

# Locality & Global Discourse



## **Locality & Global Discourse**

# Locality & Global Discourse

This catalog was produced to document the work created by students under the direction of Prof. Mariella Poli at California College of the Arts and in collaboration with Marmara University Faculty of Fine Arts and resulting exhibitions in both San Francisco and Istanbul in 2015.

Catalog designed by Grant Wurgley.

Congratulations to the class of 2015!



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# **INTRODUCTIONS**

## S.A. PROF. MARIELLA POLI MFA

This catalogue is a result of the course “Locality & Global Discourses” an exchange between California College of the Arts, Diversity Program 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 field-worker 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.

This is the third edition of an extremely fruitful exchange with Prof. Doctor Inci Deniz Ilgin, with each group of new students producing work that represents a unique perception according to individual experience, expertise and vision. Tenderloin/Little Saigon is a low-income district a relatively crime ridden neighborhood, Ibrahim Al Gwaiz (Architecture) has focused on developing spaces and amenities aimed at promoting constructive behavior and protecting at

risk youths; Grant Wurgley (Graphic Design) overall goal is to educate the inhabitants of the Tenderloin in self sustainability; Yi-Hsun Hsu (Industrial Design) has designed a wind chime that will be installed on a wall in the tenderloin area hoping to bring a peaceful atmosphere to the environment. China Basin/Mission Bay where the historical ports of San Francisco are, Zheng Zhao (Animation) made an animated story based on 1850s when American Businessmen went to China and brought ships full of Chinese labor to work on the railroad, Lihui Liang (Industrial Design) has designed a lighting feature for the House Boat Community; The Dogpatch neighborhood is full of historical architecture that date back to the 1860s, Until recently the area remained untouched but due to economic pressures, there has been a lot of new construction including loft style housing; Brett Petty (Architecture) activating new spaces by implementing multi-use furniture to attract usage to communal parks; Elina Y. Xie (Fashion Design) has created a fashion 1860s sculpture dress with images from different decades and stories from the neighborhood newspaper; Joyce H. Kung (Industrial Design) has created a series of overlaid illustrations of two characters navigating the changes to the Dogpatch, Di Wang (Industrial Design) made a video to represent the rampant gentrification of the neighborhood. The Mission District holds a rich history of culture and communities, has always been a working-class neighborhood with a vibrant “bohemian” culture shaped by arts, entertainment, and local businesses. In

recent years, the district has experienced waves of gentrification and many of the small businesses have closed, making way for restaurants, boutiques, and cafés; Annalee La Preziosa’s (Graphic Design) work documents an unfiltered view of this culture, focusing on the ephemeral posters and signage seen up and down Mission Street that most pass by without notice; Sophia A. Jain-Embry (Fashion Design) made an Altar to convey to English and Spanish speaking people the honor not only of those killed, but of all the people who have passed away in the area; Gladys A. Ochoa (Illustration) having grown up in the Mission District made a visual journal to illustrate her intimate knowledge of the culture of her neighborhood, Ethan C. Caflisch (Individualize/ Visual Studies) work is a representation of a temporal city through a variety of media. Western Addition – Japantown/ Fillmore/ Alamo Square after the earthquake and the fire of April 1906 the district was filled with retail stores, theaters, and nightclubs. Since then, this neighborhood has become famous for music and entertainment. It is also a neighborhood known for its racial diversity, including African American, Korean, Japanese, Jewish and Russian populations; Zizhi Yu (Interior Design) designed a small-scale landscape for the local farmers market including a stage for the Jazz musicians aiming to be a cultural center; Tian Yinxing (Graphic Design) designed a branding system for Fillmore Farmers’ Market to promote a healthy way to eat and live. Mariana A. Camero (Industrial Design) made acrylic boards

for the neighborhood people to communicate by writing notes from the neighborhood; Xiao Wang (Industrial Design) recreated a small tower inspired by a tower built by a Japanese immigrant in Japan Town many years before.

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. Our attempt was to make visual the specifics and uniqueness of place while allowing for similarities to bridge our individual experience.

I would like to extend my sincere gratitude to Prof. Doctor Inci Deniz Ilgin for participating and contributing to this such a fruitful project My sincere thanks to Assoc. Prof. Idil Akbostanci from Textile Department, Assoc. Prof. Ruchan Sahinoglu Altinel and Assoc. Prof. Sevil Saygi from Painting Department for their involvement and contribution to the project.

Mariella Poli

## PROF. INCI DENIZ IGIN, PH.D.

It all started in the summer of 2012, when Prof. Mariella Poli visited me proposing an online and interactive project between California College of the Arts and Marmara University Faculty of Fine Arts. Her proposal was very appealing that I accepted it without a second thought. Since then, with all the obstacles we faced including mismatch in semester dates, time constraints, language barriers and likewise, we have been constantly proving that long-distance art and design project collaboration is possible with four catalog and seven exhibitions completed and one catalog and two exhibitions on the way. I believe this project is a great reference of productivity for international interdisciplinary collaborations. Thanks to Prof. Mariella Poli for making this possible and bringing such creative minds together.

This time from Marmara University, we have students from Interior Architecture, Painting, Photography, Sculpture and Textile Departments. The topics range from gentrification to gender and universality to tradition. Metehan Apak's project is based on discourses about universal themes which are communicated through a sarcastic attitude. The project also focuses on the ethical-unethical partisanship reacted by the human emotion towards discourses. Turky Cotuk tries to draw a straight line as he travels by bus to different places and records the differences in lines occurred as the nature of the roads changes. Nilhan Degirmenci in her project "Listen Glinda Bird Tripped Inside Enough" analyzes the current

state of LGBT population in Istanbul and refers to protesting mottos to create her work. Dorna Ghareghol requests Istanbulites to draw sketches of what Maiden Tower represents and look like to them as a goal of using those sketches in her work. Arek pekli remembers the streets called "Tatavla" and the houses where the Ottoman Empire Byzantium citizens (in Turkish: Rum) lived and talks about their gradual disappearances as the rapid urban renewal started ruling/ruining the identity of the city specifically since the beginning of 21st century. Burak Kabadayi brings together two previously non acquainted people through online casual conversation and records their conversation as they consume local drink while chatting. Fatma Kaya in her project "Bridge" manipulates a strategic position on the map of the world and re-connects the continents through embroidery frame. Mert Ege Kose and Ahmet Yoruk in their project "The photographs of the sky" take/collect pictures of the sky at the same and different times of the day from different continents and cities to emphasize universal unity. Baran Kurtoglu finds similarities between both in the beauties and the possible harms that the cities can suddenly face. Ali Nourizadeh pushes the limits of batik making and comes up with his own line to express cultural elements of Turkish and Ottoman patterns. Can Sabuncu in his work "Actually, where we are?" examines the habitats that began to resemble each other and uses the monumental bridges of Istanbul and San Francisco to record daily commute to

reflect resemblances. Ezgi Tok thinks that person's body is an organic object which person takes with him wherever he goes witnesses everything that is happening around and carries traces after them. All the stains and traces that piled upon him are cleaned and erased temporarily and recreates itself again. In her video project Tok records a purification ritual that takes place in a traditional bath. Ozge Topcu in her projects "Every Apartment Which Will Collapsed in Kadikoy" and "The Mandalas of Infrastructure" firstly looks into early modernist apartments of Kadikoy through "apartment name's typological regulation" and examines their modernist aesthetic that is transformed into classical or local aesthetic. Secondly, she discovers different examples of manhole cover as infrastructure of urban to record the district's urban infrastructure memory before the regeneration. Engin Volkan in her documentary project "Are we gentrified yet?" photographs deserted "Fikirtepe" district where urban transformation is massive and look for traces left by former owners. Busra Yazici in her work "Interview With Nature" compares two different region and analyzes the impact that

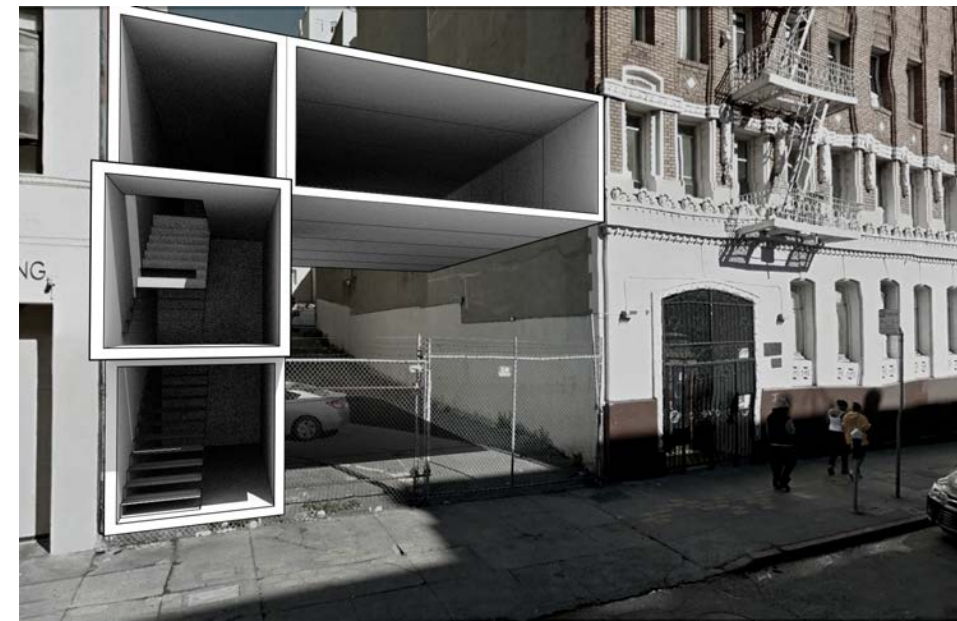
Finally, I would like to extend my sincere gratitude to Prof. Mariella Poli for initiating such a fruitful project and making Marmara University, Faculty of Fine Arts part of it. My sincere thanks to Assoc. Prof. Idil Akbostanci from Textile Department, Assoc. Prof. Ruchan Sahinoglu Altinel from Painting Department and Assoc. Prof. Sevil Saygi from

Painting Department for their involvement and contribution to the project.

Prof. Inci Deniz Ilgin, Ph.D.

# **ARTIST WORK**

California College of the Arts  
San Francisco, United States



Ibrahim Al Gwaiz Architecture

**BIO**

I am an architecture student at California College of the arts, interested in design, construction and fabrication, as well as in interest in product design, robotics, and the DIY movement.

I believe that buildings and objects are much more than simply shelters, storages spaces, trinkets, or tools. They can effect everything from a person's disposition to reinforcing social hierarchy's and fundamentally influencing behavior without even the awareness of those effected.





Untitled (Mission Point)



Ethan C. Caflisch Individualized

**BIO**

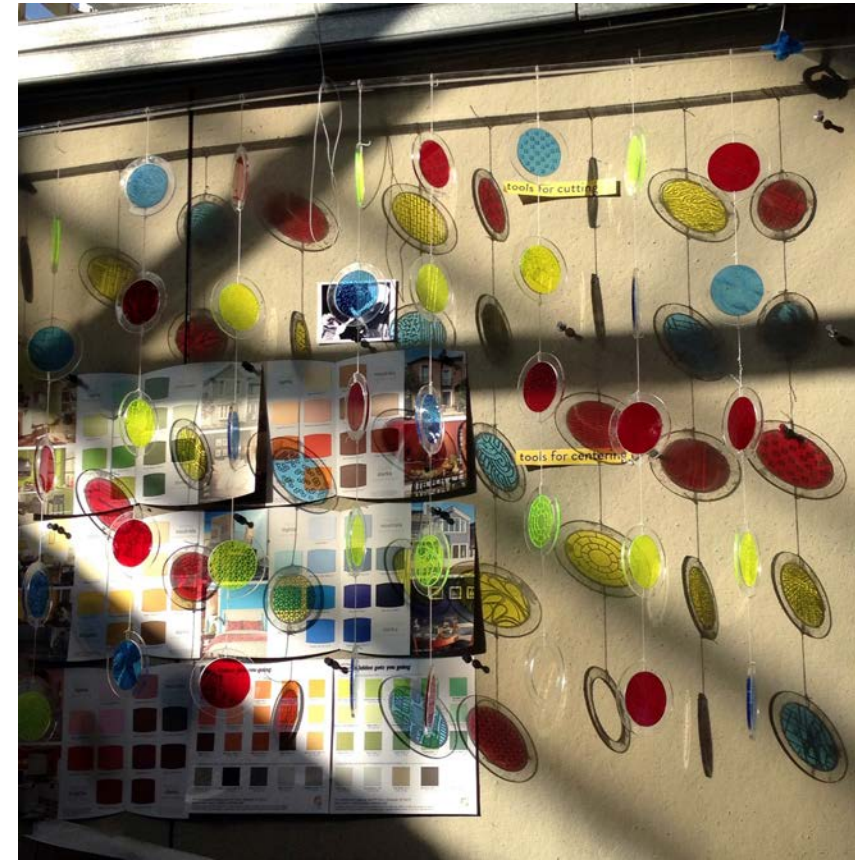
Born in Oshkosh, Wisconsin in 1993 and started making functional pottery at age 11 and onwards through high school. Moved to Bad Hersfeld, Hessen in Germany after graduating high school to study art history and ceramics. Moved back to Wisconsin in 2011 to attend the College of Visual Art in Minneapolis, Minnesota studying drawing and painting. Currently attending California College of the Arts in Oakland, California and expecting to graduate in Spring, 2015 with a Individualized BFA and a Visual Studies minor.



Mariana Camero Industrial Design

**BIO**

I was born and raised in Venezuela. I started studying architecture, but because of problems in my country I decided to move to San Francisco. I have always loved to travel so I saw this as an opportunity and a new beginning. I decided to change my career to Industrial Design; I enjoy coming up with new ideas. It was a radical change to move, but it has been one of the best decisions I've made, I've matured and I've grown as a person.



