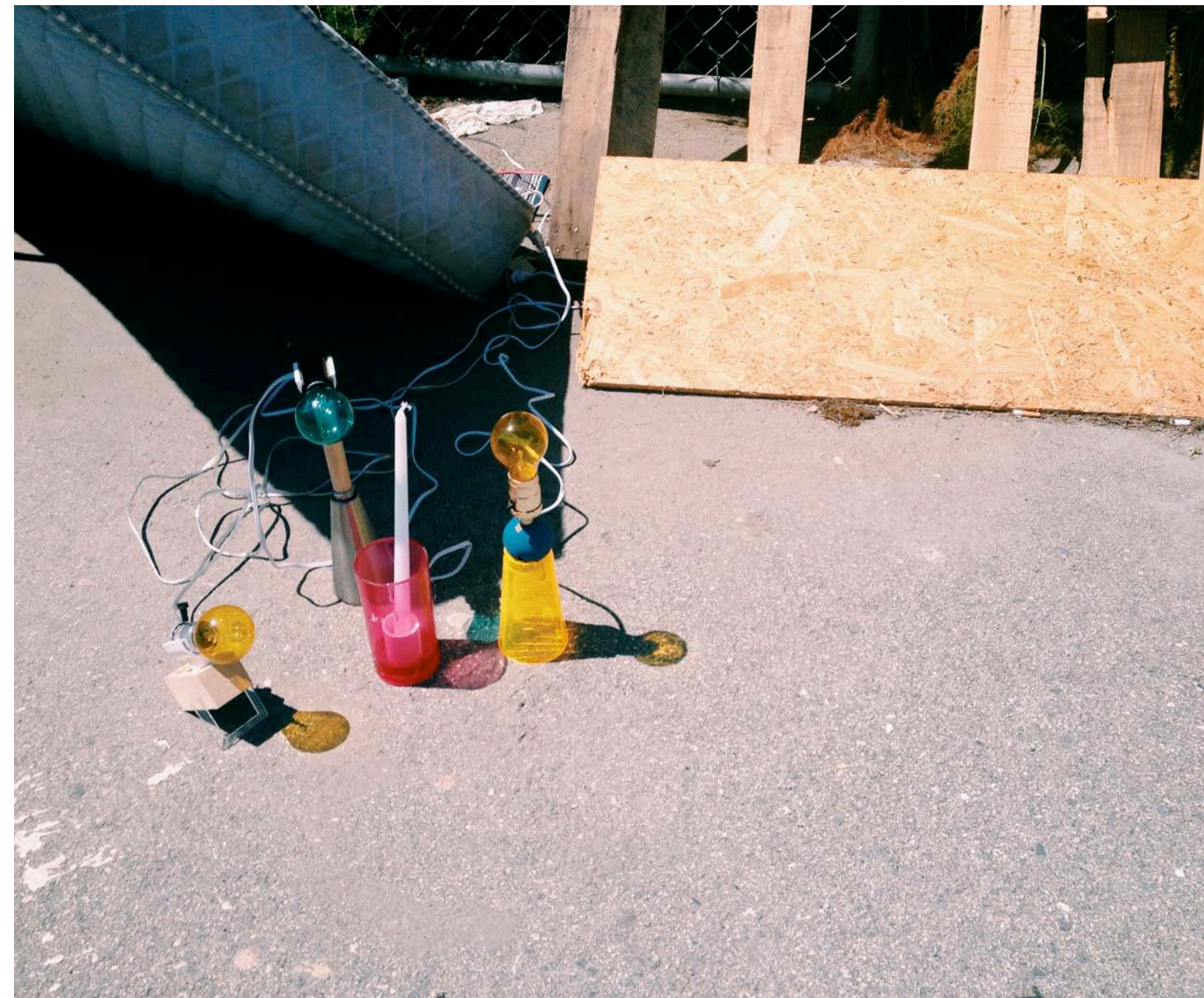
Leveraging my interests, skills, passions, and area of study, I chose to tell my visual story of this neighborhood, via an exploration of materials and objects. By the end of the semester I had amassed a collection of artifacts that individually but also as a whole depict this story, this journey to understand this two sided story. These artifacts are a combination of trash I have found on the streets, col-





laged, and made new again with the advances of various, trending technologies likes 3D printing, laser cutting, and other forms of mechanical or industrial making. I believe this collaged mixed of mediums will helped to visualize to the viewer an idea of crafted past meets technological curiosity, a theme greatly apparent in the Dogpatch. My other hope through this choice of materials is to have the viewer see how objects have a second life. How consumption can lead to trash but also to another level of making and manufacturing.

I made several trips to the neighborhood through the course of the semester to find and collect trash. All trash collected then was sorted and created to form either objects of functionality or pure aesthetic creation. In the end, I had collection of pieces that have been completely transformed and given a second life via the advances of craft and technology working together.



Downtown

SAN FRANCISCO, CA.

CHINATOWN

THE FINANCIAL DISTRICT

THE EMBARCADERO

DANIEL BAE

TAYLOR FULTON

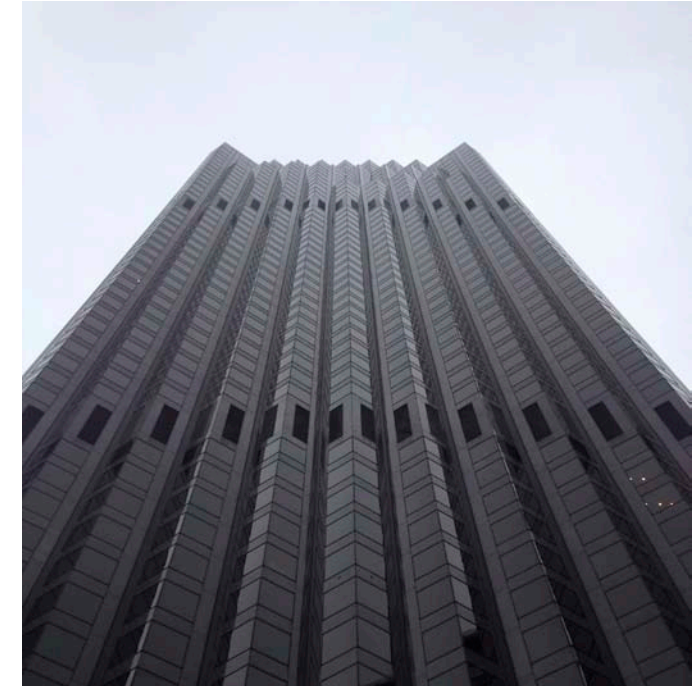
SIRADA LAOMANUTSAK

FINANCE, CULTURE, AND THE WATERFRONT

Downtown is truly divided up by three districts that share a close proximity to each other, but don't relate to one another. The Financial District is a swarming nest of money hoarding businesses that is masked by concrete and steel high-rises. While Chinatown and the Embarcadero use much of there area to attract tourists and the community together.

San Francisco Chinatown is the first and largest Chinatown in America, which changed completely after the 1906 earthquake. After trying to move the location of Chinatown to a different area in San Francisco, the city rebuilt the remains into a western friendly Chinatown that is fueled by tourism. The Financial District became what it is today because of the Gold Rush and silver mining where money literally got pulled out of the ground and into the banks. These resource discoveries led to mass population in the western states all centered in the financial area, which led to the development of the large corporations and bankers that are here today. The recreation of the Embarcadero into a public waterfront has transformed the city of San Francisco to make a connection from the urbanism to the water. The ports were ideal for shipping goods and resources internationally when it was found, and because of the Gold Rush it had the money to develop quickly. The embarcadero is now a place of community and tourist hot spots.

These districts are the backdrops to how San Francisco is viewed as a cultural and economic powerhouse city.



WE ALL GROW OLD

DANIEL BAE

Industrial Design

I am an industrial design student at California College of the Arts, specifically interested in functional garments at the moment. As a bay area native, all areas of design fascinate me from furniture to architecture and in my free time I enjoy making music. I chose to pursue design believing that it has the potential to make a difference in peoples lives for the better. Design is far reaching and can change attitudes or emotions. I believe there is a responsibility that comes with that opportunity.



I was born and raised in the San Francisco Bay Area for all of the 24 years I've spent on this earth. Like many people living in smaller cities, I had not ventured out into the bigger cities in the bay area much until I was older. To my surprise there are subcultures thriving in so many different parts of the bay that if a bay area resident knew about these corners and alleyways, they will always have something to do. Recently on a class assignment, I ventured into the Chinatown district of San Francisco. Although I had been there before and had heard many things about the district, I visited this time with my eyes and ears open as a researcher and observer, not so much for leisure. I was not expecting much but I ended up experiencing the culture and richness of this often overlooked couple of city blocks compacted in the busy streets of San Francisco. Chinatown's function is labeled as a tourist attraction on paper, but deeper in the district lies the true essence and culture that justifies this district's title. The task at hand was to design something for someone and to look over the many scribbles I had written down while walking through Chinatown. My specific user soon became obvious. There were many tourists and obvious explorers who did not live in Chinatown and therefore I needed to design something to meet these peoples' needs. It would not be 'designing for Chinatown'. It was then decided that I would focus this project on residents of this district, specifically the older-age group ranging





from fifty to eighty year olds. I decided on this age group because they seemed to have the most need for assistance and this presented a great design opportunity. Not only did thirty five percent of the people observed fall into this age group but in a larger scope everyone gets older day by day. Looking from a larger scale, whatever design is produced from this project should be made it applicable to this age group regardless of whether or not they live in Chinatown will be a goal to direct this project.



DECONSTRUCT

TAYLOR FULTON

Architecture

My name is Taylor Fulton; I am a student California College of the Arts for my bachelor's degree in architecture. I grew up in Santa Cruz, California where I spent my time skateboarding and at the beach. Through architecture, I have developed a focus on the mutual relationships between digital design and physical fabrication through machine and handcraft. After my upcoming graduation on May 17th 2014, I will move forward with getting my architecture license and developing my skills to better my future.



The financial district has become subjected as an overwhelming vertical density of corporations and businesses. This area became what it is today through the discoveries of wealth during the gold rush when money literally got pulled out of the ground and into the banks. Thus downtown San Francisco is built from money and power where success comes from the richest. Thousands of employers come through everyday handling the bulk of San Francisco's wealth and distribution around the world. The financial district is more than just the "Manhattanization" of San Francisco; it's a place of change and diversity. A quarter of a million people make their way to the financial district, coming from various suburbs and other cities to work. Downtown is home to many of the largest banking corporations, (Bank of America), (Wells Fargo), and federal government businesses. Skyscrapers that fill every block of space in downtown mask this diversity. Being unable to view and understand what goes on in the buildings gives the financial district a lack of identity. Only being able to view the financial district from the outside looking in, I want to break down its essential milestones and understand how it became an economical powerhouse that is viewed as today. The development of downtown has been a result of major moves by the state government to pass laws allowing for building heights and square footage to keep rising in numbers. Walking through downtown gives me a sense of detachment to





everything. While the daytime is filled with young professionals working the eight-hour shift, the nights are almost deserted with all the shops closing by 7:00pm. By observing this relentless cycle, I understand the financial district as being driven by the ultimate gain of making money.



NUCLEUS OF MOTION

SIRADA LAOMANUTSAK

Architecture

My name is Sirada Laomanutsak. I am 5th year Architecture student. I will graduate on May 17th 2014. I am originally from Bangkok, Thailand. From 1st grade to 9th grade, I studied in Thailand. After that I decide to move to the United States alone because I wanted to explore the world. I went to a private boarding school in Virginia. After that I decided to study architecture at California College of the Arts.



The Embarcadero area has gone through major stages of change from the time it was an industrial port to today. In my observation, I have witnessed the culture and diversity and how that has impacted San Francisco as a “water city.”

The San Francisco Ferry Building is the center of Embarcadero, which connects it to Market Street and the rest of the city. By having a strong connection, it stands out as an iconic building that attracts visitors and locals for travel and leisure. The Ferry Building has a market place, which houses many stores that sell groceries and household items. From a local perspective, these market stores are geared towards people with wealth and are willing to spend more money for better quality food. Compared with other markets in San Francisco, the Ferry Building is considered very expensive and overpriced, but because of its location and its importance, this aspect of the market is overlooked and it continues to have heavy traffic every day. People, who commute by ferry from the financial district to the Marina, often stop and buy goods at the Ferry Building Port.

Being not only a transportation hub, but also a recreation place, the Ferry Building is a reflection of the city. The vibrant colors from the skylights hitting the market-place mixed with the people bringing certain energy to the space that is different than anywhere else in the city. It is a mix of preserving the old architecture of the building and recreating it to make it a new place to buy modern goods.





The ferry building has a constant flow of class and wealth moving in different directions to go to different places.



Tenderloin

SAN FRANCISCO, CA.

