



LOCALITY +

GLOBAL

DISCOURSE

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California College of the Arts +
Istanbul Marmara University, Faculty of Fine Arts, 2017

ACKNOWLEDGMENT

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I'm very grateful to Prof. Dr. Inci Deniz Ilgin for collaborating in this interdisciplinary Diversity Course between California College of the Arts and Marmara University, Faculty of Fine Arts and sustaining this opportunity for students interested in a fertile international dialog. A special thanks goes to Esmeralda Velazco our graphic designer student, for designing the catalog and exhibition invitation and to Noam Zomerfeld our interaction design student for customizing and maintaining the class blog.

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COLOPHON

INTRODUCTION



California College of the Arts



This catalogue and Exhibition is a result of a Diversity interdisciplinary course “Locality & Global Discourse” an exchange between California College of the Arts, Diversity Program in San Francisco, United States taught by Mariella Poli, and Marmara University, Faculty of Fine Arts in Istanbul, Turkey taught by Inci Deniz Ilgin.

The gentrification of San Francisco has been an ongoing topic of contention between longtime residents of the city and the influx of new tech workers. A major increase of gentrification in San Francisco has been attributed with the Dot-Com Boom in the 1990s, creating a strong demand for skilled tech workers from local startups and close by Silicon Valley businesses leading to rising standards of living. As a result, a large influx of new workers in the internet and technology sector began to contribute to the gentrification of historically poor immigrant neighborhoods such as the Mission District, Soma, Chinatown, Tenderloin and others. During this time, San Francisco began a transformation eventually culminating in it becoming the most expensive city to live in the United States.

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. This is the fifth edition of a 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.

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 at Marmara University, Faculty of Fine Arts for participating and contributing to this such a fruitful project.

S.A. Professor Mariella Poli
Diversity Program, California College of the Arts

SAN



FRANCISCO

California College of the Arts

ABDULAZIZ ALFAYEZ

Architectural Design



I'm a Fourth year (8th semester) B.Arch student from Saudi Arabia. I like to learn about different cultures and their history, and how culture affects human behavior and how that affects our careers as designers.

I am inquisitive, versatile, and environmentally aware. I am interested in conscious, user-experience driven Architecture and in digital applications in the field of sustainable, economic, and performative optimization in Architecture.

HAMZA BASSURAH

Architectural Design



Hi, I'm a fourth year architecture major, Interested in reviving the old style of the Hijazi Architecture, Before CCA I studied Industrial and System Engineering for three years. In the future my goal is to start my own architecture fabrication practice in Saudi Arabia.

I spend most of my free time watching art house movies and reading about politics and history.