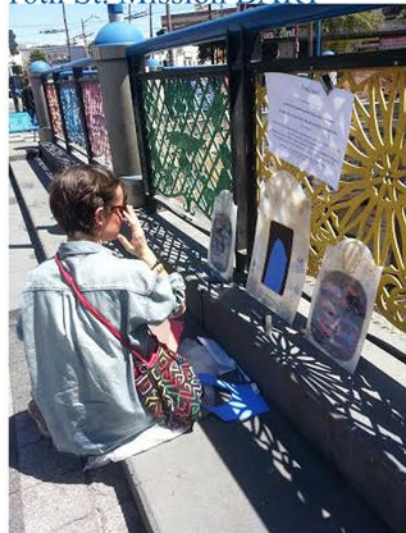
Yi-Hsun Hsu Industrial Design

**BIO**

Hello! I am industrial design senior student now studying at California College of the Arts (CCA). I like creating fun and interesting products that are entertaining and bring a joyful mood to people. Attached image is a cellphone case 3d printer design for Speck that I did in my sophomore year at CCA. "To design, to connect people together, to make better lives."

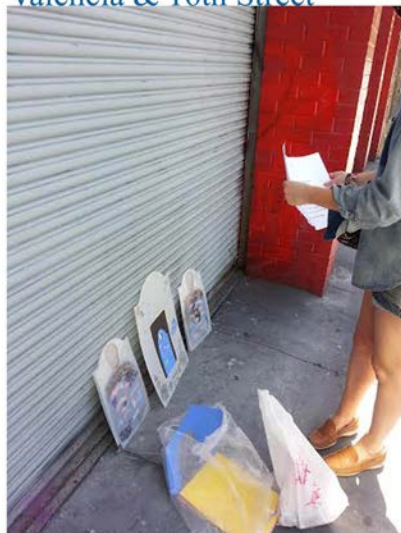


16th St. Mission BART



Location with ghosts of violence.  
Asked to join Mission Ambassador  
Wanted to TALK.  
Forgotten...

Valencia & 16th Street



Gentrification Hipsters  
Family still alive... can't see his son.  
Can I still put his name?  
What is loss? Not just death.

Valencia



“NOTHING LASTS BECAUSE EVERYTHING IS ALWAYS REFRESHING AND STARTING OVER AGAIN THE UNIVERSE IS ALWAYS EXPANDING AND WE THINK WE ARE SO COOL, BUT WE DON'T MATTER TO EVERYTHING ELSE OUT THERE DON'T THINK ABOUT LOSS, BUT THAT THEY CAME AND WENT TO MAKE YOUR LIFE BETTER. THEY ARE GONE TO MAKE YOUR LIFE BETTER.”  
-ADOLF, VALENCIA & 16TH 2015

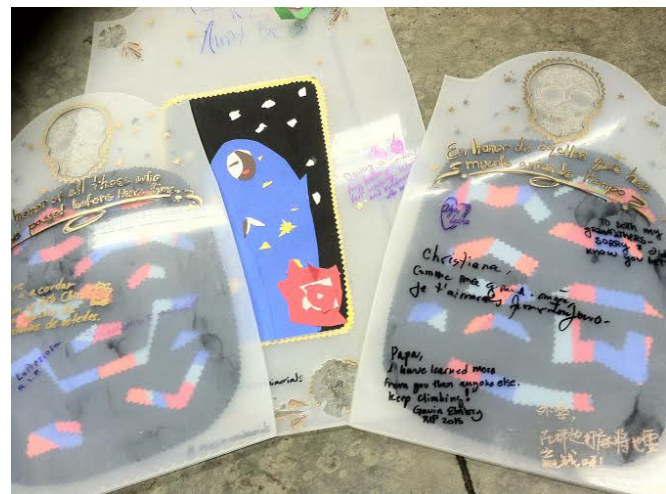


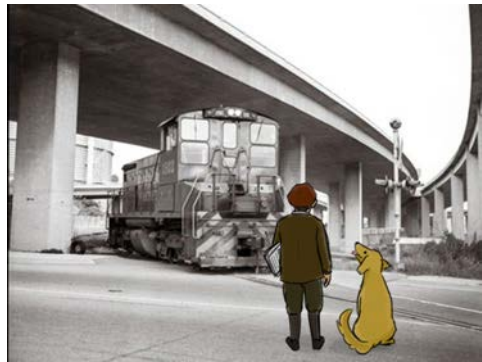
Sophia Jain-Embry Fashion

**BIO**

I am a fashion design student graduating this year. I come from a small town on the edge of the ocean, in the middle of Redwood National Park. My aesthetic is very much influenced by this and is full of organic shapes, and natural themes. I grew up with sustainability being a natural part of my life and that is reflected in my outlook on design as well. I love working with textiles to create rich textures and patterns threw natural indigo dyes, screen printing and digital prints.

My family also greatly influenced my work. My father was from Panama and he used to own Mexican restaurants in my home town as well as guiding mountain climbing expeditions in Central and South America. My mother and step father are both architects, so I grew up with a lot of design and craft in my childhood. Besides fashion design I learned from my family to value handmade crafts, food, painting and literature.





Joyce H. Kung Industrial Design

**BIO**

My name is Joyce Kung and I am an Industrial Design junior. I am a native of the Bay Area and have lived here my entire life. Through this class I've learned that it is mainly through societal pressures that gentrification occurs. There is an underlying history motivated by class struggles and racism, and this is important to understanding what gentrification means for us today. We are told to foster our ability to communicate and tell the scenario and story and to better solve the problem at hand. I wish to communicate the idea of gentrification in this way.

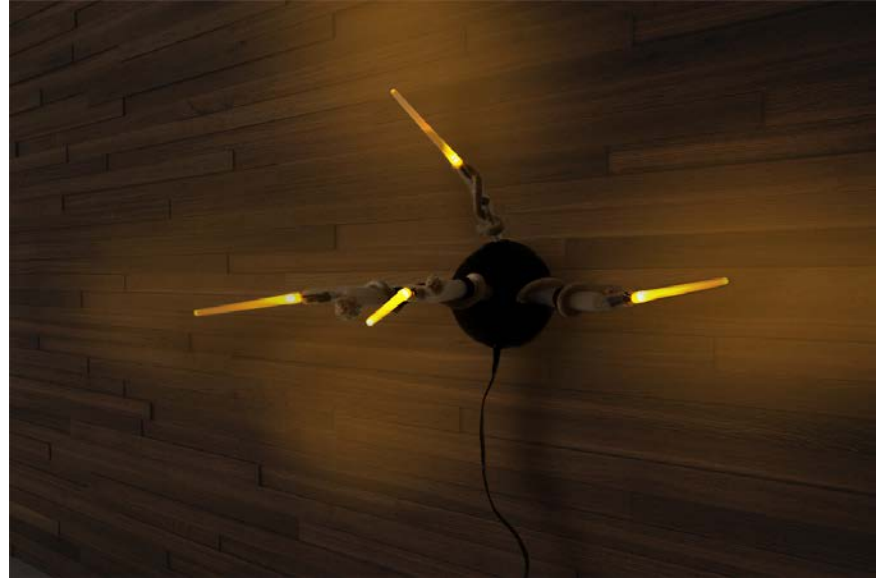
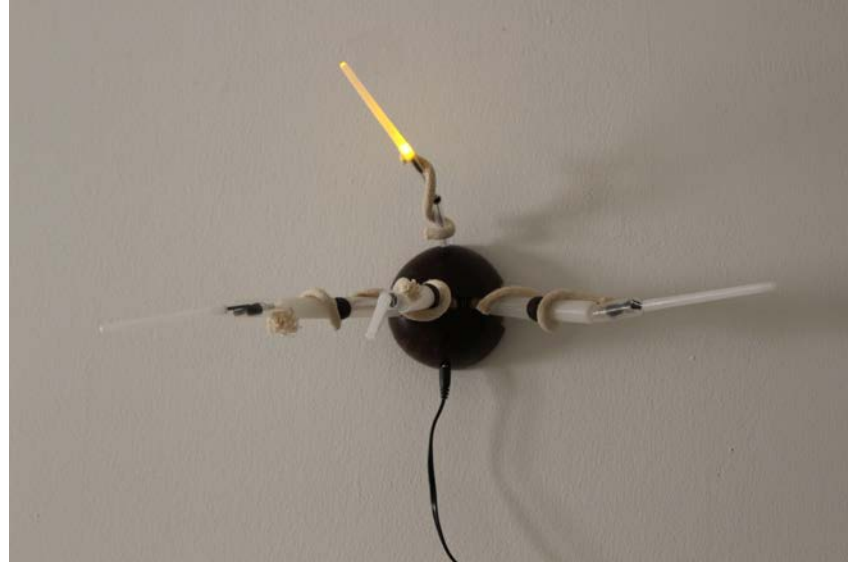
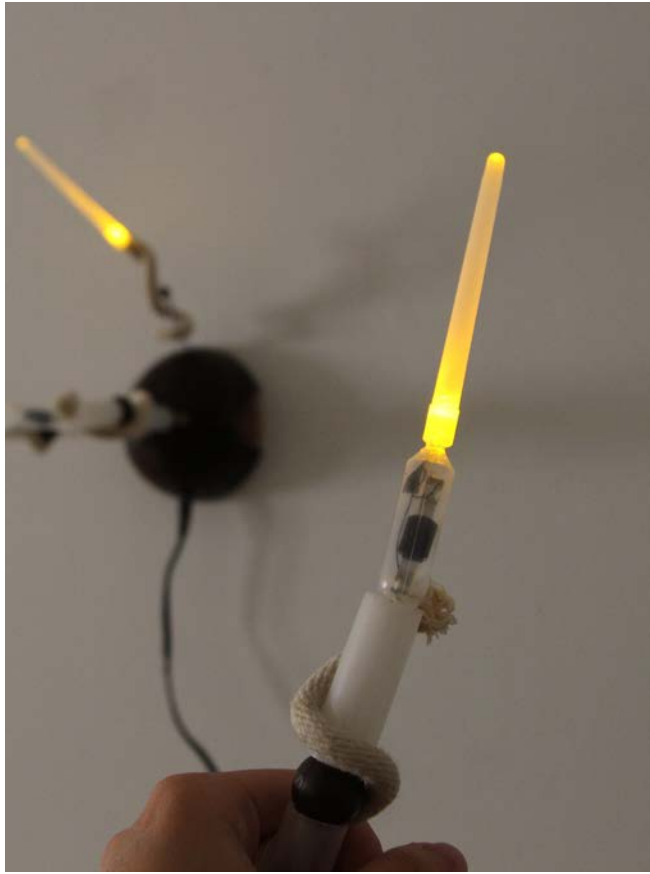




Annalee LaPreziosa Graphic Design

### BIO

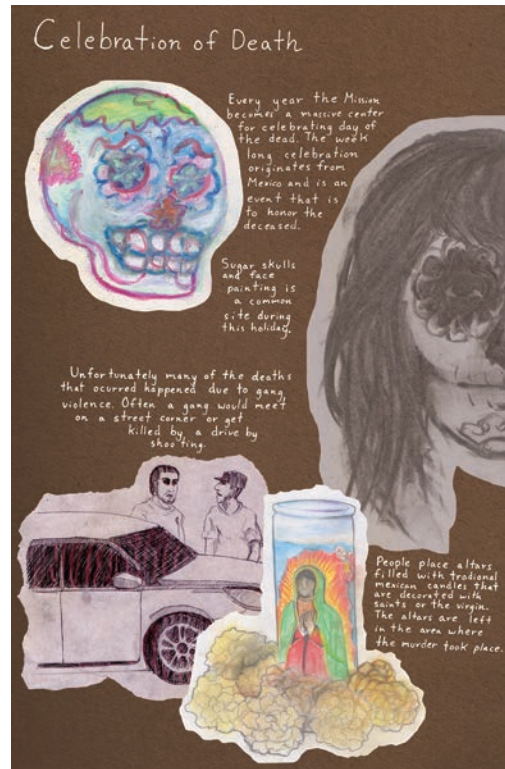
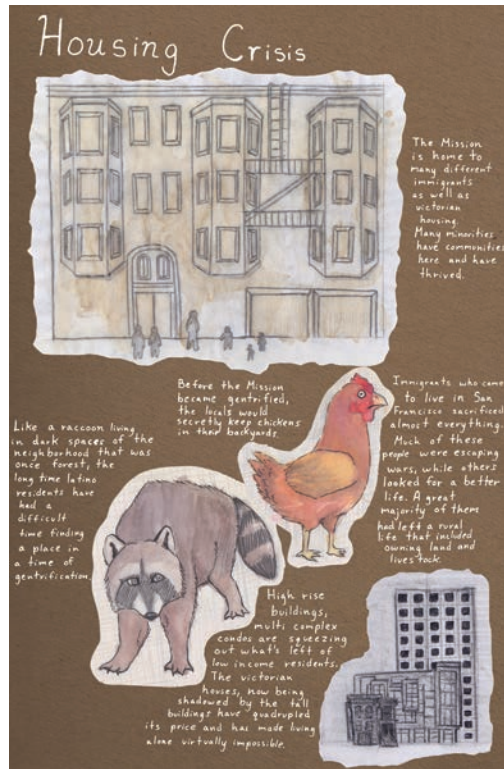
I grew up in Northern California, under the shade of redwood trees and the constant shadow of fog. After attending California College of the Arts for four long years, I will be receiving my bachelor's degree in graphic design with a minor in writing and literature. Although I am a designer, I would like to think I occupy a space somewhere between graphic design and art. I enjoy working with all different types of mediums and creating many different forms with the goal of producing effective and powerful design. I write poetry and creative nonfiction and some of my favorite design problems have started with my own words. In my small amount of free time, I enjoy reading vampire novels, looking at art history books, creating collages, and taking photographs on my iPhone.