THE TENDERLOIN

LITTLE SAIGON

JOANA MURIEL

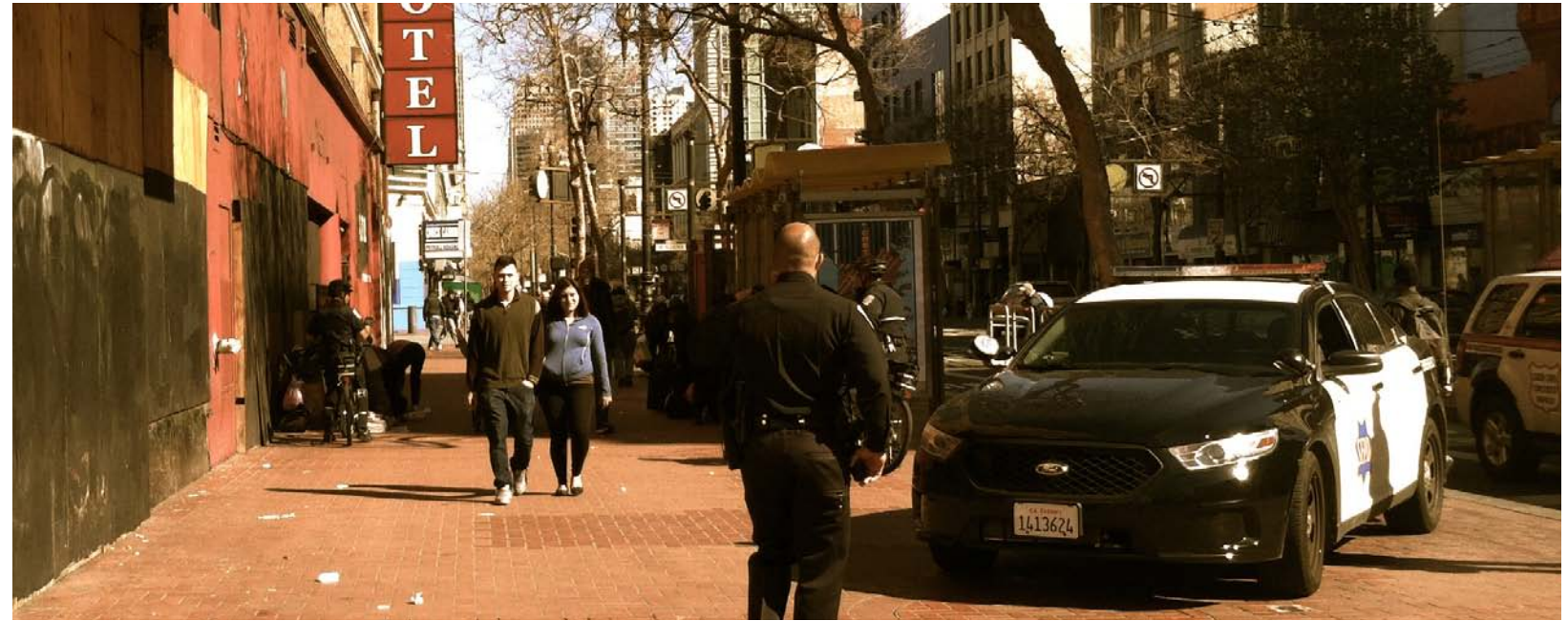
HANNAH QUINN

ROBERT SHUE

REFUGEES AND RENEGADES

The Tenderloin is located in San Francisco south of Nob Hill, its borders include Geary & McCallister and between Van Ness Ave & Powell. The community developed when California attracted willing workers by the Gold Rush in 1849. Then it was known simply as “downtown” but was marked as “Tenderloin” on the map of San Francisco between 1910-1930’s. As the area developed it became a mix of nightlife and a densely populated affordable housing close-knit community of diverse family groups. Studios, hotels, and nightly entertainment made the neighborhood popular to the single crowd until WWI when the population dropped. After the Vietnam War it became repopulated by South Eastern Asian refugees, the dense population of immigrants established their own territory within the Tenderloin naming it Little Saigon.

The Tenderloin has become a hot pot of interests ranging from art galleries to clubs for varieties of entertainment tastes and preferences. Over the years the neighborhood’s reputation had gone down due to: violence, prostitution, drugs, increased number of the homeless and problems with Police authority. The Tenderloin continues to improve on these issues but struggles to shake off its past. Despite its location near the heart of San Francisco, the Tenderloin continues its resistance to gentrification of luxury condos and boutiques maintaining it’s abundance of affordable housing units. Its available low-income housing still continues to attract families and adults making it on their own. Little Saigon is known for its Vietnamese cuisine and other ethnically diverse eateries and Tenderloin’s National Forest located on Ellis street raises awareness of nature to the public. Despite the Tenderloin’s bad reputation it is a neighborhood that continues to thrive and fight’s to expand its close-knit community.



CONSTRUCTING AROUND NATURE

JOANA MURIEL

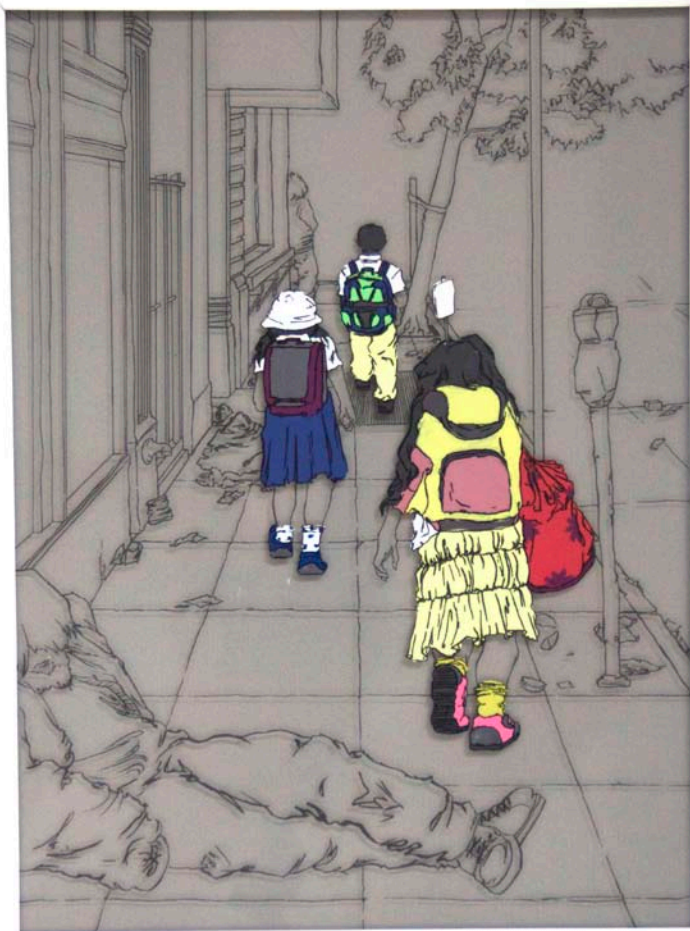
Illustration

My name is Joana Muriel and I am a junior at CCA. Illustration provided a narrative and stylistic freedom. Illustration taught me how to convey my messages across a page and to the viewer through utilizations of shapes, color and composition. I'm attempting all that I can in strides and advancing my skills as an artist in anticipation for my graduation. I have no specific idea of where I want to work but as long as it's in illustration, I'll enjoy it none-the-less.



As an outsider, Tenderloin was a foreign neighborhood with a closed and tight community. After an attempt to study the neighborhood as an onlooker looking in, I realized I didn't fully understand the neighborhood. I needed someone from the inside to open my eyes and show me what Tenderloin was really about. To separate fact from rumor, I scheduled an interview with an important Art and Community advocate named Darryl Smith. He is an artist himself and curator for several galleries, events and his own residentially owned gallery called the LUGGAGE STORE located in downtown San Francisco. Thanks to him I learned that Tenderloin is a world of history and scars. Though it does have a reputation that frightens both tourists and locals, it has grown into a world of affordable housing seen nowhere else in the city and it's a community filled with diversity. The community is thriving with a hunger for more parks and gardens, a high appreciation of the arts and with a growing sense of community. Over the years Tenderloin has strived to improve the neighborhood's living conditions from cleanup work to outreach programs. Many non-profit organizations have developed and continue the fight to blossom Tenderloin into her full potential. Most of the energy I have seen generated by these organizations have been aimed towards drawing attention and concern to greener solutions for today's energy and pollution crisis and in instilling strength and wisdom into the next generation. Being an illustrator I narrated the strengths and focus of the neigh-





borhood's intention by creating three panels. The panels started off as ink outlines, after photocopying them onto acetate I painted in selected subjects of the illustration on the back of the acetate film to help them pop up and create an almost three dimensional sense of space. For stability and durability he acetate painted sheets are adhered to Plexiglas and then professionally matted for show. Each panels speaks about the values of the youth and providing what they need to carry future possibilities: they need cleaner streets, connection to nature and understanding of our world, social and community stability and health.



UNANSWERED POTENTIAL

ROBERT SHUE

Architecture

My name is Robert Shue, and I am in my last year of school at CCA, majoring in Architecture. I grew up in the Bay Area and I became interested in Architecture at a very young age. I am always interested in learning new techniques and software to enhance my knowledge. In my free time, I enjoy sports, traveling, and spending time with my family.



Like any major city in the United States, San Francisco has its share of nice neighborhoods and some undesirable parts as well. People perceive a place mostly based on what they hear and what they perceive in the media. Bad reputations can last a lifetime if there is no intervention present to change the perception of the given environment. For this current project, my group and I are focusing our time and research on the Tenderloin neighborhood in San Francisco. Though the Tenderloin is in a prime location in the city, most people find it to be a rough area and not a place where they would like to live. There are certain things that people can't simply look past, such as drug use, prostitution, and homelessness. But what most people fail to realize, is that there are a lot of great things happening within the Tenderloin that does not gain enough positive attention. There are homeless shelters, after-school programs, and community gardens that aim to create a more homogenous environment. My goal for this project is to have people look past all of the negative aspects of the Tenderloin and focus their attention on the more positive things that are currently taking place.

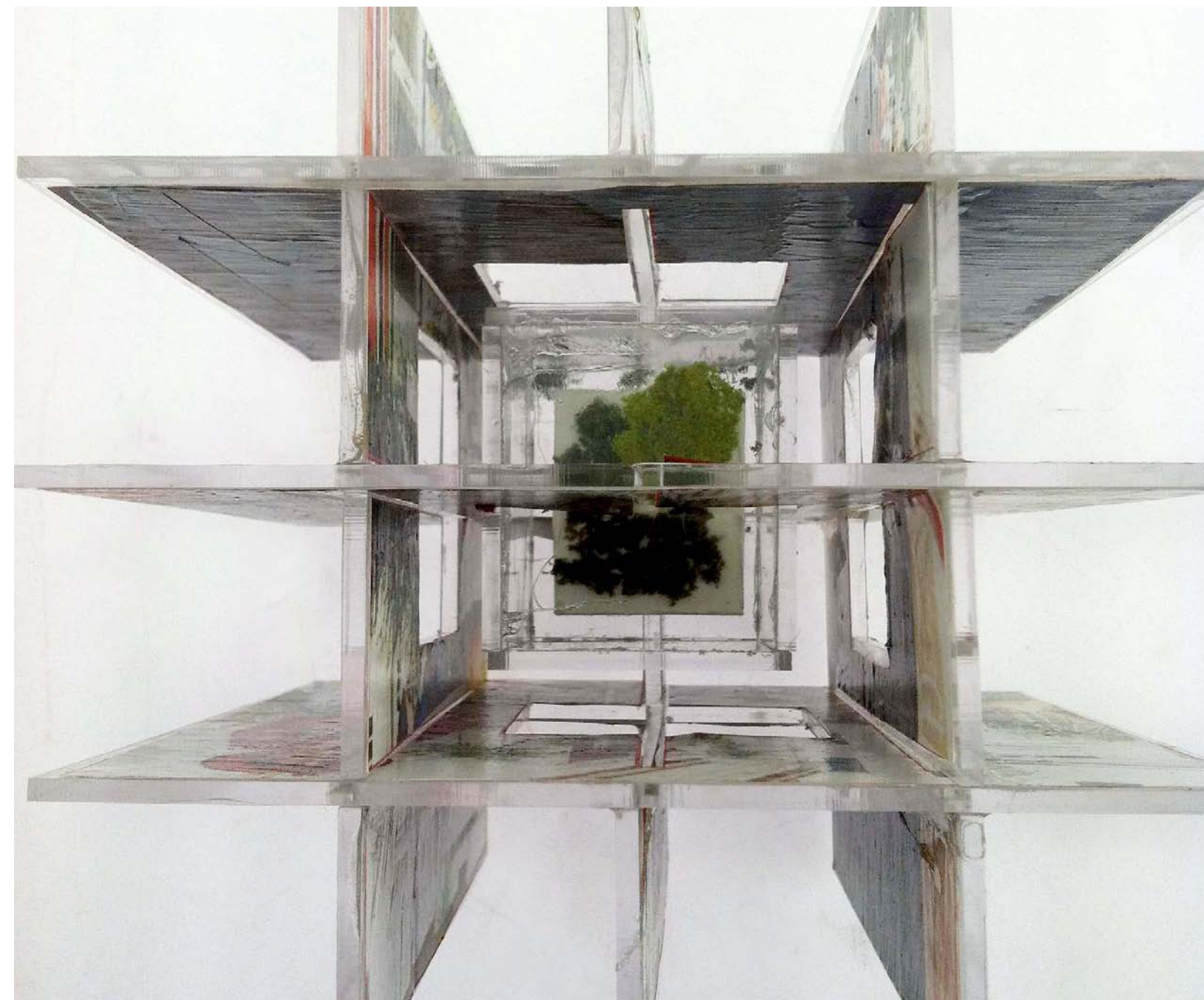
In my initial research on the Tenderloin, I came across a lot of negative stories and articles that described many negative things that do occur in the neighborhood. One travel website even had a warning to people visiting San Francisco not to go to the Tenderloin. If people were to follow that recommendation, they might miss out on





something very special and unique because they are going off of second-hand information. When my group and I walked around the neighborhood, we never felt like we were in danger. Actually, most of the people we came in contact with were quite pleasant and friendly. There are numerous organizations within the Tenderloin that help people find food, shelter, and counseling. The Tenderloin National Forest is a secluded little pocket of green in the neighborhood. If there were more areas like this, the Tenderloin might begin to re-emerge in a more positive image.