TENDERLOIN: STREET INTERVENTION

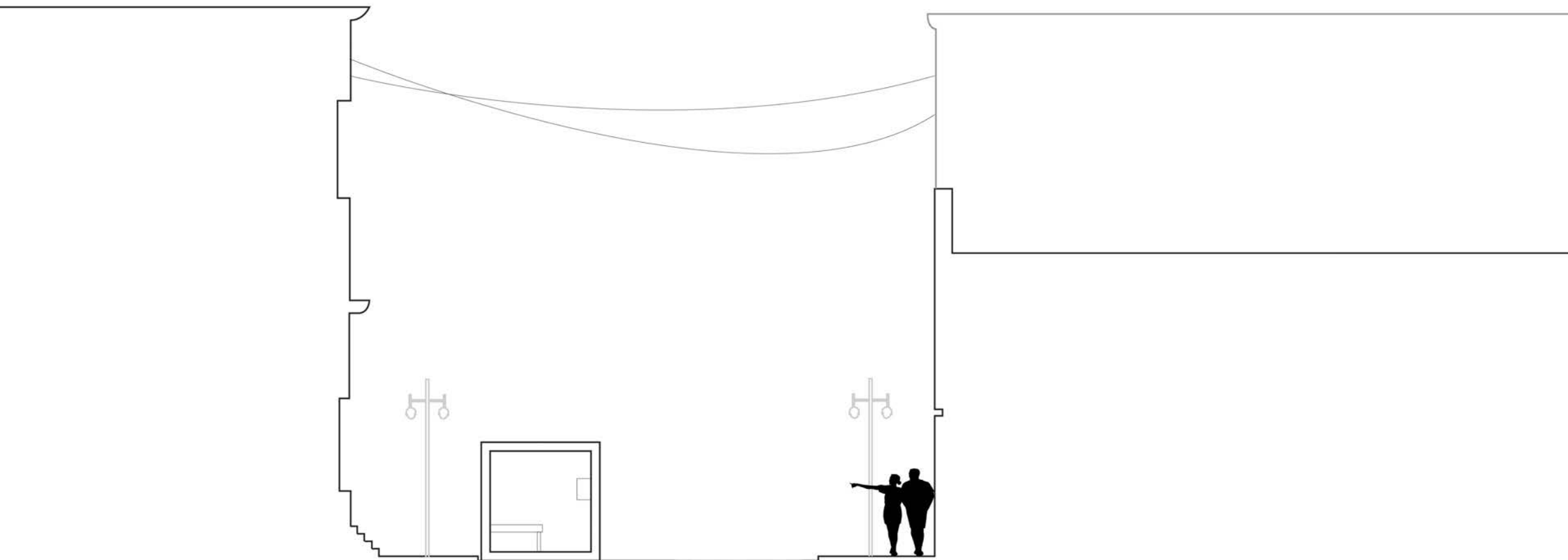
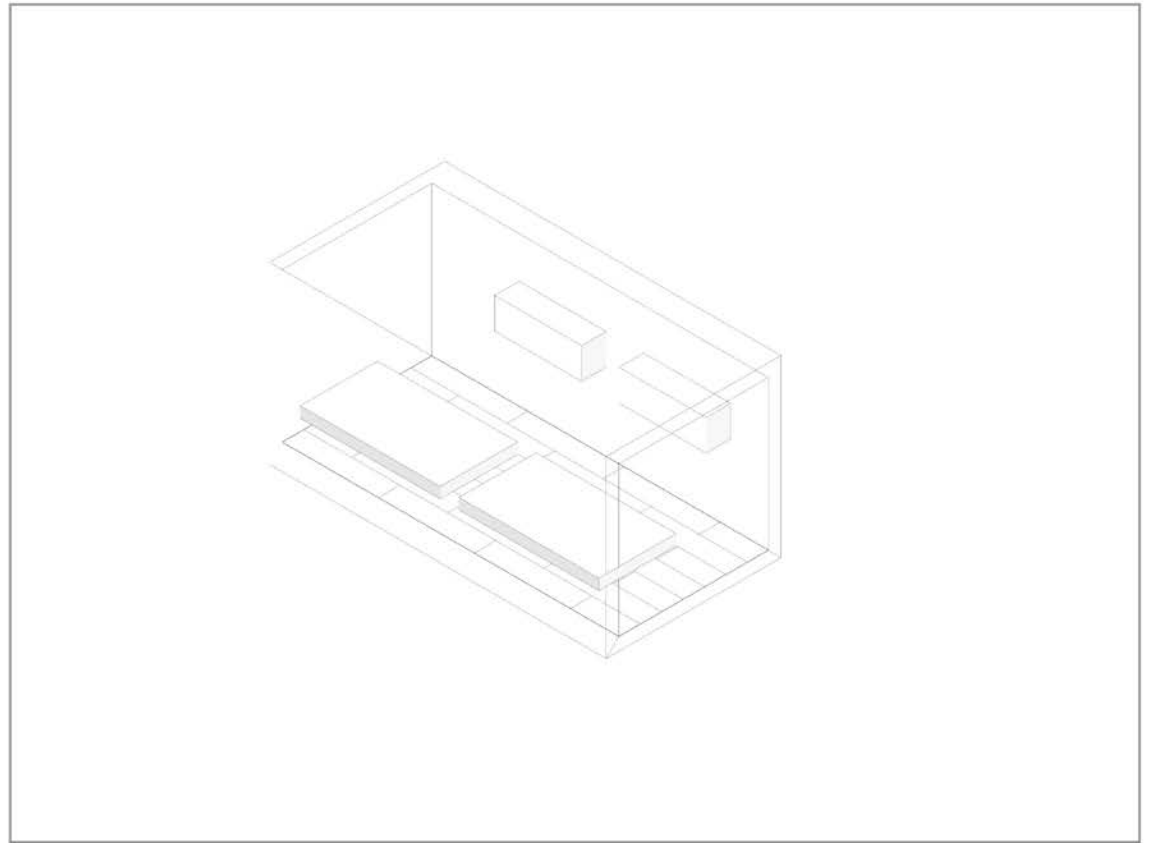
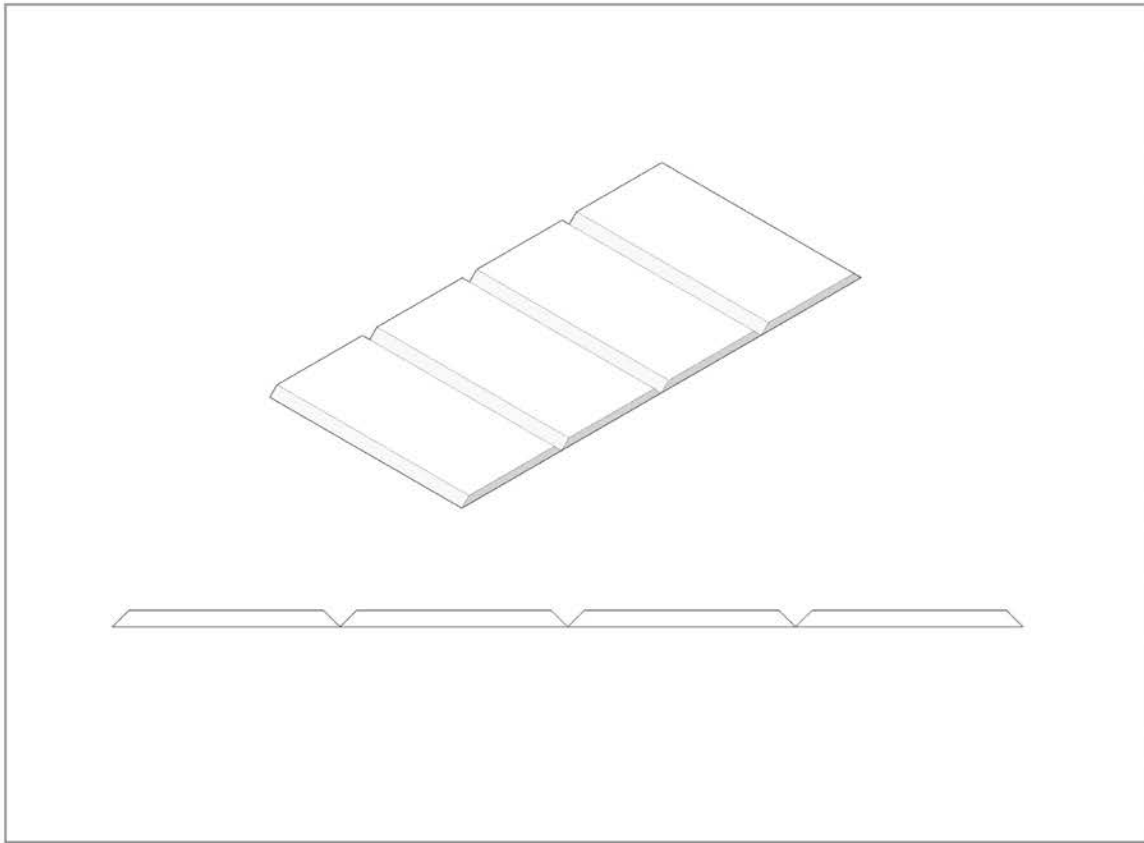
As Architects, we approach this project as an opportunity to create a resource that displaced people can use to regulate their everyday lives. We have designed a modular system that is easy to assemble disassemble and that can improve access to shelter and sanitation.