Lihui Liang Industrial Design

**BIO**

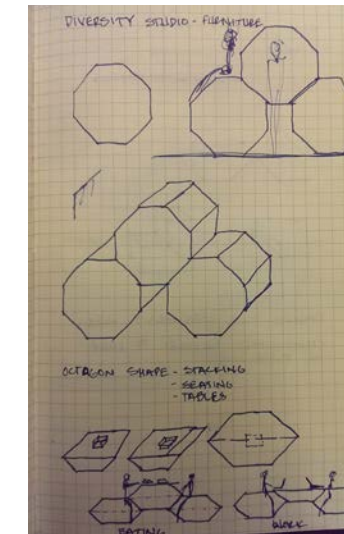
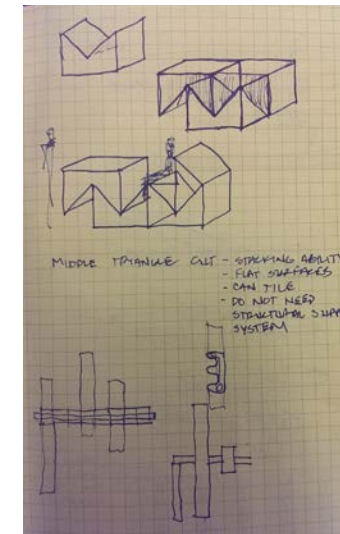
I'm a junior in Industrial Design program at CCA, originally from Beijing, China. My passion is to make unexpected products to delight people and help them learn. I want to live my life pursuing infinite beauty and creating ethical products. I'm interested in creating juxtapositions that make a difference and bring excitement to the world. As a designer, I want to bring a variety of everyday possibilities that inspire people to make active and healthy choices.



Gladys A. Ochoa Illustration

**BIO**

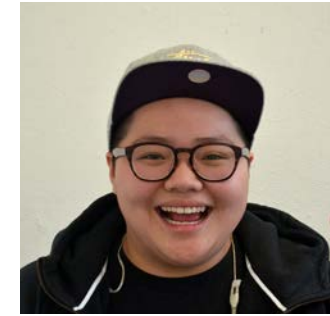
I am a second generation Latina illustrator who grew up and still resides in San Francisco's Mission district. I have seen the constant changes of the Mission including the drama between the wealthy and middle class residents. I enjoy painting and drawing with different mediums usually combining a variety of tools to make art. When I am making art I enjoy walking in the neighborhood, visiting galleries and reading graphic novels. My inspirations come through nature, found textures and sequential art.



Brett A. Petty Architecture

**BIO**

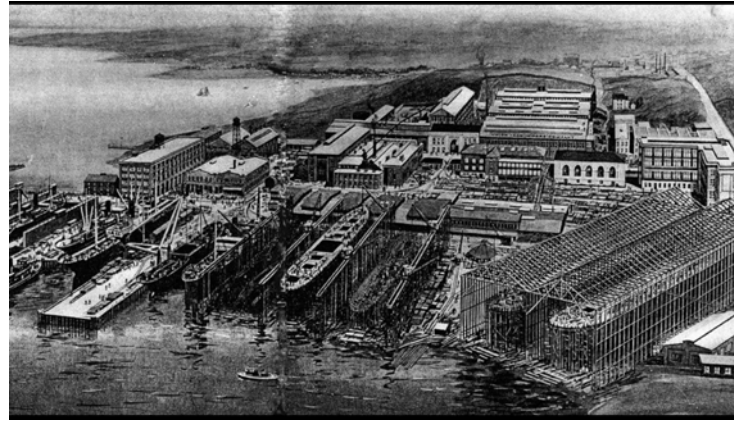
My name is Brett Petty and am an architecture student at California College of the Arts who wants to specialize in custom homes for his clients. I utilize the surrounding site to show the relationship between the site and building. I attempt to create a seamless condition between the landscape and the architecture. I enjoy implementing large window facades and an open floor plan to keep a connected space inside the home. Many of the homes can be found in small communities but within larger city limits.



Lynn Tian Graphic Design

**BIO**

My name is Yinxing Tian, or you can call me Lynn. I'm a Junior Graphic Design major student at California College of the Arts. I am from mainland China. I am interested in Graphic Design because I like how wide it can be. I love to work with different media including film, laser cut and 3D modeling. I am always willing to try new things.

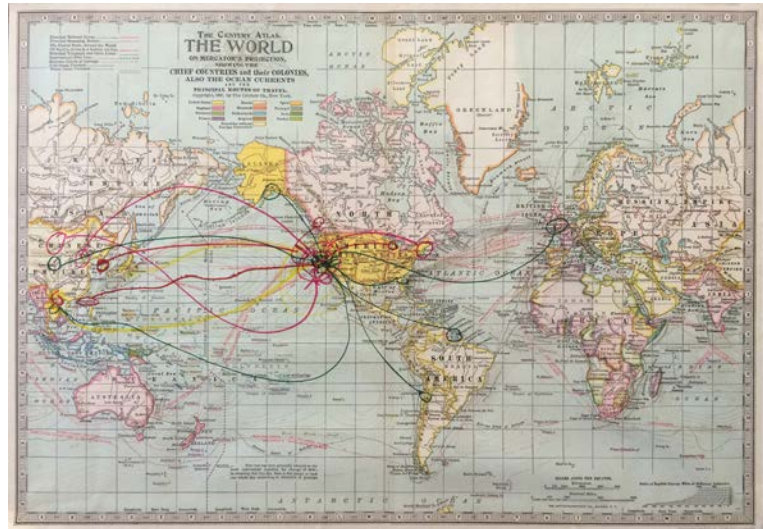
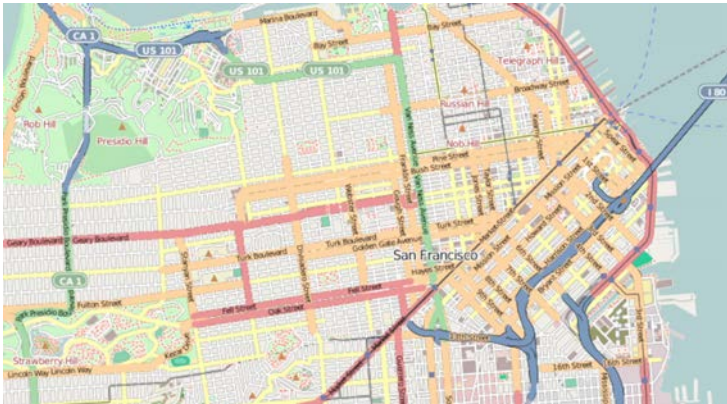


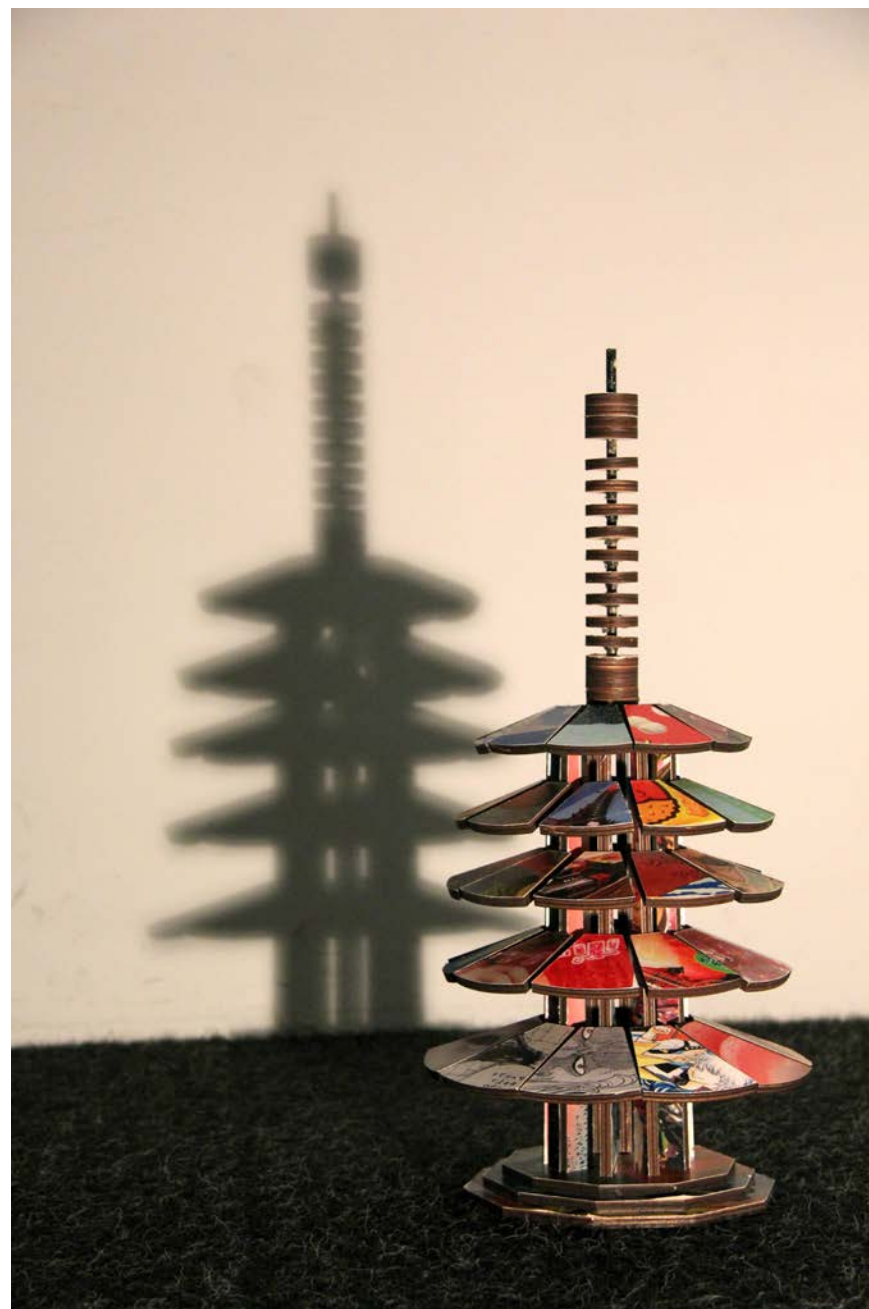
Di Wang Industrial Design

**BIO**

I am an industrial design student at California College of the Arts, interested in design, film, interaction and fine art.

I believe that good design can bring about change in our lifestyle and behavior. I am enthusiastic about discovering and researching design concepts to make them work.





Xiao Wang Industrial Design

**BIO**

Hello, my name is Xiao Wang, from China. I am a senior Industrial design student in CCA. I like to make things, to make the world a little bit different is the reason why I am learning Industrial design, and I love design it makes my life colorful.



Grant Wurgley Graphic Design

**BIO**

I'm Grant Wurgley, a graphic design major at CCA. My overall goal is combine my passion for cars and my love for graphic design into a career. I don't label myself as a graphic designer, but rather just a designer. Computer and digital based design, is just the best and most comfortable way to express myself. I want to combine the best of both worlds that is a interesting, challenging, and motivating career. I will happily design anything, but if it related to cars, I feel this opens up a new level of engagement, and devotion.





Elina Y.Xie Fashion

**BIO**

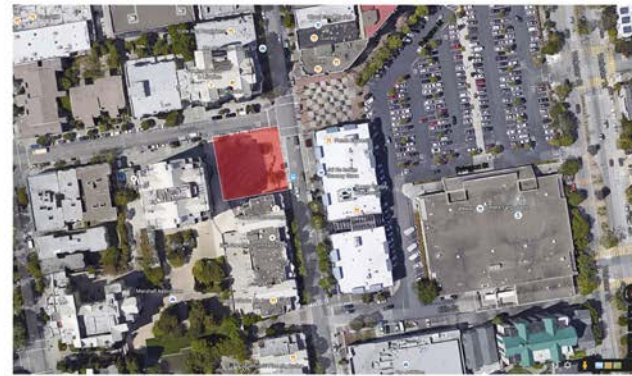
My name is Elina Xie and I am currently a third year fashion design student at California College of the Arts in San Francisco. I chose to study fashion design at California College of the Arts because of the sustainability program that they offer. As a designer, I want to incorporate and create new sustainable ways and also inspire others to do so as well. .



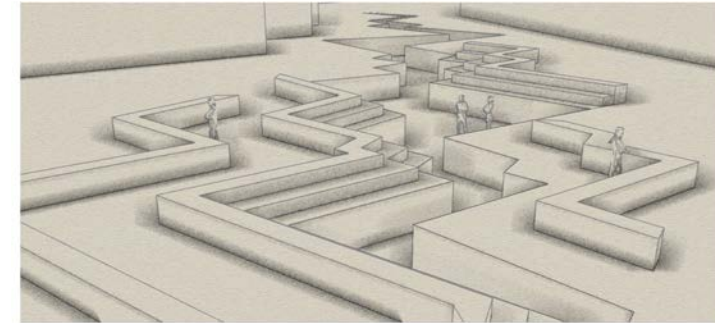
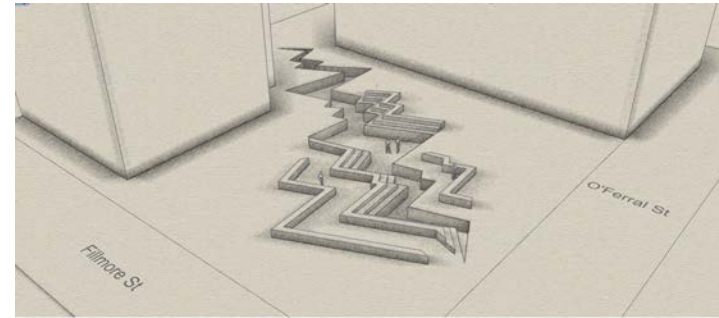
Final Rendering



Final Rendering



Site



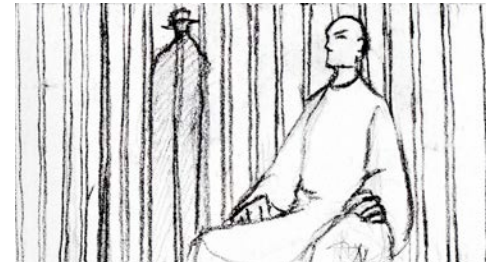
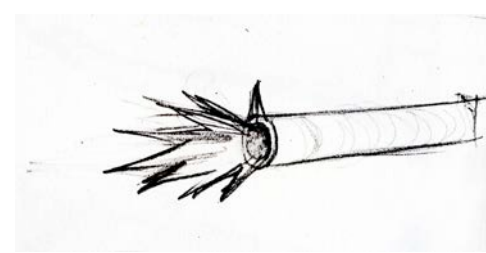
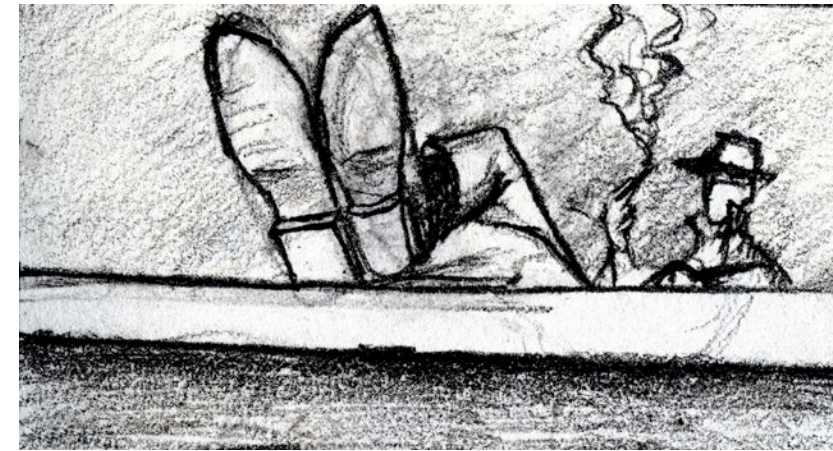
Zizhi Yu Industrial Design

**BIO**

I was born and raised in south of China, have been studying in CCA for 4 years. During studying at CCA, I have been exposed to a wide range of art forms including movie, photography, painting, material experiments, architectural drawing and digital drawings. Having the chance to have my hands on different kinds of art, I find myself particularly interested in hand crafting and experiencing materials. I believe that a good design consisted of both critical thinking and fine crafting. In terms of materiality, I worked with ceramics, fabric and other soft materials. I enjoy developing the potentials of different materials, and make something out from it.