Through a constructing a physical model, I want to have people look past all of the perceived notions of the Tenderloin, and to focus their attention on the positive things that are happening. A lot of people still perceive the neighborhood as a dirty and unsafe place, but if they actually went out and explored it for themselves, they might have a new perception all together. More parks and playgrounds need to be implemented in order to create a stronger sense of community. If more positive things happen there, maybe in the future the Tenderloin can be described as a nice and pleasant place to visit.

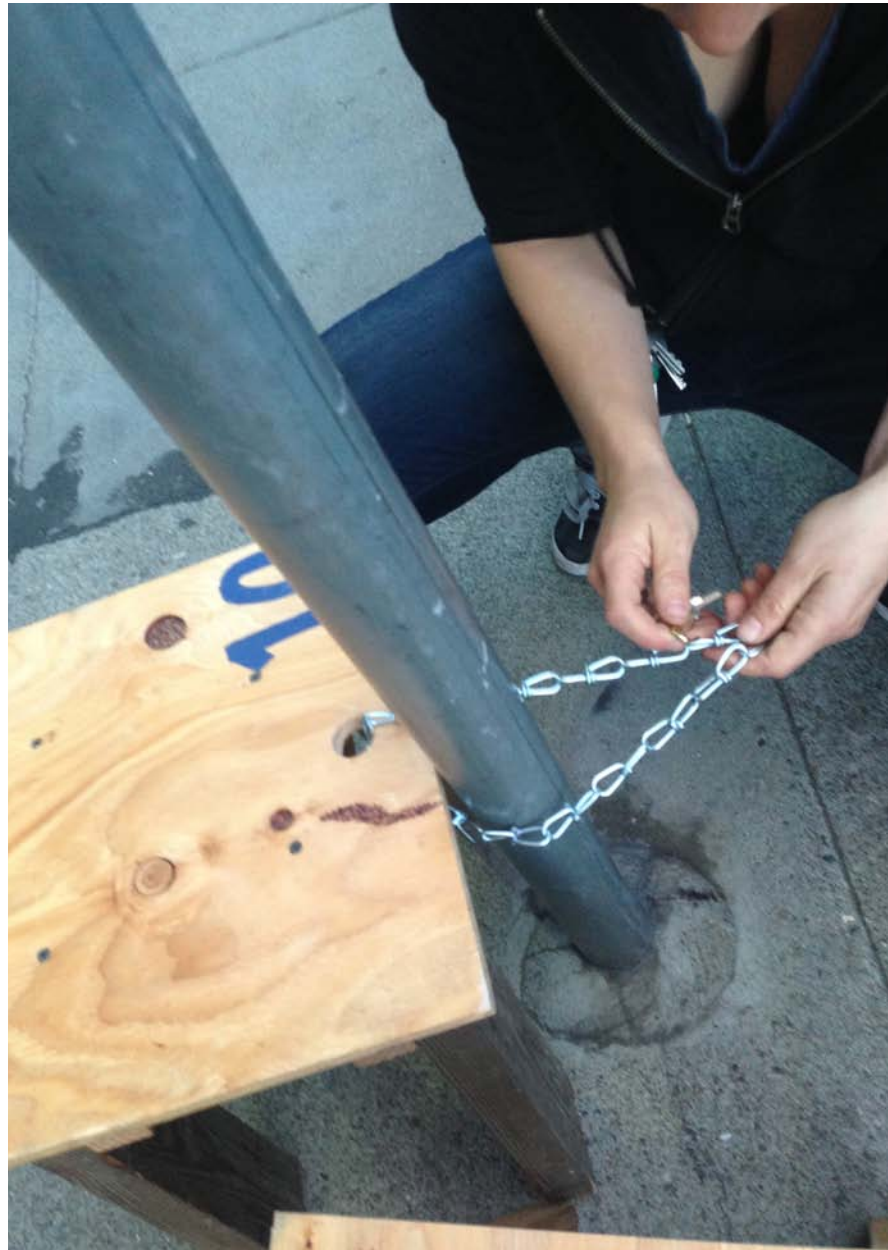


STOOLSINTHETL

MATERIALS:
Wood, Nails, Chains, Locks

HANNAH QUINN
Furniture

I am studying Furniture design and in my last semester at California College of the Arts. I work primarily in wood and metal using furniture as a medium for communicating my ideas. I often combine traditional woodworking and craft techniques with re-purposed materials to express layered histories through material and function. As a crafts person, I strive to understand what makes an object precious in the eyes of an individual – or not. I believe value is not defined by price but by experience.



After researching and walking around the Tenderloin, San Francisco I became very interested in the interactions between individuals on the street. The most obvious observation of walking around the tenderloin is the sheer number of people that are out on the street– 24 hours a day. I worked to create not just a reflection, but an experience that anyone can have, the experience of sitting and taking a moment to do what you may. I made twelve simple stools out of scavenged materials, painted numbers on them and distributed them throughout the tenderloin. Some I chained to polls and others I left not attached to anything. I placed them in pairs chaining one and leaving the other one close by unchained to see how the pair effects the users conscience of wandering off with one of returning the others. I documented the process with photographs throughout the pieces conception, construction and placement to see the ways they affect and are effected. In conclusion I have created a zine and organized my documentation to share the project with a viewer that was not present at the time of the stool placement. I mapped the whereabouts of the stools as I placed them and as they roam the street with users or are picked up by the Department of public works and thrown out, I was interested in the unknown, and left with many unanswered questions of where the twelve stools have gone.





Western Addition

SAN FRANCISCO, CA.

JAPANTOWN
THE FILLMORE

TINA CURIEL
LINDSEY MOORE
KATE KYUNG SUH

DISPLACEMENT AND DIVERSITY

Home to the Fillmore and Japantown, two of San Francisco's most historic and diverse neighborhoods. This district has a history dating back to 1850s when the area was used for farming, but it began to flourish after the 1906 earthquake when much of San Francisco's downtown was destroyed and relocated to the spared streets of the Fillmore. As the city recovered, many immigrants and racial groups arrived and began to call The Fillmore their home, two of the largest being Jewish and Japanese communities. The Japanese community made the Fillmore their own, until Pearl Harbor and America's changing attitudes towards the Japanese led to an abrupt relocation to internment camps and tore this community apart.

As WWII continued, African Americans looking for work manufacturing war goods moved to California from the South and into the empty homes left by the Japanese in the Fillmore. They brought with them their culture and music, soon creating a lively Jazz and club scene, often referred to as "The Harlem of the West". With the conclusion of WWII, the Japanese were finally allowed to return to their homes, but most found them occupied. Those that did return were concentrated in a six-block area nearby the Fillmore that we now know as Japantown. In the 1900s, the Fillmore was targeted as part of an urban renewal plan that would demolish many of its existing structures and put new ones in its place, shaking up neighborhood's communities once again. Today, much of the Western Addition is experiencing gentrification, and the Fillmore and Japantown are clinging to and attempting to revive their cultural and historic pasts.



FILLMORE MUSIC BOX

TINA CUIRIEL

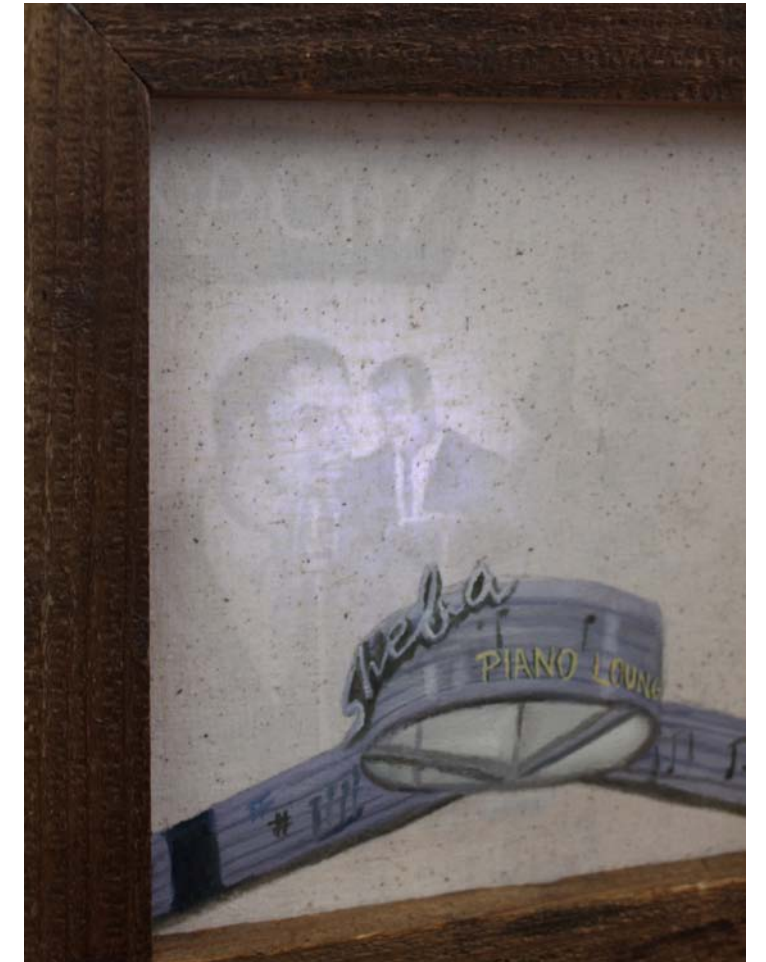
Painting and Drawing

I am currently finishing up my last semester as a Painting and Drawing student at California College of the Arts. The Bay Area has been my home my whole life, growing up in Hayward and Lafayette. I work mainly in oil paints that I make myself. For the past three years, extinct flora and fauna has been the main subject of my work, although I have a fascination and love of all forgotten and lost histories.



The Fillmore District has a long history of being a cultural center that is constantly being rebuilt by the waves of people who have come to call the district their home. During World War II, the Japanese that once made up the majority of the neighborhood were forced to evacuate, and a new wave of people and cultural era, was ushered in. The Fillmore morphed into one of the world's leading centers for jazz music and culture as the black population filled the empty homes. From the 1940s through the 1950s the district earned the nickname "Harlem of the West" as night clubs sprang up during this era, such as Bop City, Havana Club and Jack's Tavern. These Jazz clubs hosted leading Jazz artists such as Ella Fitzgerald, Louis Armstrong and Billie Holiday along with Fillmore locals. This became the core of the Fillmore, the flavor and flame that fueled the community and would have a lasting impact on the neighborhood. Yet much like the metal arches that once lined the street, this culture and community was torn down with redevelopment projects. From the 1960s until the 2000s, people and businesses were forced to give up their homes and buildings for these projects. Decades later, few of the original community members and businesses were able to afford to live and work in the new Fillmore.