Our hope is that people in the Tenderloin district could adopt and maintain these units for healthy communal living. We envision this system as a way to engage and connect the displaced diaspora in the Tenderloin.

This system is located on different streets in the Tenderloin and involves temporarily blocking car traffic for periods of 6 to 8 weeks -- something that already happens in San Francisco during festivals or big events.

SITE A	Willow st	Jan - MAR	* All the locations will be use from sleeping from 7 PM - 7 AM. For the rest of the day it will be open for everyone as a community space.
SITE B	Olive st	APR - JUN	
SITE C	Antonio st	JUL - SEP	
SITE D	Wagner ally	OCT - DEC	







CLIFF JIACHEN LUAN

Industrial Design



I'm Cliff. I come from Beijing, China. Now I'm study in California College of the Arts. As a industrial designer I really enjoy that using my imagination and creativity to make the world better. I believe that passion is not what you're good at, It's what you enjoy the most.

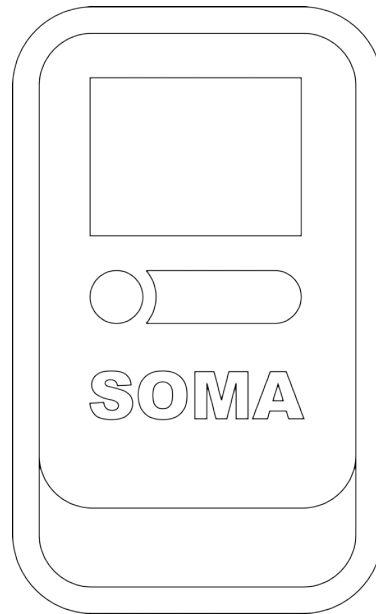
SOMA: THE ART BOX

The Intent is to bring the art to the Filipino community in SOMA by provide tickets to art museums and art supplies. The target users are children of SOMA's Filipino community who love to see and make art but cannot afford tickets to museums and art supplies. The Filipino community has been an integral part of San Francisco's SOMA neighborhood and has contributed to the viability of the area since the turn of the century. A plan that has been in the works for years, was proposed by the city supervisor representing to create a cultural heritage district called SoMa Pilipinas, a district that would highlight more than 25 historic buildings, sites and objects that preserve the neighborhood's Filipino character. Art is a vital and meaningful part of public life. And now is the time to bring the arts to the Filipino community in SOMA. The idea of the Art Box is to provide tickets to art museums and art supplies by trading recyclable plastic bottles, like a vending machine. to support San Francisco's zero waste plan, Zero Waste means waste prevention, Users reduce consumption, reuse, recycle, and compost so that nothing goes to landfills or incineration.



ART BOX

Art Box provide tickets to art museums and art supplies by trading recyclable plastic bottles, like a vending machine.

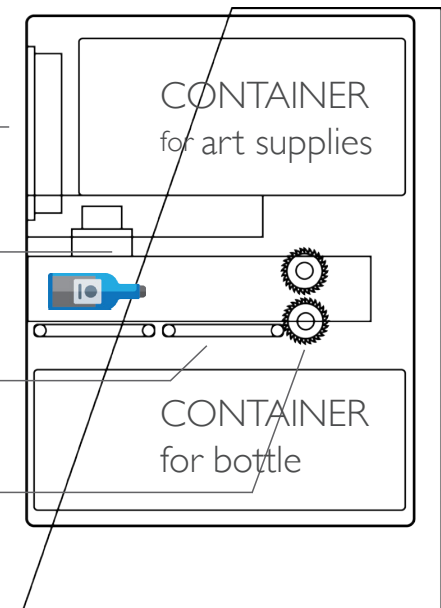


SCREEN
Show informations.

CAMERA
Identify the object and read barcode.

CONVEYOR BELT
Weigh and move the bottle.

SHREDDER
Shred bottle, save space.