Yanghong Zhao Industrial Design



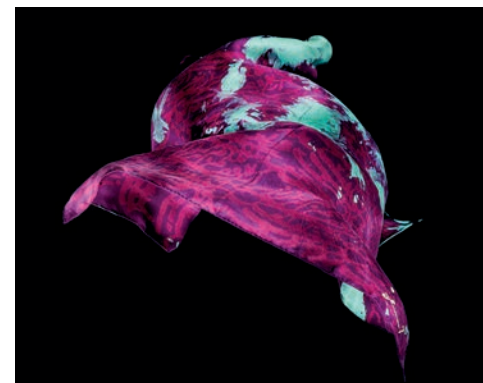
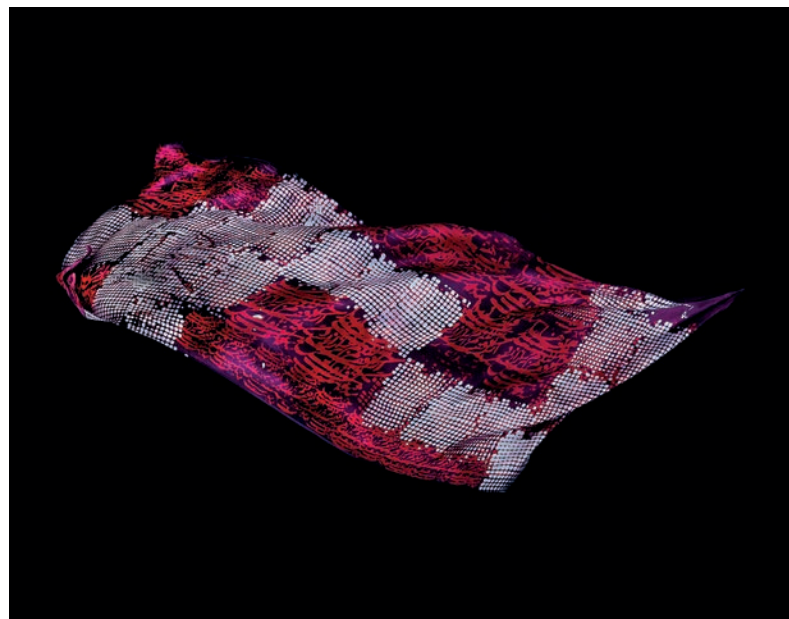
Zheng Zhao Animation

**BIO**

I'm Zheng Zhao. I'm from China. My major is Animation. I am good at 2D and 3D Animation. But I don't want to be an animator; I want to be a storyboard artist or a filmmaker. I really like Chinese history; I want to make some stories of Chinese history in Animation.

# **ARTIST WORK**

Marmara University  
Istanbul, Turkey



Ali Nourizadeh Textiles

**BIO**

Ali Nourizadeh was born in 1983 in Iran, He got his undergraduate degree in textile and fashion design from Yazd University in 2007. Later he graduated with an M.A. degree in textile and fashion design from Marmara University. He has been recognized both nationally and internationally for his batik works and has so far held more than seven individual art shows and participated in numerous other fashion expos. Ali has been pursuing his Doctor of Arts degree in textile and fashion at Marmara University since 2013. He is also a member of Association of Textile and Fashion Designers of Iran. He will be attending 79th international Handicrafts Trade Fair 2015 in Florence, Italy as an exhibitor show casing his latest batik works.

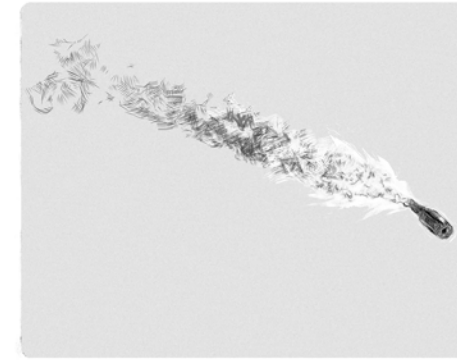


Arek Ipekli Painting

**BIO**

Born and lives in Istanbul, undergraduate in the Marmara University, Faculty of Fine Arts, Painting Department. Also interested in video, theatre and music..

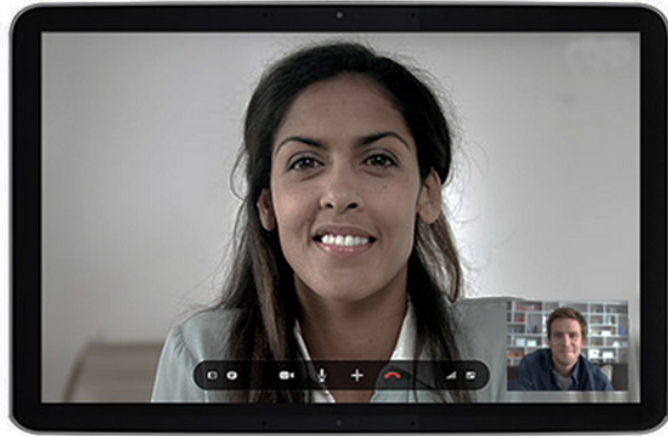




Baran Kurtoglu Painting

**BIO**

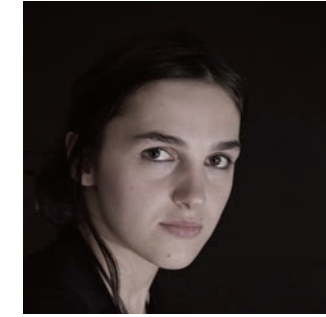
I graduated from Marmara University Fine Art Faculty Painting department. I'm doing master degree at painting department now. I'm interested in historical facts and sacred rituals. I study on video performance, installation and painting on canvas.



Burak Kabadayi Painting

**BIO**

My name is Burak Kabadayi.  
I'm master student at Fine Arts, Marmara  
University. I work on city, nature and images  
of them.

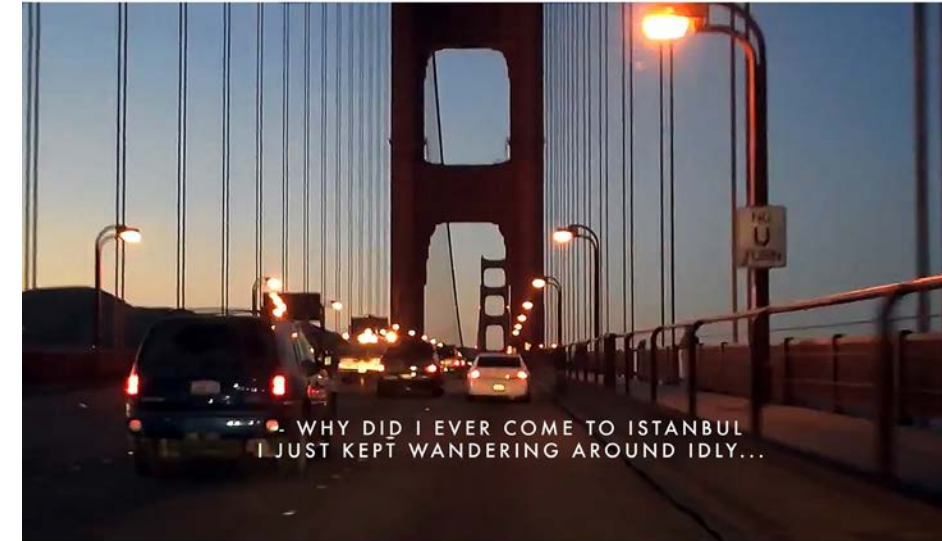
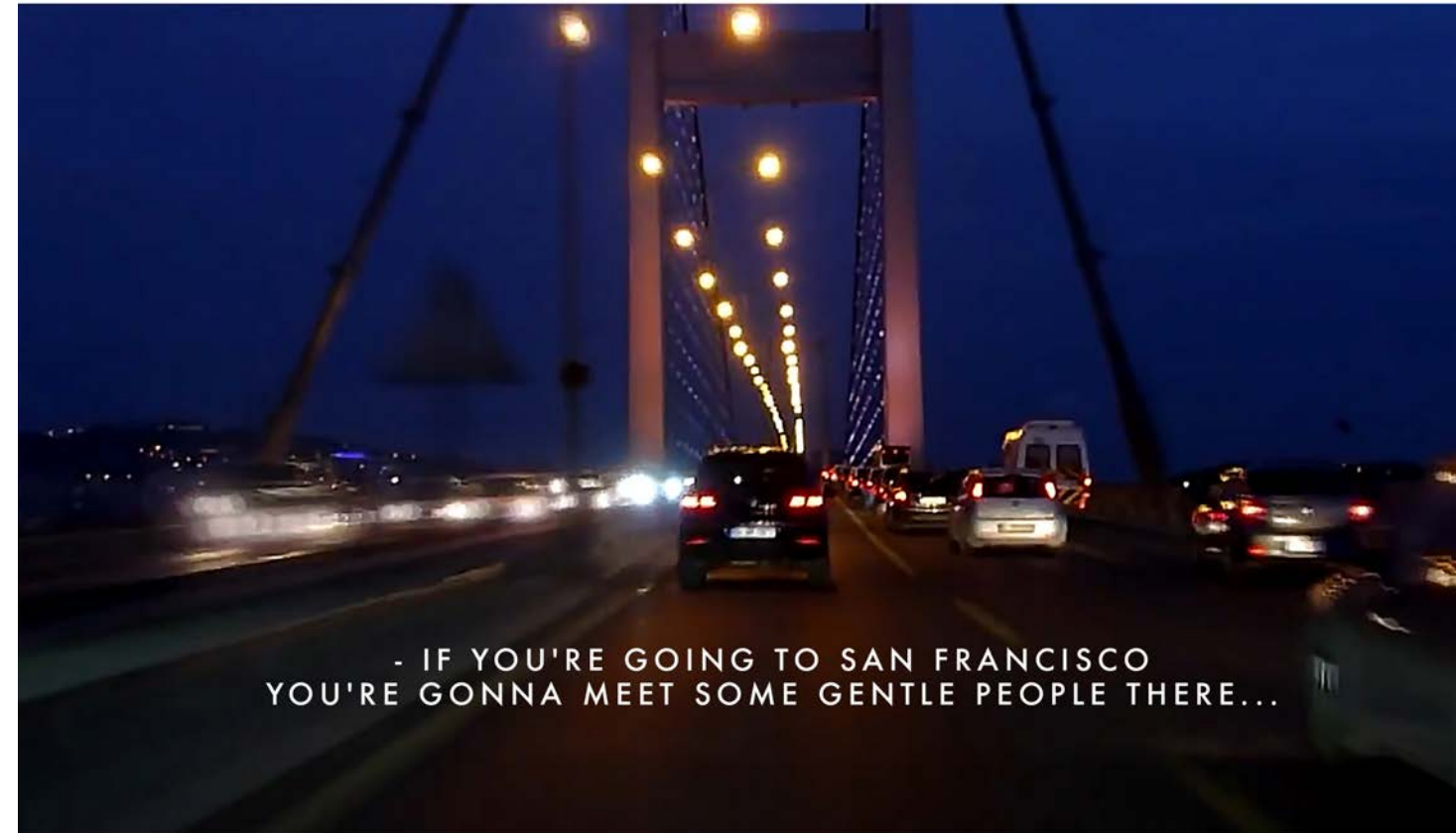


Büsra Yazıcı Interior Design

**BIO**

Hello, I graduated from Marmara University, Faculty of Fine Arts Interior Architecture Department. In this year, I attended for masters programme on interior design at Marmara University. At the same time I am working as an interior designer.