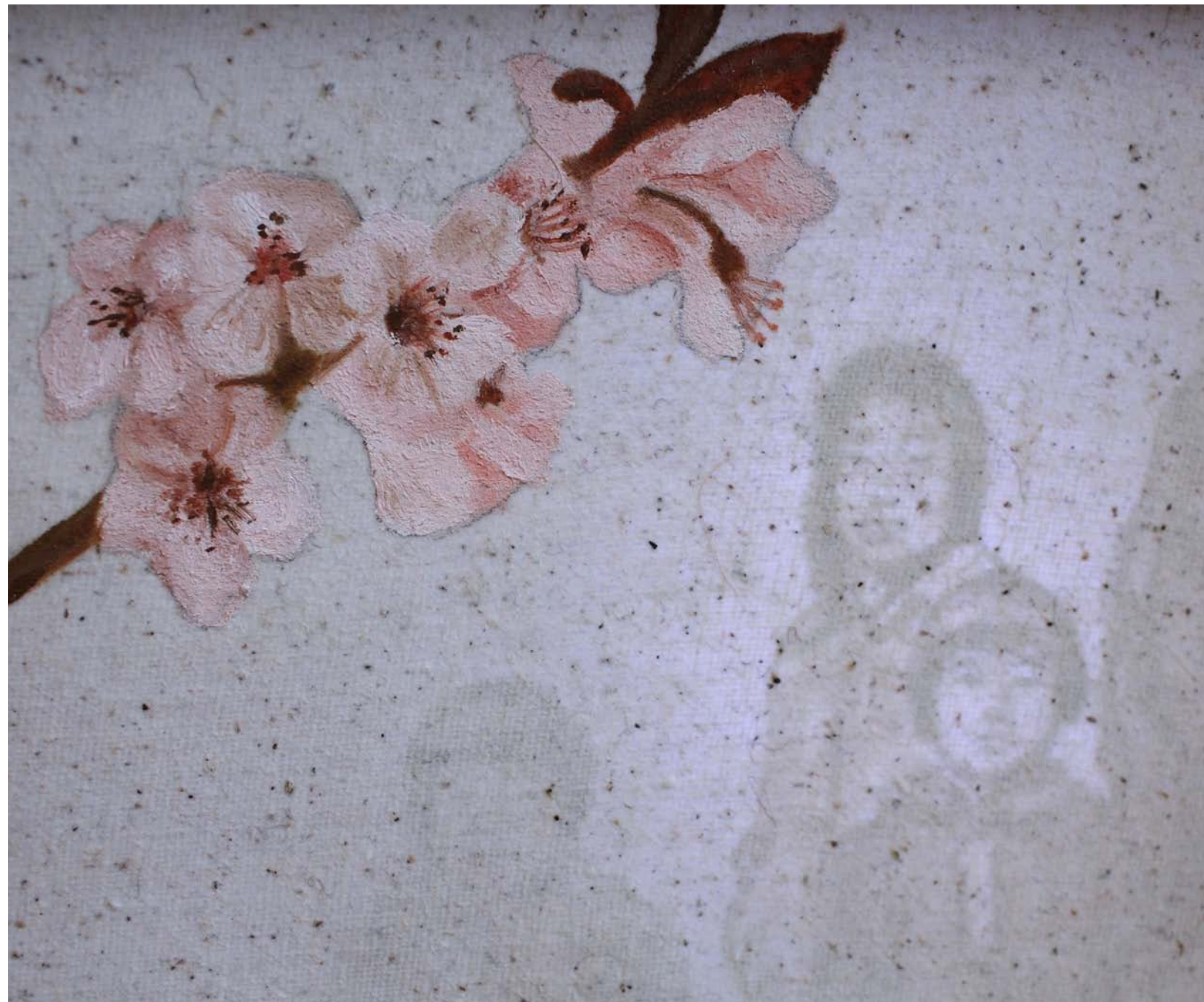
Whether by intention or not, a lot of this history creeps through the cracks, still visible today by walking up and down its streets. Restaurants, the sidewalk and laundromats give a nod to the Jazz culture that once flourished.





Yet a lot of this history is under threat of being forgotten, as gentrification seizes the streets and as the wealth of the Lower Pacific Heights creeps into the Fillmore, changing businesses and homes.

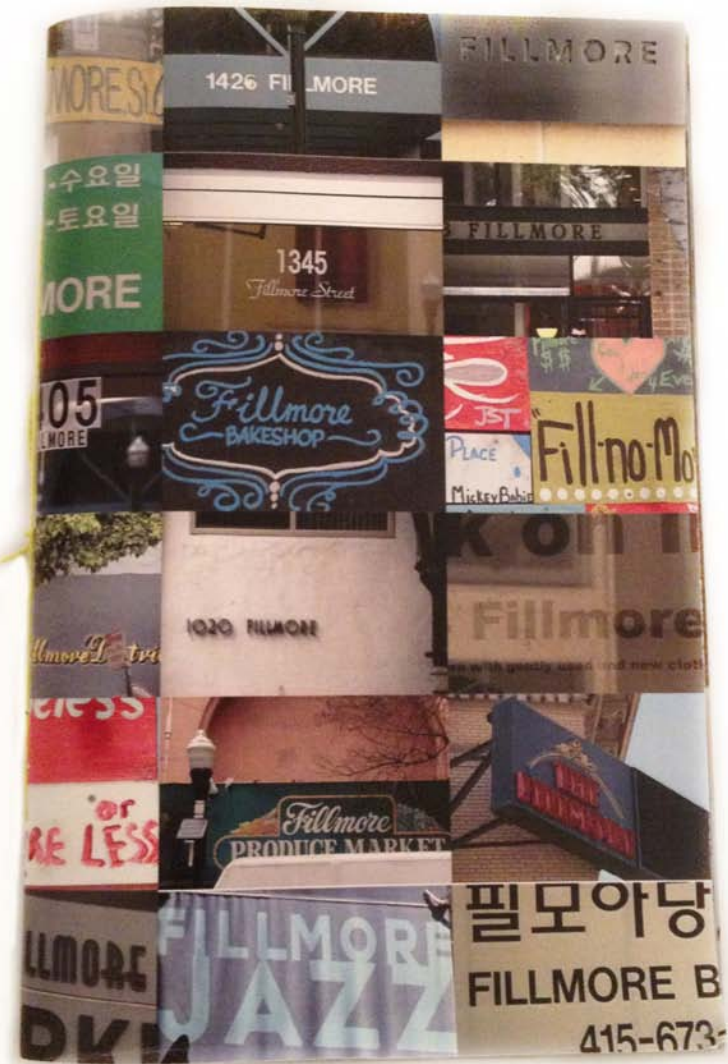
It is from these stories, both present and forgotten that my music box takes inspiration. With imagery painted on the front and back of each canvas, the Fillmore's diverse past and its representations or lack there of today is reflected on each of the four panels that come together to make the box. The core of the box is a sound piece with recordings of the music and sounds that have shaped the streets over the years and what can be heard in the Fillmore today. A light within the center both illuminates the stories and gives a nod to the bright history and future of the Fillmore District.



BOOM AFTER BOOM

LINDSEY MOORE
Graphic Design

I am a graduating senior at CCA about to receive my Bachelor's degree in Graphic Design. I'm a California native, and although I am not from San Francisco, I am immensely fascinated by all of the histories and stories it holds. I love all forms of design, especially print mediums, but what is most important to me is crafting experiences that bring people together and telling stories that wouldn't be told otherwise.



The Fillmore has a long history of displacement and displaced people. The story begins with the forced relocation of Japanese to incarceration camps in the early 1940's as a result of President Roosevelt's Executive Order 9066. The African American community quickly took their place, but they would not be safe for long as urban renewal loomed on the horizon. Many African Americans and other minorities were evicted from their homes and had their land seized by the government beginning in the late 1940's in order to demolish rundown buildings and streets and build new structures in hopes of revitalizing the neighborhood. For many years, it seemed as though it was only the geographical area and land itself that remained the same over time, not the population, landscape, businesses, or culture.

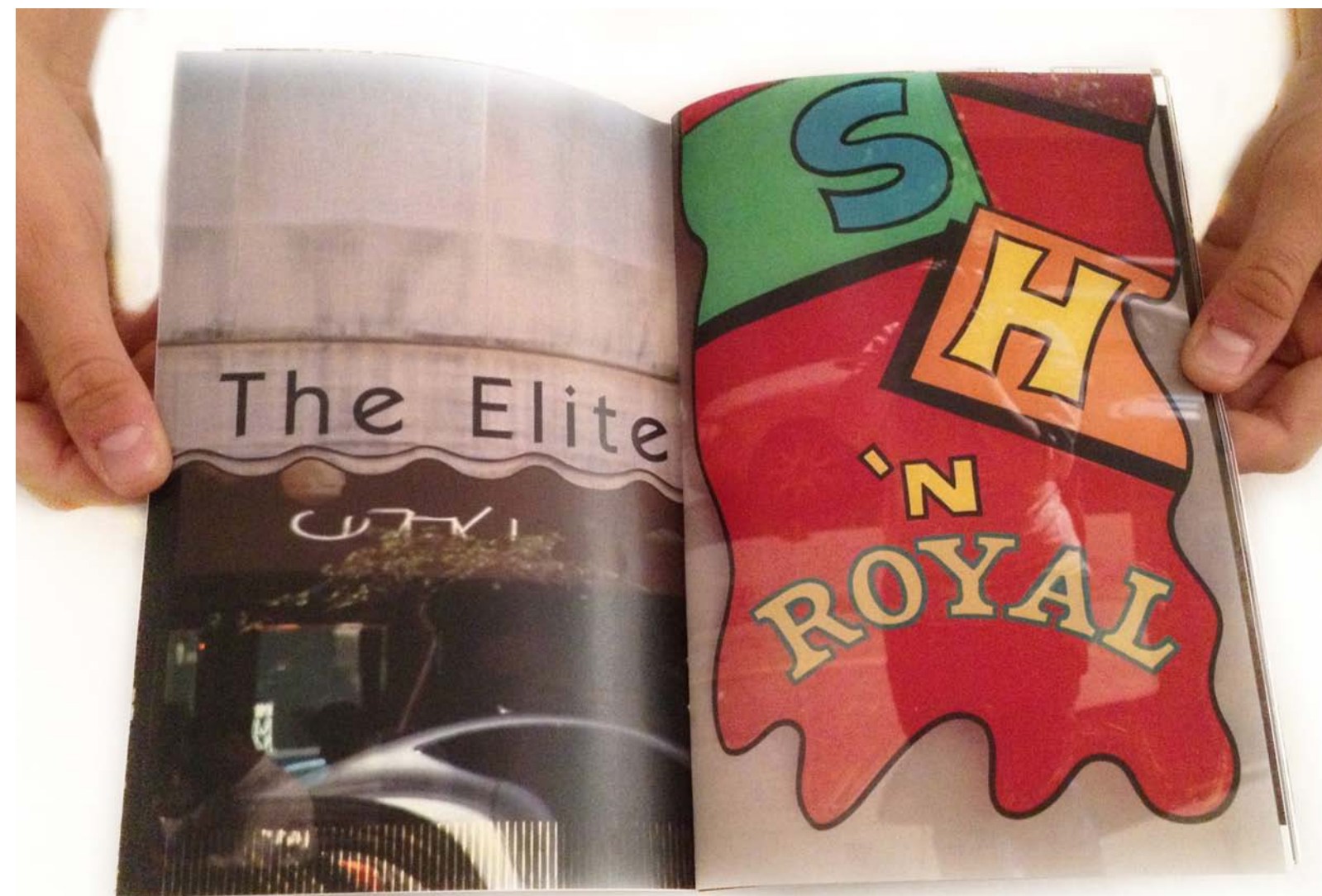
What we see in the Fillmore today is equal parts remnants of the past and a hybridization of the cultures of the present. The constant disruption and turmoil of the past is present in the landscape, a mashup of old and new buildings, and their accompanying signs. The neighborhood's present day hybrid culture is evident through constant development, and a wide variety of written languages. Despite all of this difference, there is still an overwhelming sense of community ownership and shared experience within the Fillmore.