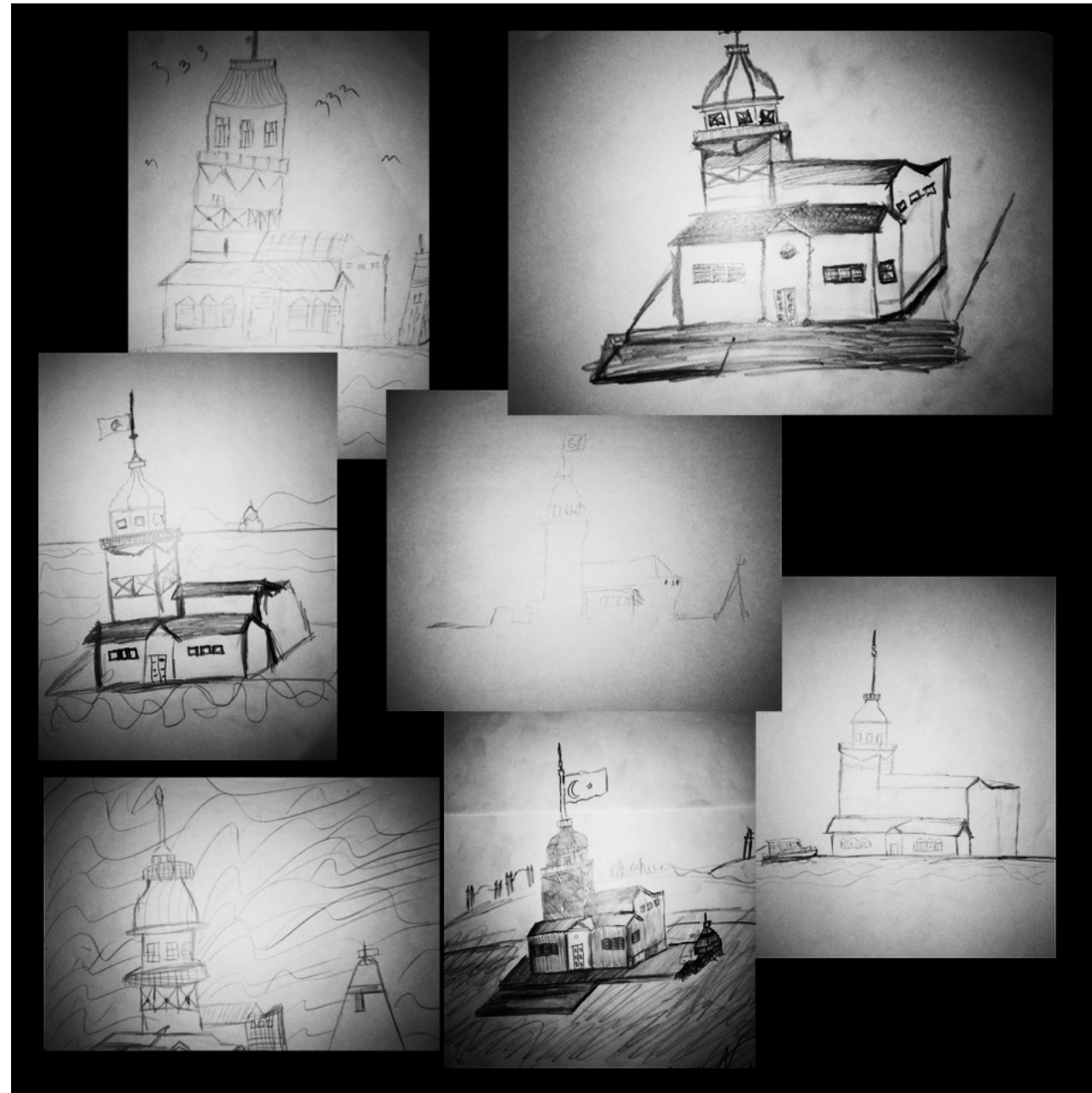




Can Sabuncu Painting

**BIO**

After finishing his film education in Istanbul, Can Sabuncuoglu made numerous advertisements and commercial films for various agencies. He also worked with TRT in many documentary projects. Sabuncuoglu resided in the States while studying Digital Video Production in the New England Institute of Technology. He currently continues his education as a graduate student in the department of fine arts of the Marmara University, while he maintains working on commercial and documentary projects.



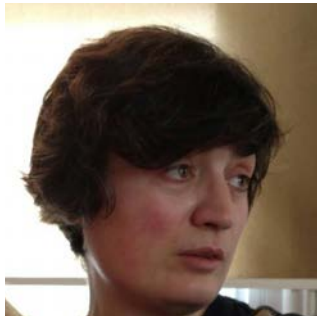
Dorna Ghareghol Textile

**BIO**

My name is Dorna GHAREGHOL and I grew up in Iran and I am 25. I received my bachelor's degree in the Graphic field from AZAD University of Iran, branch Tehran . I have always liked Textile and Fashion Designer, for this reason I decided to come to Turkey and continue my education in textile in the master level and this moment I am student of Textile filed at the Marmara University , Istanbul Turkey.

I had participated at Knitting for Juliet in italy that More than 35 young international creatives (from Italy, Russia, Thailand, Israel, England, China, India, Canada, Sweden, Lithuania, Turkey, the USA, Iran and Chile) presented haute couture knitted creations in Knitting for Juliet. I could get third of international award for emerging knitwear designers (14TH OF FEBRUARY , 2015)

I hope, one day, I can opening my own brand and promote it in the world.



Egin Volkan

**BIO**

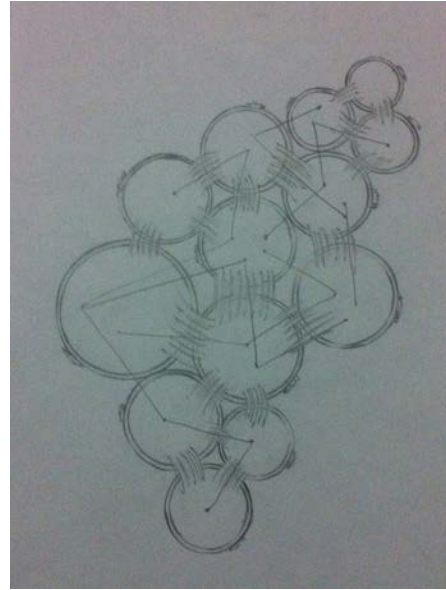
Engin Volkan is an MFA student in Photography and an Assistant Professor in Economics at Istanbul Bilgi University. She is a happy mother of six children; three cats and three dogs.



Ezgi Tok Painting

**BIO**

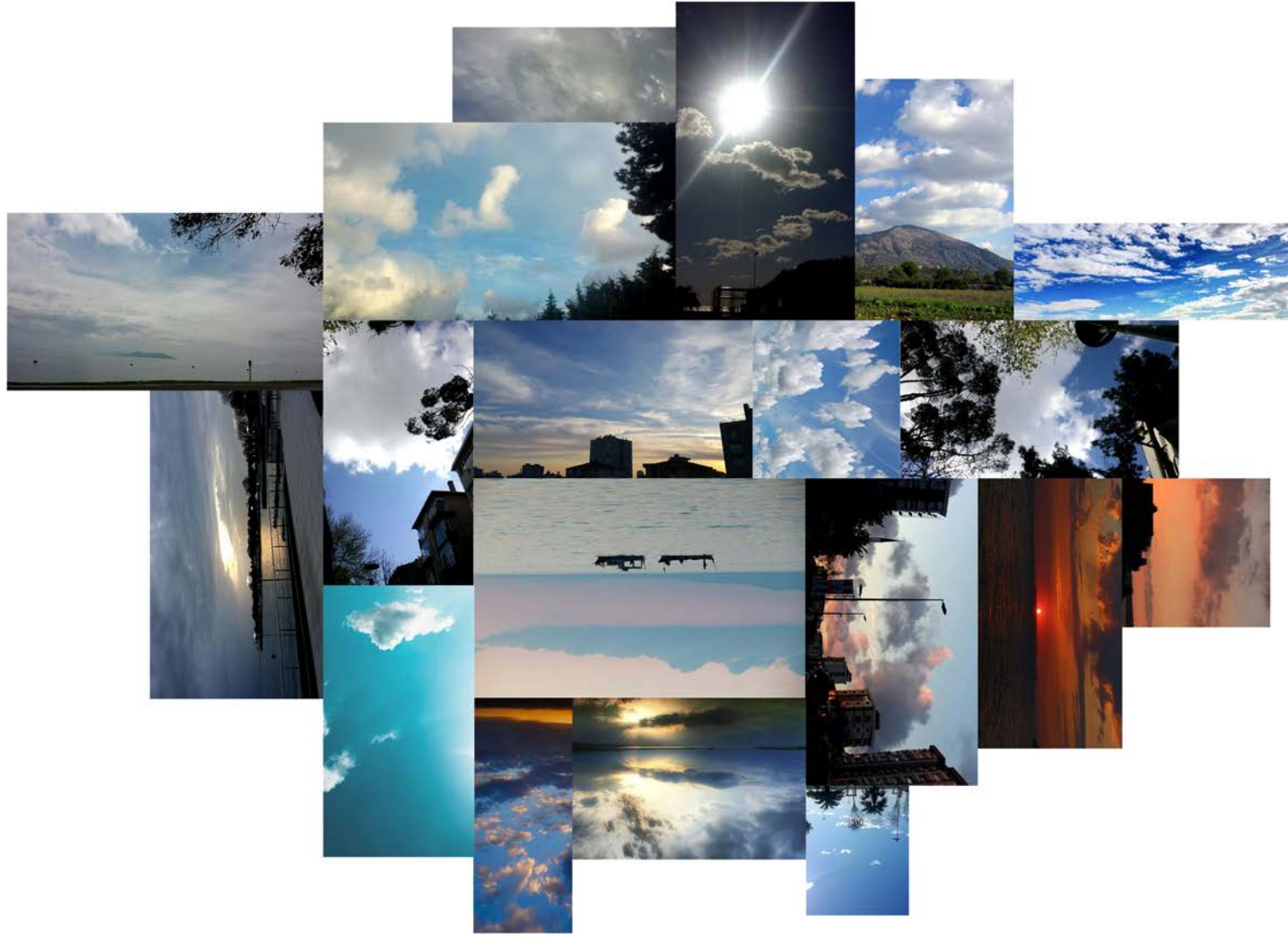
I'm a master student at the Fine Art Faculty, Marmara University's School of Fine Arts. I work on relationship between public space and privacy, "affects" and "differences".



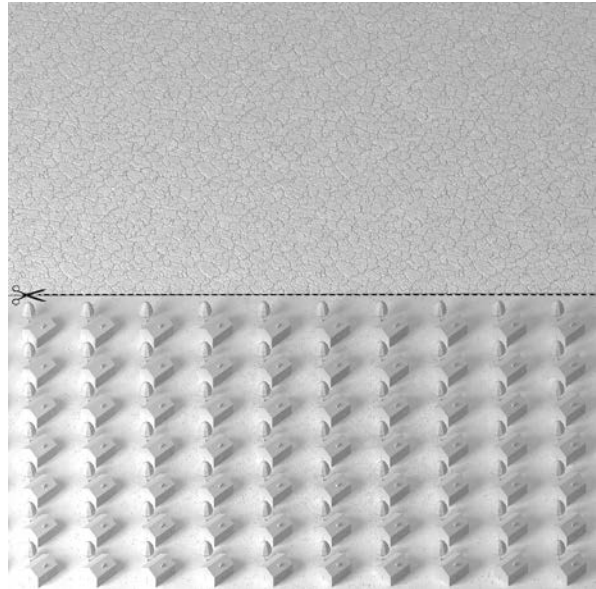
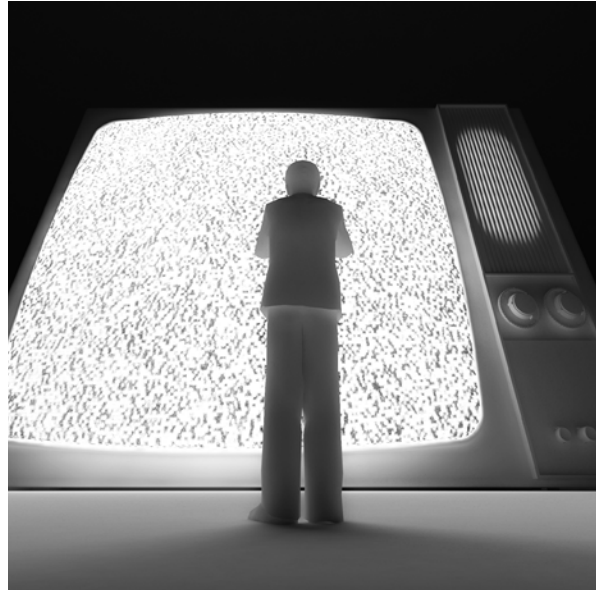
Fatma Kaya Textile

**BIO**

I have got my Bachelor of Art in Textile Designing from Fine Arts Department at Marmara University. I have got my Masters in Textile Designing from Fine Arts Department at Marmara University. Simultaneously I have been studying in Ceramics and Glasses in the same department. I also attended to different courses in order to be more qualified in the field that I am working. I would like to create sculptures with different materials especially soft ones. I would like to continue my career in the same field and again more experiences.



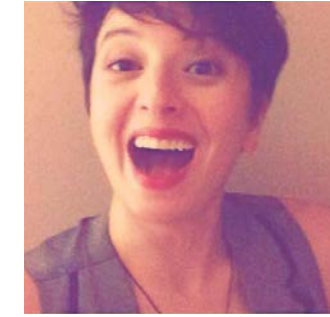
Mert Ege Kose/ Ahmet Yoruk    Textile



Metehan Apak Interior Design

**BIO**

Mete attained a BA in Interior Architecture from the Faculty of Fine Arts at Marmara University. He executed successful countrywide and international projects specialising on spas and hammams. He is currently working within Alto Design Group and pursuing his studies as an MA candidate at Marmara University.



Nilhan Degirmenci Textile

### BIO

I was born in 1987, Istanbul. I'm a master student in textile department in Marmara University Fine Arts Institute, Istanbul. I've graduated the same school's sculpture department in 2013. When i was a kid, i had a one big dream to accomplish. "being an artist & bringing my all sorts of different plans to life" in my journey on this road, i've come across few incredible destinations and one of them was my good friend. in this work, he and The Yellow Brick Road of Istanbul are the artists. they are the ones, who are accomplishing their one big dreams. just listen the city & listen to them...