My project tells this narrative through both written prose and photographs of the physical representations of words that exist in the community today. To translate





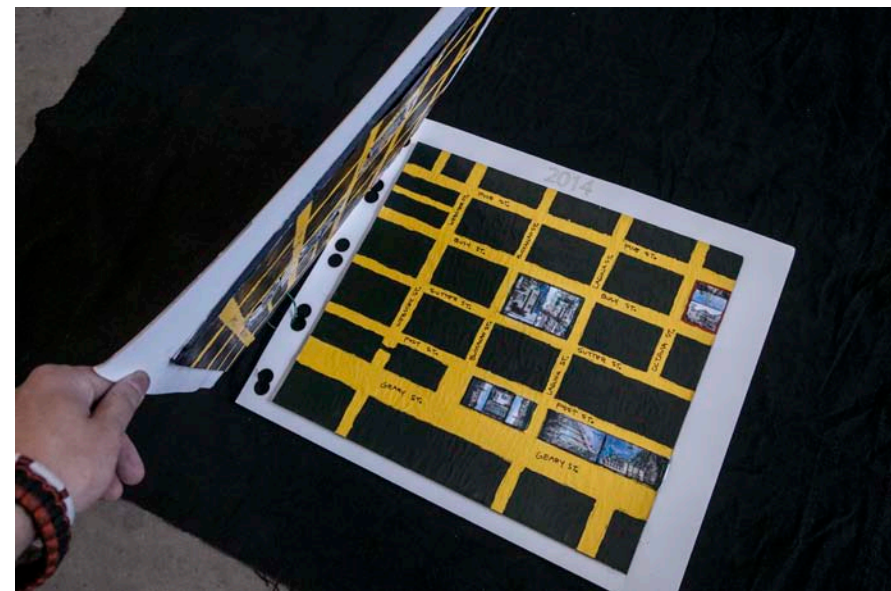
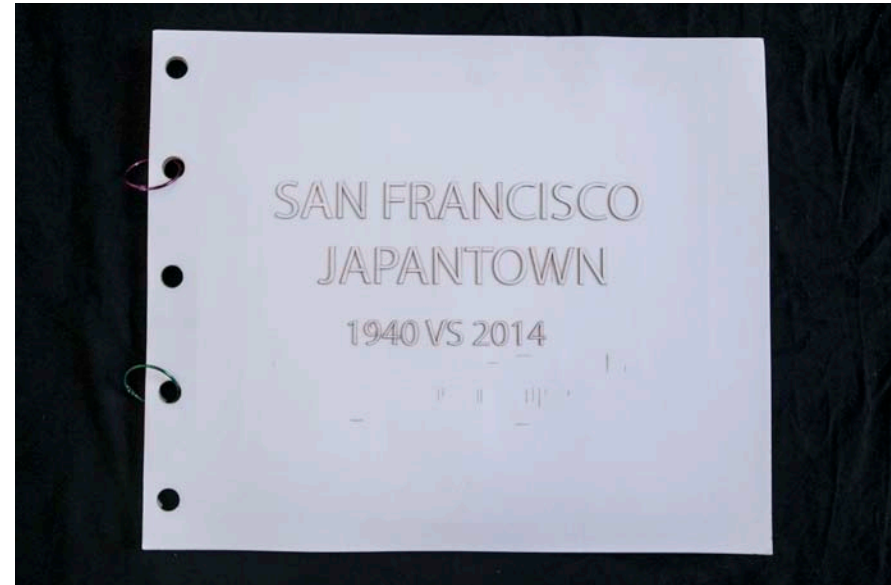
the chaotic experience of displacement that many in the neighborhood experienced time and time again in its earlier years, I was inspired to write a short poem through insight gathered from both historical and on-site research. Occasionally, lines found within the community itself are featured. I then rebuilt this poem on the printed page by obsessively photographing the words on the street of the Fillmore, whether old, new, store sign or handwritten flyer, recontextualizing my words within the physical space of the neighborhood. By creating images in the present day, I hope to bridge the narrative of the Fillmore's past to the narrative of its present.



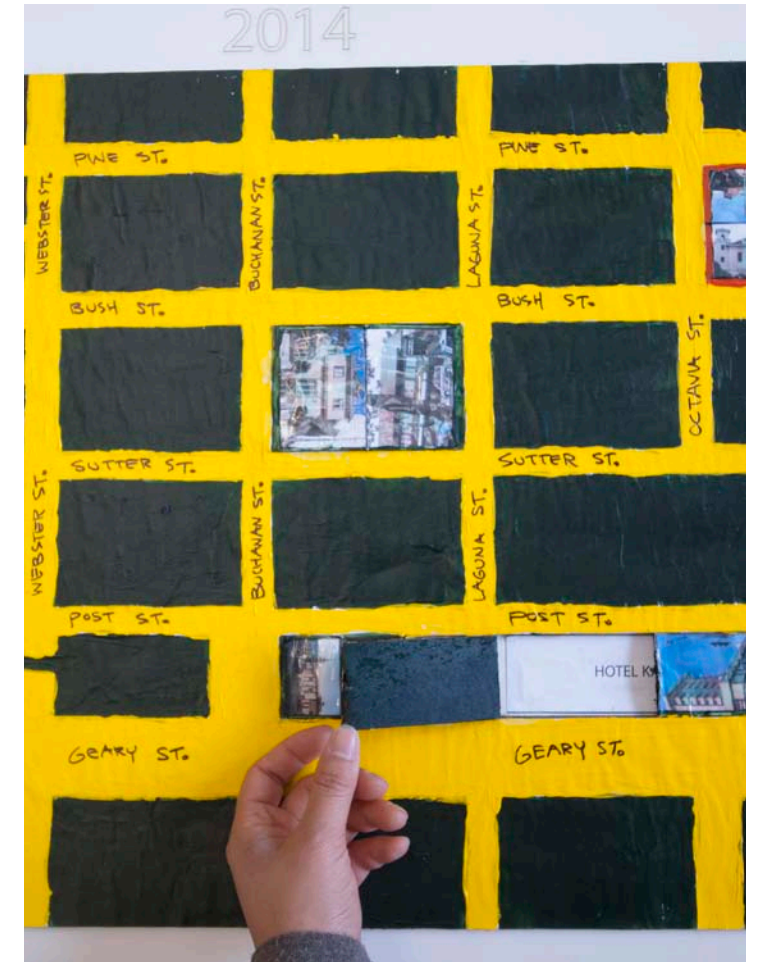
SF JAPANTOWN 1940 & 2014

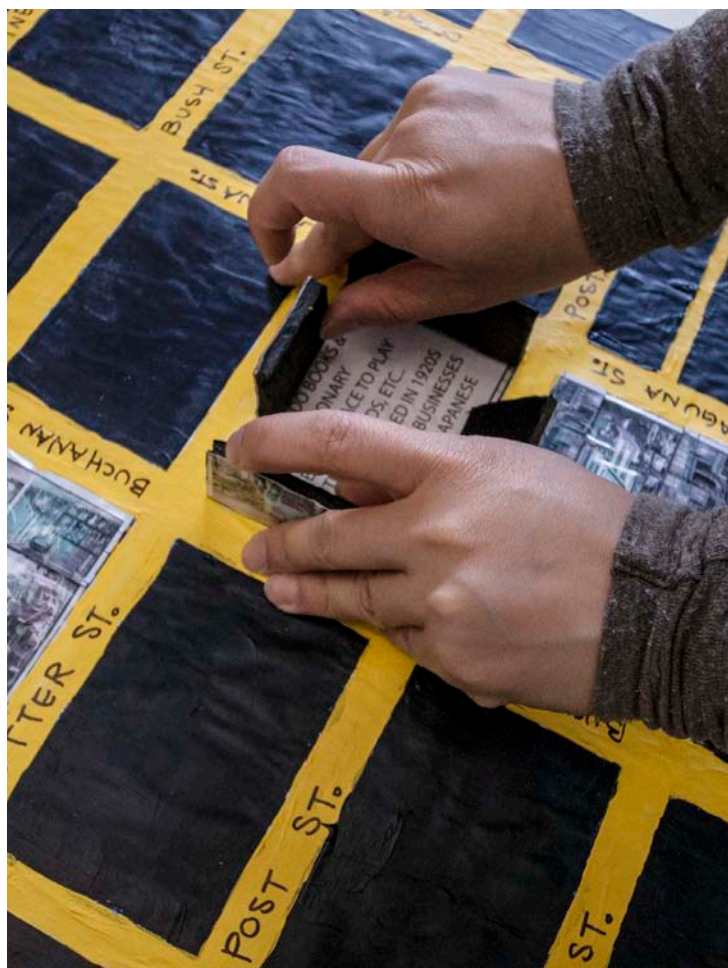
KATE KYUNG SUH
Interior Design

My name is Kyung Kate Suh and I am currently a fourth year student at California College of the Arts. In May of 2014, I will be earning a Bachelor of Fine Arts with a degree in interior design. I am originally from South Korea, but I was raised in Foster City, California for more than half of my life. I am fluent in Korean and English and I am a golfer, a swimmer, and a baker. I am also a traveler; I travel at least once a year.



In studying San Francisco's "Japan town," I concluded to produce two physical 3D maps that compare the past to the present. Because San Francisco Japan town is an area that has dramatically changed over the years, it is important for the audience to understand the changes that the area is facing. From studying the maps of the area from the past to the present, I realized that creating physical maps of the town is the best solution for those who are unaware of the area. As a final step for the project, I created two maps of Japan Town: one from 1940, and a second one from the present. By using the technique of laser cutting, the layout board of the maps are scored lightly onto the museum board. By cutting out printed images from the past glued onto the outer layer, it enables to be opened up so that the opposite side of the outer layer (inside the blocks) is written text. Inside each miniature museum board "building", text of the history of the business and area around it are written. Once the miniature building is full of "data" inside, it is glued onto the laser cut layout board, becoming an open book. This method is be used for both maps. In order to make the book easier to read, the size of the book is 20 inches by 24 inches. By producing the book to be a large and thick size with use of foam, it enables the audience to see the pictures more clearly. In order to differentiate, different colors are used: blue, red, yellow, and green. Blue is used for coloring the buildings of 1940, while green is used for coloring the buildings of 2014. Then yellow represents the





streets, while the red represents existing buildings from then until now.

This is a welcoming project for everybody because the project covers both the visual intent as well as the verbal intent. Those who are readers can read the text that is placed and those who are more visual can view the images.





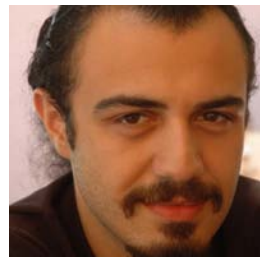
WORKS FROM

Istanbul

REST OF ISTANBUL

ALPER AKDERE
Interior Architecture

Born in 16.09.1985 Mugla/TURKEY. professional experience 05.03.2012-present founder and owner of 'Alper Akdere Design & Interior Architecture' Company educational background 2010-present MA Marmara University Fine Arts Institute interior architecture Department, Istanbul/TURKEY 2008-2009 BA Accademia Belle Arti L'Aquila Diplomi Accademici di I livello (exchange program), L'aquila/ITALY 2005-2010 BA Marmara University Fine Arts Faculty Interior Architecture Department Istanbul/TURKEY 1997-2004 Bursa Anatolian High School Bursa/TURKEY



When "İstanbul" is mentioned, historical landmarks suddenly appears in our mind which constitutes city silhouette. These are the values that makes İstanbul what it is. İstanbul is unimaginable without mosques, towers, bridges, palaces... We all love and protect this historical texture. Well, have you ever gloss over İstanbul's silhouette generated by these landmarks and peek the rest of the city? There are a lot to see...What for example?

Parts of İstanbul that in sight of us, much more crowd and bigger parts than we use, neighborhoods that we've never been, buses we've never used, fellow citizens that we've never come up, massive buildings, lots of neighborhoods, few villages, tiny forests, trains, ships, lakes, seas, artificial or natural beauties and much more than we could write here...

Needless to say, we should see not only the beautiful parts but also the diseased parts. Unfortunately, parts of İstanbul that we don't care and know about grew up too fast and urbanized irregularly. And this process continues as we speak. Some people continue to mishandle our city without our knowledge. We have to leave our regular routes and get to know our city as soon as possible. How should we start?

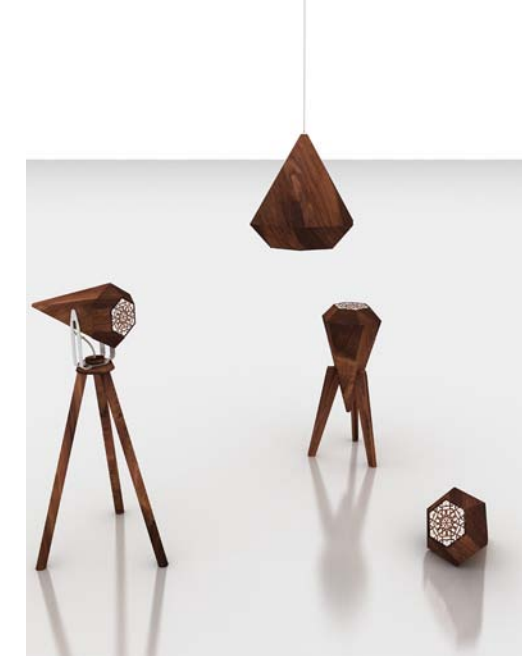
Bosphorus in the middle! Separated two sides. Looking from there, you would be saying i can not focus on the rest. Yes, you are right. But how can we handle this situation? Can we hide them? I guess, we need a small

symbol that will represent the general.

While searching for a representative of the common value in these landmarks I realized that inconceivable patience and geometric mastermind named as 'kündekari'; thousands of tiny wooden particles stands against centuries. What is that kündekari? "Kündekari" is the technic of fitting little shorn geometric wooden pieces to each other to form a large surface. It is first seen in 12th. century. Commonly used at door wings, window lids and interior desings of temples and tombs. Yes! Our symbol is that little geometric pieces. Now we can behold the rest of the city from this small gaps. How do we behold?

We are hiding the history with lightening it. The lighting with the envisaged 'kündekari' surface forms shadows with the light passing through the gaps between the massive shapes. Our eyes do not discern the shadows representing the historical essence but perceive the remaining bright ones.

The main purpose of 'Rest of İstanbul': To shed light on the issues neglected and to draw attention to the fact that we need to deal with the city we are living in. With the lighting which is created by isolating the city symbols of İstanbul, we bear witness to the revelation of the rest. What we have to be aware of is that one day we will be alineated from this city, from the city we own entirely if we continue living in the specific areas and continue with neglecting the rest.



UNTITLED

AYLIN DENKER
Painting

I am studying Painting and in my last semester in Marmara University Faculty of Fine Arts. For these past two years, I've been making drawings, constructing surreal places based on the environment I'm exposed to. The basic idea of my drawings was the importance of the objects and the spaces on the development of self. For two years, developing these projects, I've been greatly inspired by my surroundings and my hometown while creating these surreal places. But for this project, I wanted to show it as it is, rather than creating something out of it.

The focus of my project for this workshop is a residential area on the Asian side of Istanbul, namely Saskinbakkal. I was born and raised in this neighborhood, and I'm still living there. This neighborhood used to be a suburb where Istanbulites who lived on European side in winters, came to spend their summers. The characteristics of these houses are therefore convenient for the summer weather, with huge balconies and large windows. In time, around 1960s, this neighborhood turned into a residential area for the middle class and separate houses were replaced by 3-5 floored apartment buildings, still preserving those characteristics. This was the ideal texture for the middle class living style around this area.

With the 1980s, the population increased, the construction style changed, and the new buildings were now 8-10 floors high, with smaller windows, smaller balconies. The turning point for this area was the big earthquake of 1999. It was then realized that the area was at high risk for future earthquakes and the existing buildings would not meet the standards. The cement used for the construction of these buildings was at a lower grade, for example it was mixed with sea sand. While the buildings were examined, you could easily see the seashells.

It is now vital to renew these buildings for safety. But while this is happening, the area loses its character. The buildings get even higher, accommodating more people in the same area. Building styles have completely

changed, the balconies are gone, the gardens are partly gone.

This massive construction activity goes on in an already highly populated area, which makes it almost impossible for the neighborhood to live in peace, for the constructions start at 8am every morning. Our tranquil streets are now invaded by cement trucks, cranes, and caterpillars. We are now in a transition state. This transition is not only about the architecture, but also about the soul of the neighborhood.

I started this project with taking photographs, depicting the chaos in the area. Taking these photographs as references, I'm going to make drawings, pointing the frustration it causes to me, and to all of the neighborhood.



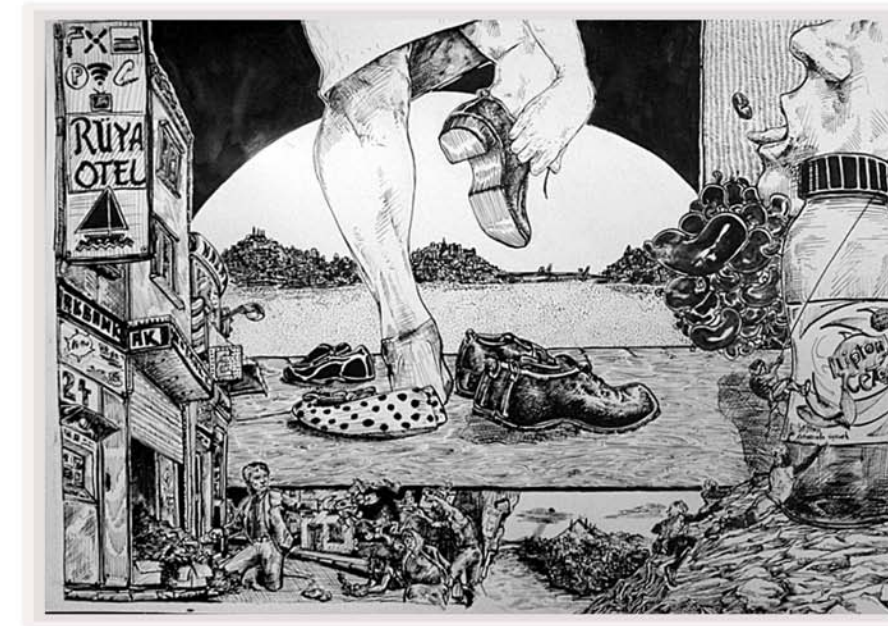
CLAUDIA'S ISTABUL

BATU BOZOGLU *Painting*

Born in 1983, Batu Bozoglu graduated from the Painting Department in Marmara University Faculty of Fine Arts. During his undergraduate studies, he has produced several acrylic paintings around the themes relating to the contradictions between concepts such as religion and technology, organic and mechanic. Batu Bozoglu currently lives and works in Istanbul, where he's continuing his PhD in Painting in Marmara University. His work can be seen at batubozoglu.com.



The conceptual basis for this project, "autopoiesis" as coined by Maturana&Varela, when applied to the social context argues that all beings create their own reality by self-organizing sensual data obtained from their environment. Shaped by evolutionary pressures, the sensual apparatus varies for every organism according to their adaptations to their surroundings. These variations cause different subjective realities for every species out of the shared physical environment and also means that all secondary intentional concepts derived (if can be) from these subjective environments will be different for every species. Parallel to the notion that mind is inseparable from the physical body and its senses, all identity is a product of sensual data stemming from the interplay between objects and subjects situated in these various "realities". Thus all species create their own narrative of reality, which constitutes their unique identities in a physically identical environment.



UNTITLED

CIHAN DA
Textile Design

I am 23 years old. I study textile design at the Fine Arts Faculty of Marmara University. It is my last year at school. In my free time I draw illustrations and I also work as a freelancer for a textile company.

We all make the most of globality in almost all areas of our lives. We are able to read an article written anywhere in the world, in a matter of moments. We can reach any information we need by one click, we can even carry out a project with people on the other side of the world we have never met. Globality connects us to the world, it brings different cultures, information, products right to our doorstep. But what does it take away from our own culture? As our connections get wider and the world gets smaller, does our own world get narrower? Or does our own culture keep its meaning while being marketed to the world via globalism? Does globalism increase cultural diversity or does it homogenize cultures?

Our city Istanbul, where east meets west with its most stereotypical definition, where countless civilizations have passed through and left something of their own culture embodies the conflicts of globalism all around. Little shops leave their places to a new Starbucks or McDonald's branch every day. Bakkals (little grocery stores), greengrocers, patisseries that hardly survive can not keep up with the prices of supermarket chains that open a new branch every other day. Even street vendors that sell simit (Turkish bagels covered with sesame seeds) or rice, which is a big part of the street culture, are becoming chain stores. And as for us Istanbulites, we get more and more stuck in the middle between the comfort of the values we are used to and the convenience of the globalism package

we are being marketed to all the time and everywhere. In this project we are going to try to illustrate the conflict between the values that make up the cultural structure of the city and the ones brought into it via globalism. We will use these illustrations to create a series of print designs to be used on t-shirts.



DETAIL

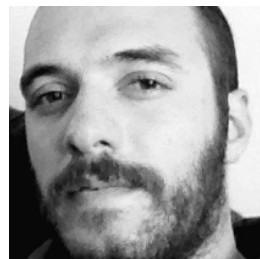


UNTITLED

MERT BAYRAKTAR

Textile Design

Textile designer, graphic designer and illustrator. I was born in Istanbul in 1987. I completed my high school education at Tuna high school as a English language student. I am still studying at the department of fashion design and textile art at Marmara University as a senior student. At the same time, I have been designing patterns&drawings and also corporate identity work for many companies. My career goal is to be known by the world for my work.



We all are the members of the global world. We are able to read an article written anywhere in the world, in a matter of moments. We can reach any information we need by one click; we can even carry out a project with people on the other side of the world we have never met. Globalism connects us to the world; it brings different cultures, information, and products right to our doorstep. But what does it take away from our own culture? As our connections get wider and the world gets smaller, does our own world get narrower? Or does our own culture keep its meaning while being marketed to the world via globalism? Does globalism increase cultural diversity or does it homogenize cultures?

Our city Istanbul, where east meets west with its most stereotypical definition, where countless civilizations have passed through and left something of their own culture, embodies the conflicts of globalism all around. Little shops leave their places to a new Starbucks or McDonald's branch every day. Bakkals (little grocery stores), greengrocers, patisseries that hardly survive cannot keep up with the prices of supermarket chains that open a new branch every other day. Even street vendors that sell simit (Turkish bagels covered with sesame seeds) or rice, which is a big part of the street culture, are becoming chain stores. And as for us, people from Istanbul, we get more and more stuck in the middle between the comfort of the values we are used to and the convenience of the globalism package we are being marketed to all the time and

everywhere.

In this project, we are going to try to illustrate the conflict between the values that make up the cultural structure of the city and the ones brought into it via globalism. We will use these illustrations to create a series of print designs to be used on t-shirts. Millions as a cultural hub that sits on the two continents, provides employment with her diverse industrial and financial economy, intrigues with her historical heritage, and surprises with her rich land- and city-scape.

This project invites one to introduce him/herself to others his/her most apparent characteristics, be it physical feature(s), clothing style, move(s), word(s), thought(s) etc., which they think best identifies him/her. The project, which will take place in Istanbul and San Francisco-two cities at different ends of the world-wants to show how local can be global when unknown.



UNTITLED

DUYGU TANRIVERDI
Painting

I am studying Painting and in my last semester in Marmara University Faculty of Fine Arts. For these past two years, I've been making drawings, mixed-media, collages and paintings based on city and nature. Nowadays, I've been making drawings about my childhood that I miss.

According to my project for this workshop I want to tell the city which is from my childhood. I was born in Gültepe and raised in this neighborhood, and I'm still living there. I may say that missing my childhood means also missing my environment when I was child. The city have different meanings to me like changing our lives. I want to indicate this missing with city images and environment of my childhood. There was a park where is near our home that I played. I have good memories with that place which is construction of act with plazas and buildings. The trees were cut of which makes me peace.

I started this project with taking photographs and using my childhood photographs, I'm using digital system like photoshop and Illustrator for drawing to indicate paradox.



UNTITLED

ENGIN VOLKAN
Graphic Design

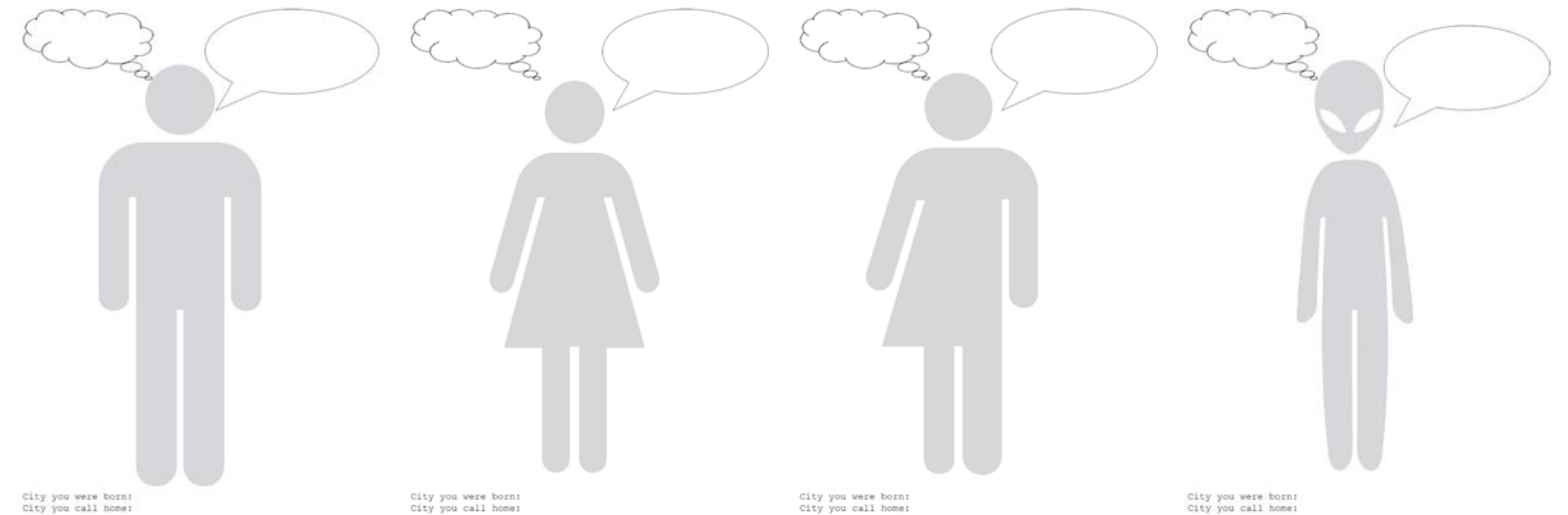
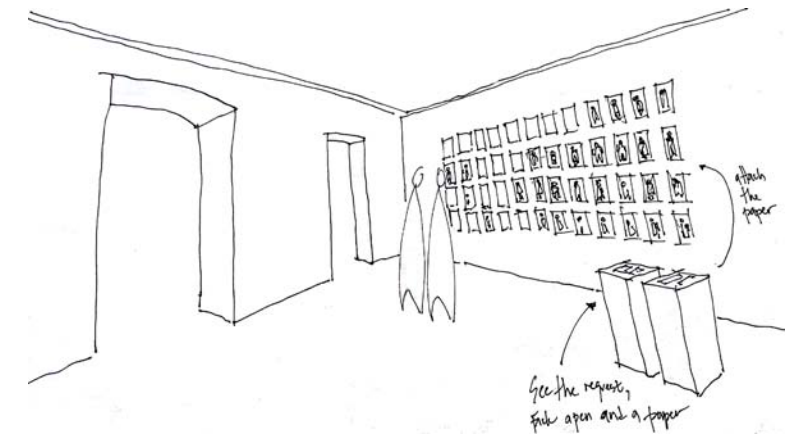
After receiving my PhD in Economics at University of Southern California and working as an economist for a year in San Jose, in 2009, I moved to Istanbul to pursue my long lost dream to study art and design. Currently, I am a guest student in several Graphic Design classes at Marmara University Faculty of Fine Arts, and preparing to study in art and design.