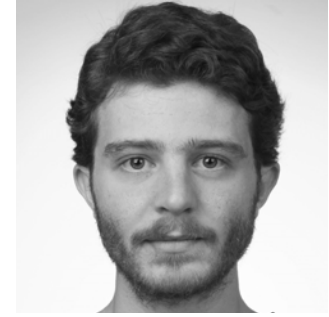
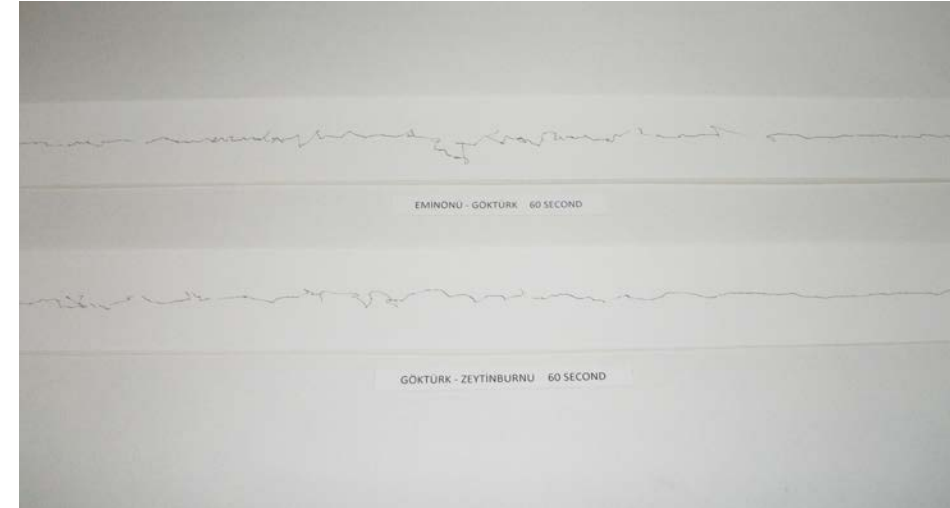
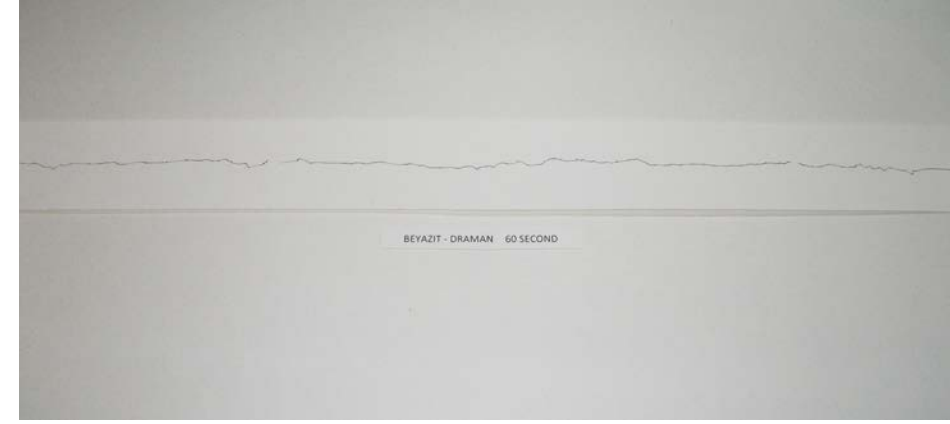
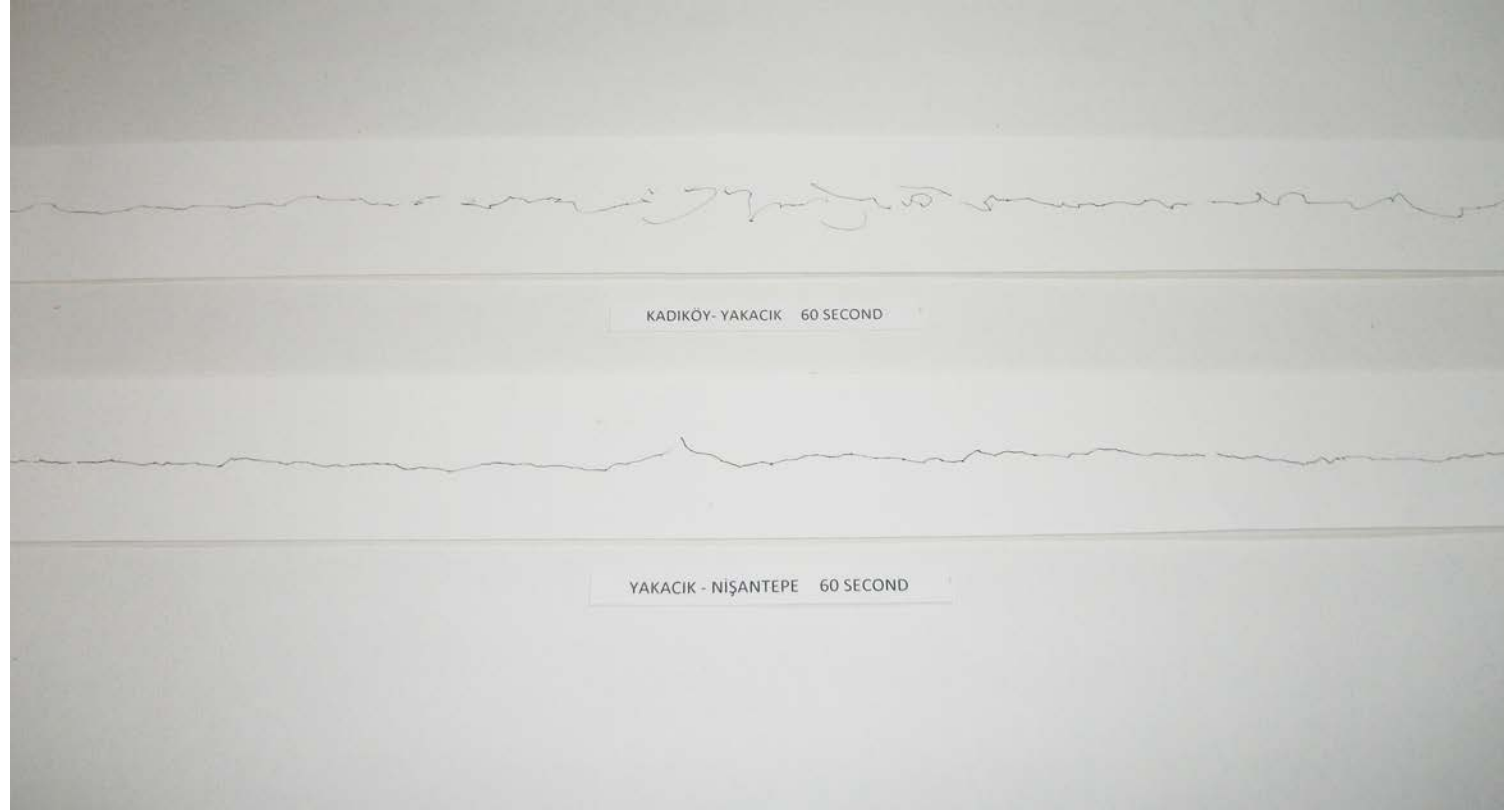


Özge Topcu Painting

### BIO

I am Özge Topçu. I graduated from YTU, Combined Arts Program. I am continuing my MFA at Marmara University, Painting.

My artworks is comprised of the visual representation of national identity and the representative places which contributed to the generation of this identity in the modernist era. My works developed into such as installation, mixed media and ready made. My recent projects draw on public practices and environmental installations on urban issues and multiculturalism to be conducted collectively.



Turkay Cotuk Painting

**BIO**

I was born in Istanbul 1987.  
I educated Erasmus Program in Fine Arts Faculty of Porto University Porto/ Portugal 2010  
I finished painting Department of Fine Arts Faculty in Marmara University Istanbul/Turkey 2011. I am studying painting as post graduate student at the department of fine arts in Marmara University.

# ARTIST STATEMENTS CCA

## **Ibrahim Al Gwaiz** Architecture

The Tenderloin is a low income district occupying .35 square miles of San Francisco, and housing over 25,000 residents. It is a relatively crime ridden neighborhood, known for particularly violent street crime such as robbery and aggravated assault.

By identifying common threats and lack of amenities, I'm attempting to develop a strategy addressing common issues plaguing Tenderloin residents' quality of life.

During my research I have learned that the Tenderloin district is 3.5 times denser than the San Francisco average. It has one of the highest concentration of low income immigrant families while also housing a high number of drug and sex offenders. Currently about 4,000 children attend school in the Tenderloin area, according to Dina Hilliard, of the Tenderloin Development Committee. These children are forced to walk to and from school through one of the most crime ridden areas in San Francisco, passing several drug dealers, users, and prostitutes every time they leave their cramped apartments.

Such conditions spurred the wonderful Tenderloin residents to find resourceful and creative solutions to their problems such as the Tenderloin national park which used to be a gated alley used to collect garbage for pickups but is now a beautiful garden open to the public so Tenderloin resi-

dents may grow some of their food or practice their hobby. An organization called Safe Passage identified specific routes most commonly taken by children and responded by organizing volunteers interested in keeping these routes safe for children and the elderly. Boeddeker Park, once a hub for delinquent behavior, rarely opened its gates. After substantial recent renovations over ten Tenderloin focused organizations came together to monitor Boeddeker Park and organize activities for children, adults, and the elderly. Today, Boeddeker Park's gates are open everyday, with an abundance of visitors.

Very little or nothing is done in the Tenderloin to accommodate for its teenagers, who cannot be expected to spend their free time in a relatively small apartment. Their only option is to loiter in their neighborhood which places them at a higher risk of adopting destructive behavior.

Considering the current efforts targeting adults, the elderly, and children, I've decided to focus on developing spaces and amenities aimed at promoting constructive behavior and protecting at risk youths.

## **Ethan C. Cafilisch** Individualized

representation of a temporal city through a variety of options, and a decision based on options – a sense of decisiveness. division. decision. rather than a piece that is looking to the past for what a place is, or a representation of what

a place should look like in the future, a snapshot of specific representation in time.

a simple representation. an unplanned, unbiased, honest representation. not even a representation, but a presentation; a shared authorship, the permanent present, with the repetition of looking repeatedly.

a collaborative experience; semidirected by the photographer as composition, context, and color are important. a general question, open for interpretation and decision, is asked “point at something.” the participant can point at anything, with any finger while the photographer takes a single photograph.

nonprejudice material and no prejudice of material. the level of importance will not be enabled per object; as each object in the mission equally makes the mission, the mission, now. the chosen participant is collaborated with for the entirety of the series. it will not be a preplanned or scheduled appointment with participant in order to read further concept than simply inhabiting the mission on the concurrent day.

these photographs will exist as individuals in a group, in frame and in frames, in a 4 x 6 grid creating a square in no particular order, besides what looks best now, in the installation space. the installation needs to continue the shared authorship of the work, enabling the ability to be appropriately installed in the designated space. it should

be configured by whoever knows the space best, this could range from the artist, to the preparator, to the janitor.

### **Mariana Camero** Industrial Design

In the Locality & Global Discourses class we pick different areas of San Francisco. The place that I am working with is Western Addition. This area has a lot of diversity there is Japan Town, Fillmore, Divisadero, etc. It is an amazing, but because it is so diverse there is a really big division. My project is going to be about connecting people. My idea is to find an alternative way to connect people with out the need of technology. This area is very divided and therefore I want people that live in Western Addition to experience different places in the area. I am going to design a board where people can write what they like about this area. Each board is going to be attached to different stree lights that are spread out in different parts of the Western Addition. The idea is that people can communicate without any technology, in some way making it more personal and also more visible. People can just be walking around this area and see the board where they can recommend a place or take a recommendation. The board is going to be made out of acrylic so it can be read from both sides but also resist the different changes in weather. The board is going to have an illustration that represents each different area in the Western addition. To write on the board there is going to be

a permanent market so the ink doesn't fade out. My goal is for people to have another way to communicate and not always feel the need to rely on a phone. Also I want to inspire people to realize and get to know their surroundings so they can enjoy their area

### **Yi-Hsun Hsu** Industrial Design

The Tenderloin is a neighborhood in downtown San Francisco. The area was known for its gambling, billiard halls, boxing gyms, theater and restaurant and other nightlife. It was occupied by Vietnamese before World War II and is now surrounded with multicultural people. Due to the historical resistance of gentrification, it maintains a seedy reputation for crime. Some dangerous conditions such as crime, illegal drug trade, prostitution, and strip clubs can usually be found here. However, the government has provided some public services to improve conditions in the Tenderloin such as Raphael House, the Tenderloin Housing Clinic. Safety in the Tenderloin has become a crucial problem that affects living conditions there.

By thinking about how could we improve safety in the Tenderloin neighborhood, there is an opportunity that the area could be developed through graffiti or sculpture on the wall. The graffiti and sculpture not only enhance the cultural content of its uniqueness to people, but also bring a feeling to the environment by the kind of structure and texture that

is created. There is evidence that the Tenderloin has been home to mural work and graffiti. Graffiti appears to be an important cultural concept to the Tenderloin. By adding the content of safety to graffiti, people might become aware of it and behave themselves better.

Regarding to my final project, I am thinking of designing a wind chime that installs on a wall in the tenderloin area to bring a peaceful atmosphere to the environment. Other than the social community organizations, I would like to improve the living conditions of homeless people by giving them a spiritual power from the environment that could be created through my art piece on a street wall. The project will be made through various approaches. Instead of using sound, it uses color, light and pattern to convey meaning and cultural background. The basic idea is having a wind chime that not only displays a culture and historical connotation, but also at the same time uses light to reflect colors and textures on the wall, interacting with people there. Due to the fact that there are many homeless people gathering there, the conceptual textures and images of family, friendship, love and happiness will be printed on wind chimes.

Everyday people walk pass through the Tenderloin, which is located near to the heart of downtown San Francisco. However, homeless people have become a culture scene there. What are loneliness, separation and indifference? Most people cannot define them as much as homeless people.

We do not understand them and their lives. Perhaps they like to travel around; however, there is no doubt that home is considered heaven to most people when compared with all other places. Home is a fundamental need for human beings that should not be taken away. The image of family and happiness and the harmonious pattern are the main elements of my art piece. The wind chime not only gives homeless people a relief from poor living conditions, but also brings spiritual belief and peace connotations that shift them away from committing crimes.

### **Sophia Jain-Embry** Fashion

The Mission, one of the most diverse districts in San Francisco, has a history of violence that has been, deemed by hipsters to be part of its charm. Although Mexican and El Salvadorian immigrants have largely inhabited it, these people are being pushed out as tech companies move in and raise prices. As Gentrification has changed the Mission, so to is the violence changing. The Mission's gang ridden past has made it a place tolerant of violence and death. More and more of the violence effects people headed to and from work or people who have no history of theft, violence or crime themselves.

It troubled me that death is so common in the Mission that rarely is it mentioned in the news. I have recently experienced the loss of my father and my cousin, who I consid-

ered a brother. I can't imagine the feeling of knowing someone who was killed in the mission. I wanted to find a way to honor them and heal my own traumas, while also bringing awareness to the issues that are still a big part of the Mission.

Some would say the gentrification of the Mission is making it a safer place, but it's also creating new problems. The juxtaposition of the hip Michelin star restaurants and shabby Latino import stores contributes to tourists seeing the mission's threat of danger as surreal ambiance, not to be taken seriously.

I decided to make an Altar that could convey to English and Spanish speaking people a way to honor not only those killed, but all of the people who have passed away in the area. The history of the altar in Latino cultures is an important way to celebrate religion, rejoice in peoples lives and honor those who have passed. Placing an altar with Spanish and English words will serve two purposes. One is to start a conversation about the Latino community and the violent history while also being a place to truly honor those deaths that so greatly affect the families of those who passed away.

I wanted to create a space where someone can remember a grandmother who passed away or a coworker who was gunned down because he was mistaken for being part of a gang. BART, train station, seems like an ideal place to put an installation because it would get an enormous amount

of foot traffic from locals, tech people and tourists. I want to show these people, who feel separate from each other, that they all experience life, love and death the same way.

### **Joyce H. Kung** Industrial Design

The Dogpatch has a relatively stable history mainly characterized by its industrial working class. Not too much drastic change has occurred until now, and I wish to show these effects because recently the Dogpatch has seen many different changes with the building of new apartments, hip cafes, and general sprucing up of the area. Taking its history, I want to represent the change in the Dogpatch through a series of overlaid illustration of two characters; a paperboy and his dog, navigating the change that time has laid to the Dogpatch. This will be distributed in form of postcards and posters; the postcards symbolizing (and in some ways, satirizing) the places of interest in the Dogpatch as it had looked throughout its history. I used photographs ranging from the 1900s to the early 2000s to really try to emphasize the displacement the boy has placed in these various time periods. People can feel out of place because of things changing around them, and that is exactly what gentrification aims to do. It targets certain people and makes them feel unwelcome, motivating them to move elsewhere so that new, wealthier tenants can move in. I hope to represent this dysphoria through the boy in a subtle manner. I chose a

newspaper boy from the 1900s in particular because of the obvious change in style with his clothing. There is also a significance to him being a paper boy because they were the lowest paid distributors of important news in a given area. He conveys not only the passing of time but of the lower class citizens that can only hope to achieve a piece of a fulfilling life. It is the pushing out of these citizens that makes gentrification thrive, and it is up to people who do have power to decide whether or not they should change the world around them for their own benefit or for the benefit of everyone else.

### **Annalee LaPreziosa** Graphic Design

The Mission District holds a rich history of cultures and communities. Starting with Native American tribes, European immigrants, refugees from San Francisco's earthquake resulting and fire of 1906, and immigrants from Mexico and South America, the Mission District has always been a working-class neighborhood with a vibrant "bohemian" culture shaped by arts, entertainment, and local businesses. In recent years, the district has experienced wave of gentrification and many of the small businesses have closed, leaving way for restaurants, boutiques, and coffee shops that cater to a different community. These newcomers have flooded into the Mission, attracted by the colorful streets adorned with murals, the active nightlife, and the distinct culture

that has made the Mission unique for decades. This project attempts to document an unfiltered view of this culture, focusing on the ephemeral posters and signage seen up and down Mission Street that most pass by without appreciating the artistic and colorful qualities. As local businesses become rare in San Francisco, the Mission District is unique in having a visual style that can be seen from the sidewalks. My project asks viewers to stop and appreciate the colors, typography, and images that cover the Mission streets and attempts to investigate the question: What can we learn about the people and culture of the Mission by observation while we walk down the streets?

### **Lihui Liang** Industrial Design

The houseboats interested me when I walked by Mission Creek. They are both house and boat, floating in the water, isolated and quiet. The houseboats have been there for more than 50 years, when they were moved over from Islais Creek Basin by the government to make way for merchant ship trading. Right now, it's a community of artists, veterans, blue-collar workers, and professionals and they all know each other very well.

I interviewed a resident and went to his houseboat. His houseboat has three floors. Every floor is small and everything is made of wood. I could hardly feel the waves. It's just like a house on the ground. The furniture and the sliding

doors in their houseboat are designed to save space. When I visited, he showed me a light he had just bought and he was going to put it in the dark space under the stairs. Glancing at the room again, I found that everything was crowded in the limited spaces, and one light couldn't light every corner. For example, the hallway and the rooms need separate lights. Thus, I want to design a light or a light system that could solve this problem.

The challenge is that the houseboat is a Post and Beam construction. So there are no places to hide lighting or wiring. The beams are exposed, which may create shadows if there is a light on the ceiling. The ceiling is composed of 2" x 8" T & G wood, which is also the actual flooring above. Overall the residents are prevented from installing light on the ceiling and put a lot of table and floor lamps instead.

At last, I designed a light that can be installed on the wall besides the entrance of the room, like a hand, with fingers—each finger is an individual light. The small light—the little finger—will lighten up automatically in the night. The rest of the lights are rechargeable, have sufficient light, and can be removed and used when they come back home. These lights will lighten up the their way to any places. If guests come, everyone can get one light. Light brings everyone together, warm and pleasant.

### **Gladys A. Ochoa** Illustration

The Mission has been called “ground zero” for the start of gentrification in San Francisco. Each day local long time businesses are being replaced by the trendier, wealthier and “cleaner” stores, which have alienated families or anyone who cannot afford the expensive lifestyle. Many memories are being glossed over for commercialism and culture is gradually being lost. In this series of three illustrations, I show pieces of the culture that is in the Mission as well as changes that have left long time residents baffled. Bridging the past history with the present as well as future, I hope to achieve a visual record of the cultures and events in the Mission. I use a collage like approach with different mediums to reflect all the changes and influences in the neighborhood. The pieces are paired with writing in the style of a visual journal to compliment the illustrations and bring the overall context together of the Mission.

### **Brett A. Petty** Architecture

The Dogpatch neighborhood has gone through many changes over time and at one point it was all part of Mission Bay. The constant need to develop and expand San Francisco caused the city to create the neighborhood using land fill techniques. Many factories were built on top of the land fill and created many jobs for people especially in steel and ship repair factories. These factories, over time, have closed

down and become dilapidated which creates a distinct juxtaposition of the old industrial Dogpatch with the new residential Dogpatch neighborhood.

The tech boom in San Francisco has caused more companies to relocate to the city which drives up the price of housing. New apartments and condos are being built and changing the fabric of the neighborhood and it is driving people out of the neighborhood who have been there for a long time. When entering the Dogpatch, you see this apparent shift just by looking at the architecture which include old brick factory buildings right next to the new modern buildings. Since there were many factories built in this area, what you do not see is open green space for people to enjoy. These new buildings are not taking advantage of the beautiful waterfront and weather that one of San Francisco's most historic neighborhood's has to offer.

The first thing I noticed was the lack of people I saw when walking around the neighborhood which could be directly related to the amount of places to actually sit down and relax. There were, however, many spaces which could be activated in such a way that would allow people to experience this neighborhood without simply driving through it. After further research of the neighborhood, I found an organization that brings this problem to the forefront. The Dogpatch/Portrero Hill Green Benefit Districts takes these spaces and transforms them into a green park space for everyone to en-

joy. After doing research about these spaces and how they are formed, I found that a lot of the new parks are generated from a ballot that goes out to the neighborhood. These new parks, while making the neighborhood more enjoyable, still do not activate the space as much as they could.

I plan to help the Dogpatch/Portrero Hill Green Benefit Districts activate these new spaces by implementing a multi-use furniture piece for the parks. This object, along with the landscaping of these parks, could offer places for people to sit or interact with each other while they are on a walk through the neighborhood. These objects should be low in cost, light weight, and easy to build to allow for rapid manufacturing. Activating these spaces could greatly vitalize the Dogpatch neighborhood and make it a destination for all people in the city to enjoy. There is a tension between the people who had to relocate outside the city, due to the increasing housing cost, and the people who moved in. Alleviating this tension through public gathering space can enhance the neighborhood and create a welcoming environment for everyone to enjoy.

### **Lynn Tian** Graphic Design

While walking through Fillmore Street, I heard some lively Jazz Music. Walking closer I found that there was a group of people playing live jazz. I saw a group of people standing and sitting around a Jazz band that were performing. The

Jazz band were a group of senior people, but they looked pretty young.

Beside that, there was a farmers' market that caught my eye. Not like the farmers market at the Ferry Building, it is a small farmers' market. I noticed that almost all of the people shopping there live around this area. Therefore, this farmers market is not as well known as the one at the Ferry Building. Who doesn't like organic food? I love visiting different markets to see the latest produce, cheeses, meats and foodstuffs for sale.

The number and popularity of farmer's markets in the United States have grown concurrently with organic production and consumer interest in locally and organically produced foods. This research describes the significance of farmers' markets as market outlets for many organic farmers, and recent shifts in relationships between organic growers, market managers, and customers. Market managers in more than 20 States answered questions by phone pertaining to the 2002 market season. Specific areas of interest include participation of organic farmers in markets, demand for organic products, advertising strategies used to highlight organic products, and price premiums charged for organic products. Farmer's markets near major urban areas tended to have strong demand for organic products. Some of the reasons for people visiting farmers' market are:

- Freshly picked ripe food is at its peak in flavor and

nutrition.

- Shopping at farmers markets supports your local farmers and keeps the money you spend closer to your neighborhood.
- Fresh fruit and vegetables are full of antioxidants and phytonutrients.
- It's a great way to get your kids involved.
- Farmers markets can be important anchors for vibrant communities.
- Create a healthy plate with goodies from your local farmers market.
- Farmers often have good recommendations on ways to prepare their products.
- You can try a new fruit or vegetable!

Based on the research I did, I decided to create a branding system for Fillmore Farmers' Market, in order to make this farmers' market more well known for people live in Western Addition. I think it is the best way to show people that there is a healthy way for you to live by shopping in farmers' market. I used a four color palette to emphasize the changing seasons and wide variety of produce.

### **DI WANG** Industrial Design

duce. Dogpatch is a neighborhood in San Francisco, California, roughly half industrial and half residential. It was initially a gritty working-class neighborhood, but has ex-

perienced rapid transformation since the 1990s. By the 1930s, the land in Dogpatch had already been built out. The neighborhood didn't see significant housing development until the 1980s. As a result, many late nineteenth and early twentieth century residences are preserved to this day. By the mid-1990s, after twenty-five years of gradual change, a rapid wave of development started taking place, mostly in the form of "live-work" loft units. Hundreds of these units were built in a few short years. A lot of the architecture in Dogpatch is Victorian style houses and factories. This makes the public space like a piece of frozen history. However, unlike other areas in San Francisco, the Dogpatch neighborhood is very quiet and deserted. Even in the daytime during the rush hour, it still just has few people. As a public space, it's very desolate. However, the desolation of Dogpatch doesn't make me feel scared or weird, just deserted and lonely. The Community organizations I found are Dogpatch Neighborhood Association and Indogpatch. DNA is a grassroots organization of citizens concerned about San Francisco's historic Dogpatch neighborhood. The association was established to monitor issues relevant to the neighborhood and to encourage thoughtful and visionary urban planning that respects, celebrates, and preserves the character, integrity, and quality of life of the area as it evolves for the 21st Century.

When people visit Dogpatch neighborhood they will see many examples of Victorian style architecture before 1930s or some old factories built during World War I and World War II. That makes this area seem to be out of the step with the times but also full of the beauty of desolation. When I walking at the streets of Dogpatch, the new and the old buildings have a very interesting and dramatic contrast. This contrast between modern and old gives me an impression of time travel.

My final project is to make a video about DogPatch. In my plan, the video will have several parts playing in the same time to show this neighborhood. One is the old history of Dogpatch, one is the modern history old part of Dogpatch neighborhood and one is the modern part of Dogpatch shown in the same time during a walking tour. Architectures and factories are the distinguishing feature of the Dogpatch, those old buildings have their history and stories. Through this video, the comparison in this neighborhood with the new and old will give audiences a strong visual effect of the development of urban contemporary industrialization. It's also like a video guide map for the city walking tour to help people know about the neighborhood and attract more tourists come to visit.

### **XIAO WANG** Industrial Design

Tower is the very important element in Japanese culture. It means peace and love for Japanese people.

There is a Japan town located in western addition area at San Francisco. Look back the history, Japanese Americans were forced out of their neighborhood twice -- once during the internment years during World War II, and again in the late '50s, this time in the urban renewal too. Japanese Americans never came back in big numbers to live here. When you get in to the Japan town you will realize, it's a totally different world. Everything in that place looks like from Japan, the people, the building, the product selling in the supermarket, even people's life style---peaceful and clear. Japanese immigrant built a tower in center of the Japan town, the tower inspired me to recreate a little tower to represent the life of Japanese immigrant. This tower I created will to show how a different culture alive in a different country, the life of American Japanese immigrant.

I used everything I found in Japan town as material to decorate the tower, free magazine, food package, newspaper etc... I want them to represent the culture of Japan. The tower's shadow on the wall is what they are originally. Tower and the shadow rotating in same time means the time the people are changing but essence never change just like the shadow on the wall.

### **GRANT WURGLEY** Graphic Design

I will create a program directly reflecting the current problems and issues in the Tenderloin. The overall goal is to educate the public in the Tenderloin about self sustainability, focusing on producing their own food. Producing are own food is a skill not many live by or practice. Instead we rely on over produced, genetically modified food. Having people understand the fundamentals of growing their own food, is not only a fun experience, but a lifelong skill. I will be working on the streets in the Tenderloin , talking and interacting with the people. I will be providing hand outs, a growing kit, and intelligent information regarding the issue at hand.

My goal is to educate people about growing, and hopefully it will encourage them to do so later on in life. I will be producing a kit that I will hand out, along with a informational pamphlet . This kit will include seeds, soil, and a small planter box and an easy to follow set of instructions will also be included. This is also great for the children in the Tenderloin because most family do not have access to a yard or an area to grown, which would discourage most. In addition more handouts will be given out, with more detailed strategist of how to grow more advanced vegetable, that either require more space, or an additional cost. This in turn will educate the public in the Tenderloin about self sustainability, focusing on producing their own food.

### **ELINA Y.XIE** Industrial Design

The Dog Patch is full of historical architecture that date back all the way to the 1860s. These Victorian cottages and industrial buildings have survived the 1906 earthquake and fire that destroyed most of San Francisco. Until recently the area hasn't been touched but because of the economic pressures, there has been a lot of new construction including loft style housing to accommodate the large amount of people moving into the city.