Since my childhood, I have either lived or travelled outside Turkey intermittently. During my times outside Turkey, I met many people from different countries. At first sight, for me two people from the same country were no different except those that were obvious; sex, physical appearance, voice, and body language. I would speak English with them, so only once in a while, I would pick up the difference in their English accent, if at all that mattered. However, for someone from the same country the differences may be significant in social and cultural aspects. I think this is because when one encounters a fellow country man/woman, one would base his/her perception on his/her lifelong social and cultural knowledge. However, when one encounters a stranger, he/she is just an “unknown”.

After seven years, in July 2009, I came back to Turkey and since then I have been living in Istanbul. “Istanbul” is inviting, as her name derives from the Greek phrase “to the city”. That and the “epic” Turkish hospitality, Istanbul is now the largest city of Turkey and homeland to 18% percent of its population. As one of the most popular cosmopolitan cities of the world, Istanbul’s population is diverse in all aspects of identity. Istanbul’s population consists of Turks, Kurds, Armenians, Bosnians, Greeks, Lazs, and others. Her people are mostly Sunni-Muslims followed by Alawites, Jews, Orthodoxs, Christians, and others. She has a growing Lesbian, Gay, Bisexual, Queer, and Transgender population. This is no surprise as the city attracts

millions as a cultural hub that sits on the two continents, provides employment with her diverse industrial and financial economy, intrigues with her historical heritage, and surprises with her rich land- and city-scape.

This project invites one to introduce him/herself to others his/her most apparent characteristics, be it physical feature(s), clothing style, move(s), word(s), thought(s) etc., which they think best identifies him/her. The project, which will take place in Istanbul and San Francisco-two cities at different ends of the world-wants to show how local can be global when unknown.



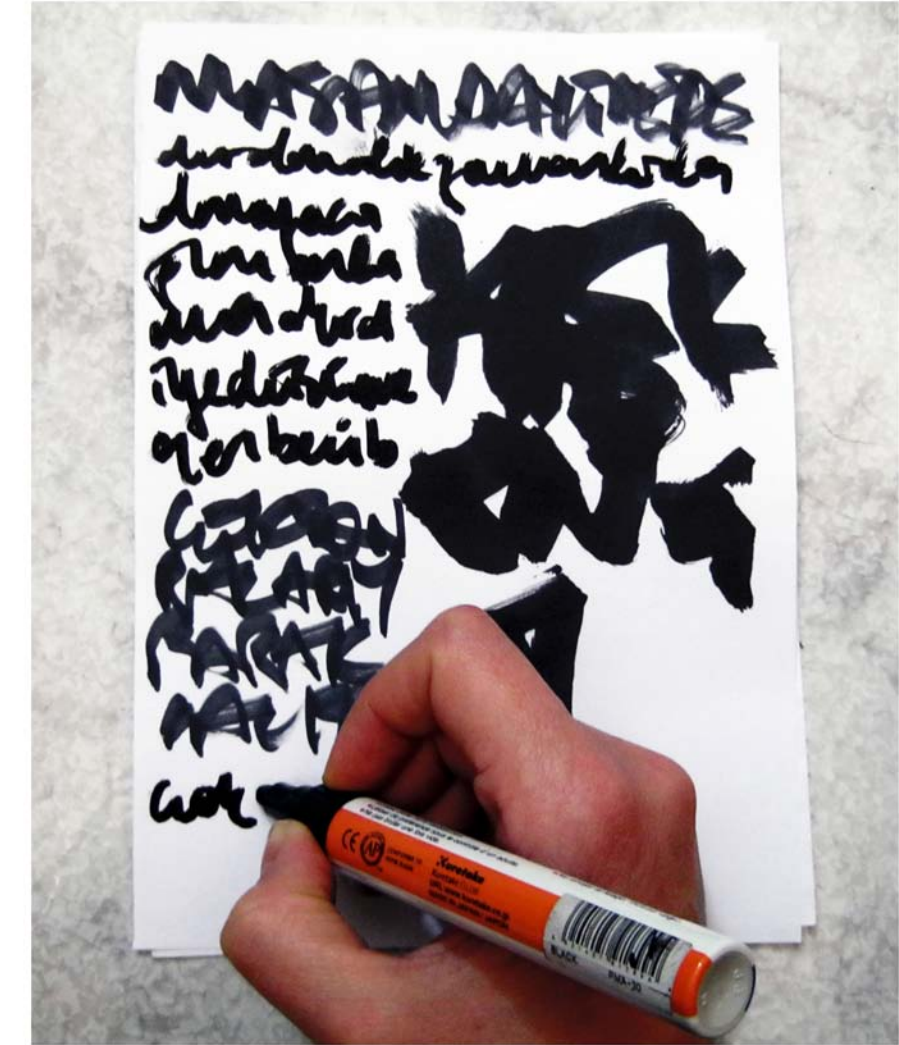
UNTITLED

GÜNEŞ OKTAY
Painting

Güneş Oktay 1984, Istanbul
2012- PhD, Marmara University
Fine Arts Institute Painting De-
partment, Istanbul 2013-2014
- PhD, Universidad de Com-
plutense, Fine Arts Departments
(exchange program), Madrid,
ESP 2006-2009 - MA, Marmara
University Fine Arts Institute
Painting Department, Istanbul
2002-2006 BA, Marmara Uni-
versity Fine Arts Faculty Painting
Department, Istanbul



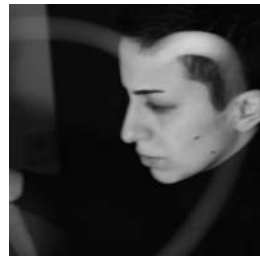
In this project I wanted to create some flyers which have unreadable writings and I wanted to distribute them to people on the street in order to communicate with them. With this way I can share my works with people and I also can observe the reaction. At the same time I believe that it's a great way to think about what is art or artwork or what makes them an artwork because I used traditional printing methods (serigraphy) instead of digital printing. And just because I distribute them, it isn't a simple flyer. It is an artwork that I make. If you want you can hang it on the wall with a frame and it can also have a possibility to exhibit or even sell. So it's just a choice of people. Maybe even this "choice" make them an artwork or a rubbish. And in Madrid there are so many people who deliver flyers but the result is nearly the same because after taking them, majority of the people throw them directly to the bin without even looking. As an exchange student I stay in Madrid during one year. That's why I did my project in Madrid.



ISTANBUL'S ID CARD

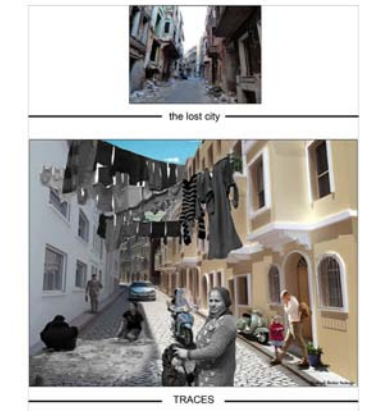
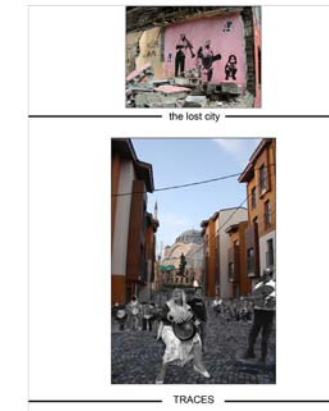
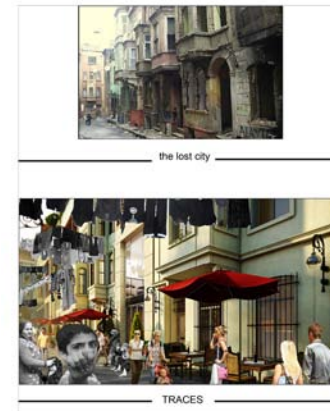
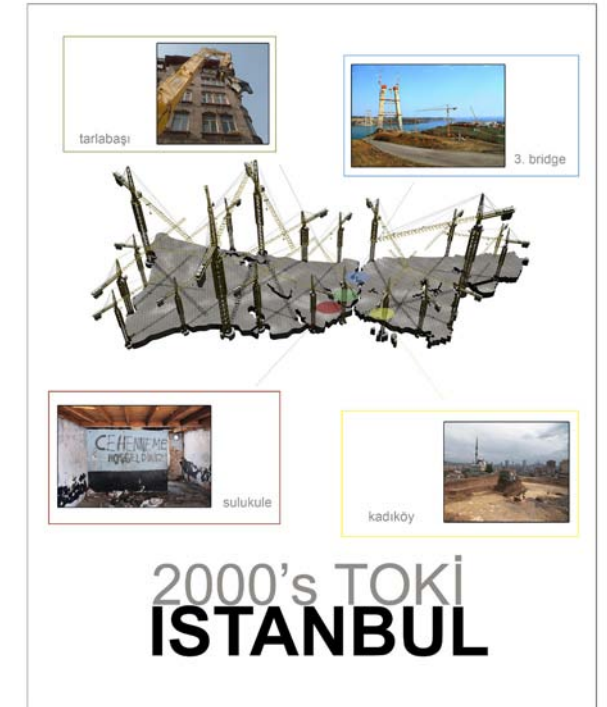
JÜLIDE ARSLAN
Interior Design

Currently I am doing my Master at Marmara University/Faculty of Fine Arts in Interior Design, where I graduated from with a BA degree years ago. At the same time I hold an academic staff employment contract from the same institution and work in a private design office.



Based upon distinctive constituent criteria of “urban identity”, “Istanbul’s ID Card” project will reflect the contemporary aura of Istanbul while incorporating the traces of its periodical changes. Within this project my aim is to examine such issue, which brings numerous questions with it, under several categories. The initial question to ask is clear: what really constitutes the ID card of a city? Are the basic visible features of it, such as geographical position, architecture, squares, parks and public spheres adequate to determine a city’s character, namely the ID card; or, should one consider the inhabitants of the given city as well? Understandably this question is followed by many others. For instance, to what extent the inhabitants can be separated from the city’s ID card or is it even possible? With regard to Istanbul, for what reason 15 million people dwell in there; is there a common cause? Is it this community of 15-million-inhabitants that form Istanbul’s ID or has Istanbul an independent one, free from its people? While Istanbul comprises its own idiosyncratic socio-cultural quality, which is in a constant state of flux; the socio-political and economic criteria idealized by the state, have also considerable influence on the characteristics of cities and form of life of their inhabitants. As it has become visible in various urban renewal (or in short urbanization) projects during the recent years, such state-controlled influences can be quite destructive both for the city and for its people. All these transformative dynamics when forming the boundaries of urban identity,

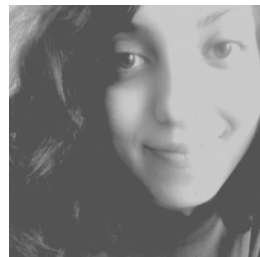
will as well determine my project’s framework. Regarding the urban renewal projects that took place primarily in the form of modernization, various architectural structures have started to appear throughout Istanbul. Apart from the late popular constructions such as shopping malls, highways and bridges, we have also witnessed the emergence of countless building complexes and many other combinations of asphalt and concrete. From an architectural perspective, emerging structures in the city are stuck in the middle of a deceptive modernity and traditionalism. Modernity, in terms of their design; and traditionalism in the sense of the mentality; which means that these newly constructed buildings are practically ‘planted’ anywhere in the city independent from its historical and natural texture and thus without anticipating the probable results. Such shortsighted approach consequently turns the city into an everlasting construction site.