About half of the Dog Patch area is residential and the other half is industrial. There are 73 buildings in the area that are historical significant to the district. The residential area is surrounded with heavy industrial warehouse operations. There are 7 remaining industrial warehouses left in the Dog Patch Area. Hulme and Hart building and the Schilling Wine Warehouse are two of the most important industrial buildings remaining because of the timber and brick frames it is constructed with.

There are four remaining civic and religious buildings left in the Dog Patch. They are Irving Scott School building built in 1895, Potrero Police Station, built in 1912, the Emergency Hospital built in 1915, and Firehouse #16 built in 1925. Pier 70 is another important landmark located in the Dog Patch and still exists today. This shipyard and industrial sight not only has supported both of the World Wars but has also manufactured supplies for the gold rush. Now it is an epi-

center for micro manufacturing.

For my project, I have created a 1860s dress with imaged from different decades. The bodice of the dress is made from stories from their own local newspaper, the Dog Patch Howler. For the bottom of the dress, each layer tells a story from all of the different eras until now. By creating this “historical dress” I am able to show that these historical buildings need to be remembered because they have been part of the area for a long time and hold a very significant history in time.

### **ZIZHI YU** Industrial Design

In the 1880s, the Fillmore district was established by the city government to relieve overcrowding in downtown San Francisco. After the earthquake and the fire of April 1906, the Fillmore was filled with retails stores, theaters, and nightclubs. Since then, this neighborhood has become famous for music and entertainment. It is also a neighborhood known for its racial diversity, including African American, Korean, Japanese, Jewish and Russian populations. Having the opportunity to walk around the Western Addition district and watch the Fillmore documentary, I got to know the important role that music plays in the district. There are lots of jazz bars and nightclubs located in the Fillmore district; even when it’s daytime, there are also jazz live show in the square.

On a Saturday, I walked along Fillmore Street and stopped in the intersection of Fillmore Street and O’Farrell Street, attracted by the live jazz music. There was a small square in the corner, which attracted bands to play music there. Right next to it, the O’Farrell Street farmers’ market was taking place. People were dressed casually and sitting in the square enjoying the sunshine. Then I had an idea of designing a small-scale architecture or landscape to combine all these activities together.

In this project, I would like to improve the existing programs, and re-connect these disconnected activities. The design provides a stage for live shows, while also merging into the neighborhood without standing out. When the live show and farmers’ market are happening at the same time, it won’t be too crowded; and when there is no events, it won’t look too empty. Moreover, the design provides people with a shelter to block the sun or rain.

I want to emphasize the idea of an earthquake as a rebirth of the Fillmore district in my project. The project would try to mimic the crack of earthquake on the floor, not to remind people of this disaster but to memorialize it, letting people know what’s behind this ‘happy district’ where people spend their night lives.

Furthermore, this design aims to be the cultural center of the Fillmore district, to encapsulate the vibe of diversity and level of openness. It is a piece of architecture that repre-

sents the spirit of the Fillmore: to always be up to date and welcoming.

### **YANGHONG ZHAO** Industrial Design

An urban mobility tool is designed for young commuter to save time and energy. Some cities are growing very fast. Urban area attracts a good number of young people to come here. However, commuting is a great issue for a lot of them. For example, they may live far away from their workplace for lower housing rent. For those people who do not have a car, public transportation like BART and bus are good choices. However, the public transportations do not go to every specific location. For example, the distance between mission bay area and Bart station-16th and mission is two miles. It easily takes people 20-30 minutes on walking.

My solution for helping commuters is a new form electric scooter. It has three wheels, the bigger wheel in the front has an in-wheel motor to generate power, it designed for 15 miles/hour, which is a safe speed in the city and 4-5 times faster than walking. Two rear wheels are steering wheel. It has exactly same structure with a skateboard truck, so you could enjoy the fun control of it, which moving your gravity to make the turn.

It is designed in minimum size, and it also comes with handle to carry, so you can easily bring it on public transportation and storage it indoor.

### **ZHENG ZHAO** Animation

I love my country, China. I love the history of China, I love the culture of China, I love the food of China, I love everything of China. I want to be more like a story-telling artist, so I want to focus more on the storyboards and animatic. So I’m going to make full storyboards and an animatic for my story this time. From this class, I’m lucky to get a topic that is China Basin. My story is about Chinese labor in 1850s. In that age, American Business men went to China, caught lot of Chinese people and brought to SF. China Basin was where they landed and sold these Chinese labors. After they were America, and then sold these Chinese people to some Train Company for building railroad. They didn’t get any paid and no one would help them. . This place can relate to Chinese history.

I want to make a story between Chinese labor, China Basin, China town and America about this part of history. My story is about a Chinese hero, called Huang Feihong. He was a Chinese traditionally doctor and also was a Kung Fu master. He came to America, wanted to spread Chinese Kung Fu and Chinese medical skills. But after he was SF, he found Chinese labors were like slaves, he started to help and deliver Chinese labors. Local Sheriff really liked Huang. They became friends. But businessmen really hate Huang, because Huang saved lot of people from their company, it make businessmen angry. So these businessmen planed to kill Huang, and then my story begins...

# ARTIST STATEMENTS MARMARA

## **Ali Nourizadeh** Textile

I became familiar with batik printing when I went to university in Yazd/Iran in my main field of work textile and fashion design. I became fascinated by batik after visiting batik studios in Osku/Iran. Then I decided to follow batik to create my own line of batik works by developing and using proprietary technique never tried before. Batik requires the designer to have a deep vision of the final work and this complexity makes batik very attractive to me.

Because of my deep interest in batik I have devoted the last 12 years of my professional carrier to push the limits of batik forward and believe it to be my mission to make batik art come to life by starting several lines of ready to wear clothing and accessories with elements of batik in them to make batik proper for the modern everyday life. I have gotten my inspirations from three very different sources, the first period of my work was inspired by Gustav Klimt, the second by Iranian calligraphy and the third period has been a re-imagination of the spots in Paper Marbling art in the context of batik. Further developing my work I am planning to add 3D elements inspired by Paper Marbling patterns to my future work and experiment a new fusion of concept with batik. Paper Marbling (Ebru in Turkish) has roots in near east and Islamic dynasties as early as 15th century and during the reign of Ottoman Empire it became a part of Turkish artistry. Living in Istanbul one would come across

many great examples of Ebru and this gave me the idea of mixing it with Batik.

## **Arek Ipekli**

I The block buildings in the place where I live...

Long roads...

Deep perspectives...

Similar frames...

These streets were named as 'Tatavla' where the Ottoman Empire Byzantium citizens (in Turkish: Rum) lived. About 10 years ago we could have seen those houses that reflects culture. At the times when civilizations like Rome and Byzantium were ruling these places were mostly plain lands. For 100 years before these lands were full of truck farms (Tatavla district). But now we are living the years when urban renewal (kentsel dönüşüm) rules those streets. This city which grows constantly still gets more and more crowded day by day. The buildings being juxtaposed and looking very similar to each other, annoys me most of the time. I photographed these streets monotonous, similarities and mediocres which evokes me suburb settlement.

Juxtaposed structures...

Monotonous...

Similarities...

Buildings that collapse the sky...

## **Baran Kurtoglu** Painting

The superiority concept that appears to be caused by metropolitan can be demolished by the riot from an event happened in the city. Both cities look as if they are beautiful and attractive however they contain destructive thoughts in their structure. Class distinctions, disagreements between political power and society are the main problems. In this context, when we look at the visual presentation of the works, we see that both of the bridges and the important buildings located in both cities are burning. Molotov bomb which is thrown and still in the air gives us the tension of what will happen soon.

## **Burak Kabadayi** Painting

Work that is based on a project titled Local and universal discourses, that goes between San Francisco and Istanbul. The dialogue between two people from different cultures takes place in their houses with a casual language. The subject matter being talked is usually titled under local and universal discourses and participants communicate each other online for the first time by connecting from totally different areas. Local drinks are consumed for making the dialogue more sincere.

The viewer sees two participants' screens record each other. The recording person records the other person more than he records himself, that is to say both participants record

each other through the eye in front of them. The viewer also watches the participants' atmosphere, and effects of alcohol which is consumed more and more over time.

## **Büsra Yazıcı** Interior Design

Changing cities with urban transformation work, we witness the nature of the lost locality. And local natural beauty, we paint the concrete universality. And we "masters of the universe: the human race!" We are pleased by this change maybe, maybe not ...

But we're not just a witness to this change. Therefore, the lives of other creatures, I want to analyze by taking two different region.

## **Can Sabuncu** Painting

Actually, where we are?

As a criticism of locality, our spatial and cultural bounds are nested. Habitats around us began to resemble each other because of the nature of the global economy. In a world inhabited by chaos, the homogenization of the world at different locations within the social structure increased individuals' perceptions.

In a mass society, individuals are forced to migrate on a daily basis. It is quite common for the citizens of Istanbul to go to work in one continent and live in the other. Quite

same vicious cycle can be observed on the people of San Francisco.

In this piece, I will try to combine these two monumental bridges with continuing flow of unending traffic. This video is shot specifically during the times of intense traffic which resembles the usual cycle of change experienced by the citizens. In order to break the spatial perception, the two cities were formed into one by repeating the video composition obtained from similar visuals.

### **DORNA GHAREGHOL** Textile

As an foreigner living in Istanbul , i had a desire to check and see all of the knowledge about maiden tower that I've heard and read about until know from the perspective of local people.

I asked the people living in Istanbul to draw sketch of what maiden tower represents and look like to them(as a goal of using those sketches as source for project that is related to my field studies, graphical and textile design.

### **EGIN VOLKAN**

Are we gentrified yet?

Watching urban transformation and gentrification from evacuated homes of Fikirtepe where it all first started. Uncertainties still prevail. Some of the homeowners who

left Fikirtepe long ago are waiting to return, yet some are, now, aware that new Fikirtepe may no longer embrace them. These images are from an in-progress documentary on Gentrification in Istanbul, co-produced with Gülay Do an and Mustafa Bilge Satkın

### **EZGI TOK** Painting

Installation that is created with video and object, represents a purification ritual that takes place in a traditional place. Person's body is an organic object which person takes with him wherever he goes witnesses everything that is happening around and carries traces after them. The casual experiences he had in the city leave traces on him and pile up. All the stains and traces that piled upon him is cleaned and erased temporarily and recreates itself again.

There's always an intervention in the object and to clarify from this, there comes another intervention. Dirt is a flawless shape. A concrete and shallow form of the current time; always fixed to be destroyed again, a form that is eternal, always ready to be destroyed. Being a trace of present and past, dirt is both the reason and the outcome of a circular ritual.

### **FATMA KAYA** Textile

By manipulating a strategic position on the appearance on the map of the world on tenter throat it will built bridges between jumps on the map with thread embroidery frame. I would like to include economical, industrial and trading issues to my project, because I reckon these three are bridges to humanity although the results may be negative. Actually I don't care about the results because for sure I will declare them in the tenter connection of my work that is about all different parts of the world.

### **MERT EGE KOSE / AHMET YORUK** Interior Design

The photographs of the sky.

Or in different cities on separate continents, culturally diverse , language - religiosity distinct from one another , even if the colors we see the same sky, when we lift our heads out of a building . Sky surrounding the earth , which reconcile mankind is a factor of unity .

Among our personal mobility, a universal phenomenon ' by taking the sky in this project , in different cities of the same and different hours persons led by sky a local phenomenon with pictures to emphasize in a universal unity .

### **METEHAN APAK** Interior Design

This project is based on discourses about universal themes which are communicated through a sarcastic attitude. The project also focuses on the ethical-unethical partisanship reacted by the human emotion towards discourses. The resulting judgements are productions of perpetual media and society-related outside factors rather than an ethical consideration on the personal level.

These works have been created through a 3D realist perspective inspired by antique marble reliefs and imagined as all-white and serene forms.

### **MERT EGE KOSE / AHMET YORUK** Interior Design

The place, that's over the rainbow, is not enough anymore. It's the loneliest, the saddest and the most inflicted place.

Needs to be heard,  
Needs to be told.

The Wand's Miracles are not helping at all.  
Not anymore...

Streets of Istanbul are bleeding.  
They are bleeding for love,  
for being accepted,  
for to feel loved again.

It's the story of yellow bricked road of this big city, filled with underestimation.

Hear it!  
Understand it!  
Do not ignore it!

### **OZGE TOPCU** Painting

Since International Modernism Laws began to take role in the urban formation, attractive examples of modernity have appeared in the regional area. Although modernism emphasizes the watchword of universality, it can appears as unique feature in the regions. I approached to the characteristics based on the images which represent the infrastructure and superstructure. The images comprise the names of apartment buildings and manhole covers which was encountered the same types of around the World. However, the difference is on the typology of apartment's names and on the patterns of covers. What a shame, after a period of time, the characteristic inheritance won't appear because of the urban transformation.

The project comprises two works: "Every Apartment Which Will Collapsed in Kadıköy" and "The Mandalas of Infrastructure". I firstly worked about the early modernist apartments of Kadıköy. Kadıköy is a county in the Istanbul. Especially I inclined to Moda and Yelde irmeni neighborhood in the

Kadıköy, because of there are the first places where the modern apartmentization project have started in Istanbul. So we can see early examples of modernist building's aesthetic and characteristic in there. However, the modernist aesthetic could be transformed into classical or local aesthetic from place to place in the regions. In other words, internationalization of modernity gives in the place to local routine. Therefore, interesting examples occurs as local modernity: Apartment name's typological regulation is the one of them. The gold Painting style seems like was compromised unconsciously by Community dweller who lived there. Firstly I researched the examples in Moda and I shot them.. This is the superstructure of the urban. Secondly, I tried to discover different examples of manhole cover as infrastructure of urban. Then, I scanned to textures of covers by frottage method on the canvas fabric. In this manner, I recorded the memory of urban's old infrastructure before the regeneration.

### **TURKAY COTUK** Painting

The project completed in the public buses and it was just a vehicle to travel unknown places for me. I tried to draw a straight line on the busses. However, the structure of the line changed according to the movement of the vehicle on the road. In conclusion, I had the work that presented the dataset of line documentation, place and time range.

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