MEETING POINTS OF IMAGERY

MERVE OVUNC
Interior Architecture

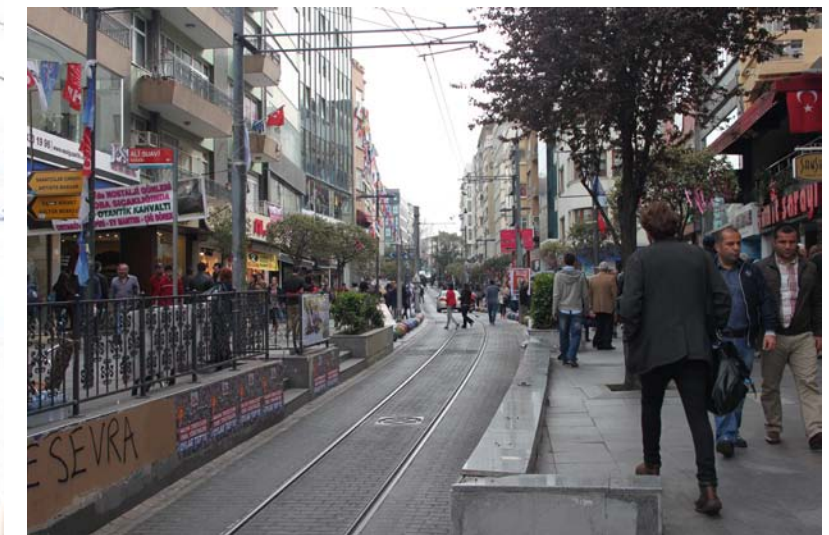
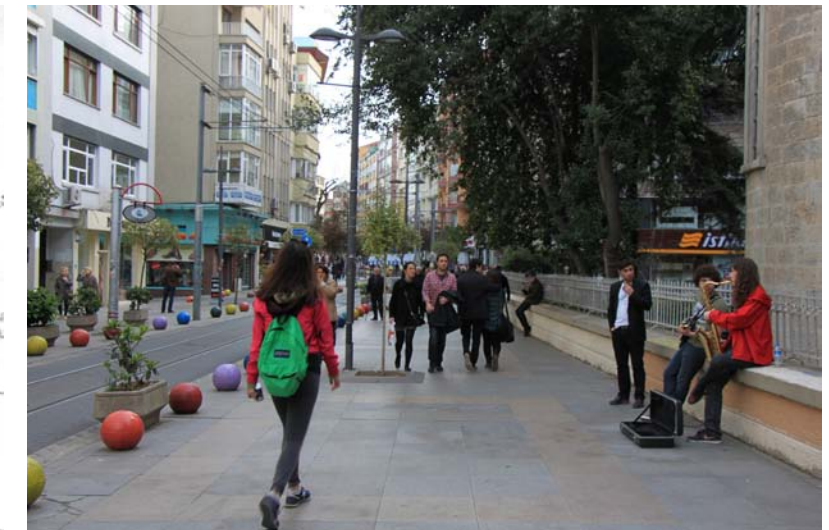
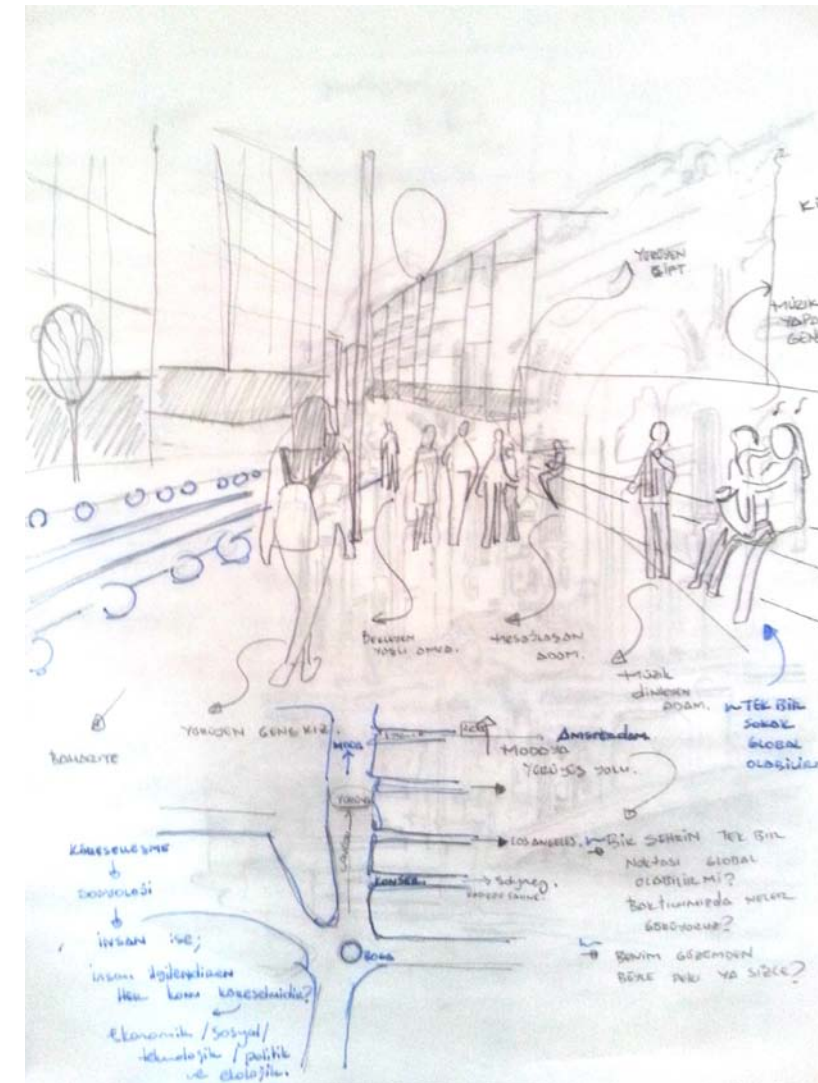
I was born in izmir in 1989. I completed my high school education at Vali Vecdi Gönül Anatolian School. Then I studied interior architect at Kocaeli University between in 2008 / 2012. when I finished university, I came back in izmir and studied an architecture office at a year. I am doing master's degree in Marmara University Faculty of Fine Arts at September 2013. At the same time i am working in an architecture office in Istanbul.



In Istanbul, meeting points are identified mostly with a building nearby or statue rather than a square, even though the building or the statue is located within the square. I relate this way of perceiving meeting points to culture, so I decided to observe this matter through interviews with people from different age groups. I want to observe and try to find the common characteristics of people meeting at the same point and make classifications according to their outfit, attitude or body language.

As a conclusion, with these analysis and visual data, I want to reveal commonalities and dissimilarities of the people who meet at the same meeting points of this cosmopolite city, İstanbul.

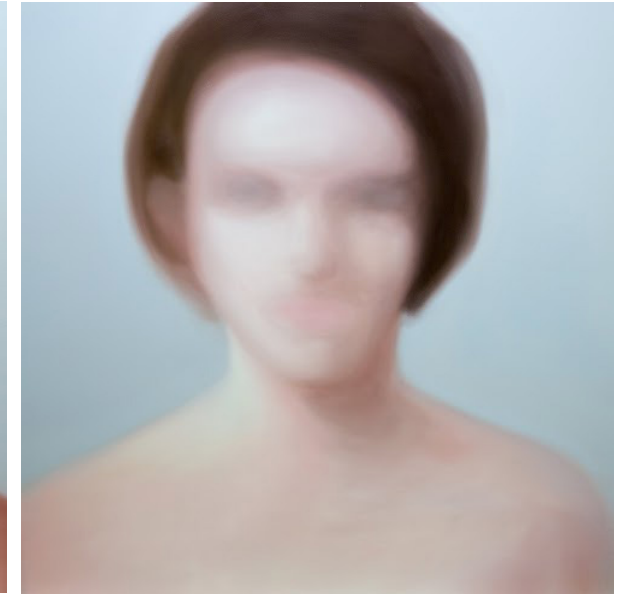
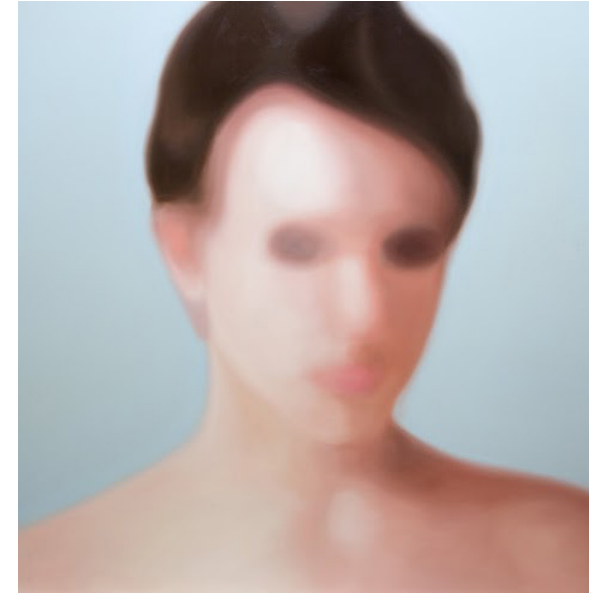
Then I want show to people what is different between of countries? People? Building? Imagery? All countries have got identity card. And I want to preapering new identity this project.



UNTITLED

ÖZER TORAMAN
Painting

Özer TORAMAN, born in 1989 in Van, Turkey graduated in 2012 at Marmara University Istanbul in Fine Arts I Painting Department. Based in Istanbul, his current work examines the spheres of gender and queer-theories. His paintings and video-art invite the audience to observe an outbreak from traditionally established views on gender-roles and characteristics.



ARE YOU ALIVE?

SAGHAR DAEIRI *Textiles*

Born in 22 march 1985 Tehran, IRAN, B.A of painting from Soureh university of art. Study M.A of Textile Arts in MARMARA UNIVERSITY OF ARTS ISTANBUL TURKEY. Solo Exhibitions: 2009. "Tehran Coffee Shops" as a private show. 2011 . "The man didn't come with the Horse" in: "Azad Art Gallery" 2010. "Beautiful, Spacious, Assured" in: "Azad Art Gallery". 2009. "Tehran Shopping malls" in: "Azad Art Gallery".



This project focuses upon migration experiences as regard to a sense of "belonging", emphasizing the unique ways of ethnic identities in which social context shapes perception of "belonging" - when people migrate to a new country their encounter different attitudes about building on to their culture of origin and becoming part of that new society becomes extremely difficult - ethnic identity tends to be strong when immigrants have a strong need to keep their own identities.

Ethnic identity remains intact because the immigrants feel the need to build a wall around themselves instead of trying to enter in to dialogue with the new society. In this respect they lose interest in the language of the new community , they remain strictly to their nostalgic remaining of the place of their birth or homeland that connected to their roots with a strong pressure towards assimilation.

In this project I focused on TURKISH immigrants that migrated to GERMANY and started living in Germany for many years. I used these contrasts and nostalgic belongings and ironies perceptions of these people in to my works. So I focused on these localization through the nostalgic belongings of homeland and used The layers indicate to the commitment they feel for their own lands. The needle worth signifies the commitment, however, these commitment is a "reflection" of the actual experience. So the specific symbols will act strongly through this project ,for example I used the Turkish tea cup or the

traditional tea tray that carries children in one piece of my works and etc...

The most important thing that concentrated to is the social behaviors and images (ideas of the mind)! When people move to different country(place)The experience of their faces change.



COLOPHON

This catalog was produced for an exhibition at California College of the Arts in San Francisco and Istanbul, under the direction of prof. Mariella Poli and in collaboration with Marmara University Faculty of Fine Arts in May 2014. Typeset in LFT Etica (2000) and Adelle (2009). Catalog designed by Lindsey Moore and Jordan McQuade.

Congratulations to the class of 2014!

ACKNOWLEDGMENTS

I am grateful to Professor Dr. Inci Deniz Ilgin for her continued support in the second year of this collaboration, which has developed into a fruitful interdisciplinary exchange between California College of the Arts and Marmara University Faculty of Fine Arts. I would like to thank my students at CCA for their valuable and dedicated commitment to produce the good work with special thanks to our two graphic design students Lindsey Moore and Jordan McQuade for the extra work to produce this beautiful catalog. This course and international exhibition would not have been possible without the support of the Provost and Distinguish Community at the California College Of The Arts, I am sincerely grateful.

Mariella Poli