DOMINIC XIN DING

Interior Design



I come from Shanghai, China. I love interior design this major because it is closely related to everyone's daily life. A good interior design project can make people, who either live or work in it, more comfortable and relaxed, and at the same time, handle various clients' criteria with different design schemes. My career goal is to make designs which create a peaceful and natural environment for people to stay in. My long term goal is to become an independent interior designer, and my short term goal is to gain working experience in a renowned design firm.

SOMA: VICTORIA MANALO DRAVES PARK

SoMa is home to many of the city's museums, headquarters of several major software. SoMa has many industry buildings and it is turning its faded facades into fashionable spaces. When the lights go down, Folsom street transforms in the evening. Gay bars and clubs effuse energy as the night wears on. My project site is located at Victoria Manalo Draves Park, San Francisco.

This project is about the connection between neighborhood and community. Also it is a result of my engagement with people. People are more busy with much more pressure than before. Most of them are only focused on their own work, such as going back and forth between office and home. This project proves a better place and helps people communicate with each other.

The goal in this project is to create a more useful space and gather more and more people from inside to outside to have fresh air and communicate with each other. Moreover, it is to activate the space. The design is based on the "layer" and "stage". There are three levels connected to each other by the stairs design and plants. The idea for this design is trying to get more attention from people who walk or drive by. Those people can stop anytime to rest at the place. Moving the basketball court to a higher level turns the court into a show place that helps players focus on their own games. The middle level which is the ground floor is the place that the movable outdoor kitchen is located. This movable kitchen is designed by light wood finish and metal. It is UV proof and water proof. It has one hidden cook top which is for safety. Also, there is a gas tank on the lower shelf. Getting connected with the SF restaurant community and having regular hours to share cooking skills by using this kitchen or makes some income which helps MNRC(Mission Neighborhood Resource Center) for their foundation. The place has a roof which can protect people from rain. The underground level is an opening outdoor stage and it is an public lecture space during the day time for people share their knowledge. It can became an theater at night. After getting through this project, I can have stronger design concepts to support my future design work by studying kitchen space and landscape.







ESMERALDA VELAZCO

Graphic Design



Esmeralda Velazco is a multidisciplinary graphic designer from Los Angeles. She moved to San Francisco to develop her practice. She has experience in creating both design and artwork for print, web and installation. Craft has always been at the core of her professional life. Having a keen eye for detail her style is concise, conveying the desired feeling or information in its simplest form.

MISSION: MANIPULATING AN INTERVENTION

An audiovisual installation took place throughout the Mission district, bringing art to all audiences and creating unique moments between the city and the viewer. This was achieved by combining narratives and video mapping through the use of projections and urban walks. It is a documentation of an actual experience that cannot be relived, yet can be revisited and reinterpreted. Manipulating an intervention is a piece about relating your immediate surroundings to your position in the city as a whole.

What I am trying to experiment with is the relationship between our mental and tangible experience of the city. I feel we are constantly processing and distilling information. The things we encounter trigger associations that constitute the mental backdrop for our daily experience.

On these urban walks, I imagine that when the viewer notices a particular place or is in deep thought, a projection mapping will be displayed as a physical gesture and a direct intervention into the landscape.

Things I question:

How would this act affect how we relate to that point in space, as well as the mental connection it evoked? How does the mindset we occupy on these walks allow us to both engage with and sort through the many details that we otherwise ignore when we're on a destination to get somewhere specific?



JANICE CHUNXU MA

Interior Design



I am a senior student from interior design program. My design philosophy is to not only creating space with aesthetics, but also creating experiences that can improve people's daily life.

CHINATOWN: PORTSMOUTH SQUARE

The site I chose for this project is Portsmouth Square in Chinatown because I felt the dynamic of the culture, and also the unique atmosphere when I walked around the neighborhood. Portsmouth Square is one of the City's most significant historic, cultural, and civic spaces - known as "The Heart of Chinatown." The Square is bordered to the north by Washington Street, to the west by Walter U. Lum Place, to the south by Clay Street, and to the east by Kearny Street. As I did the site study, I found that portions of the space no longer meet the social or recreational needs of the surrounding neighborhood and City.

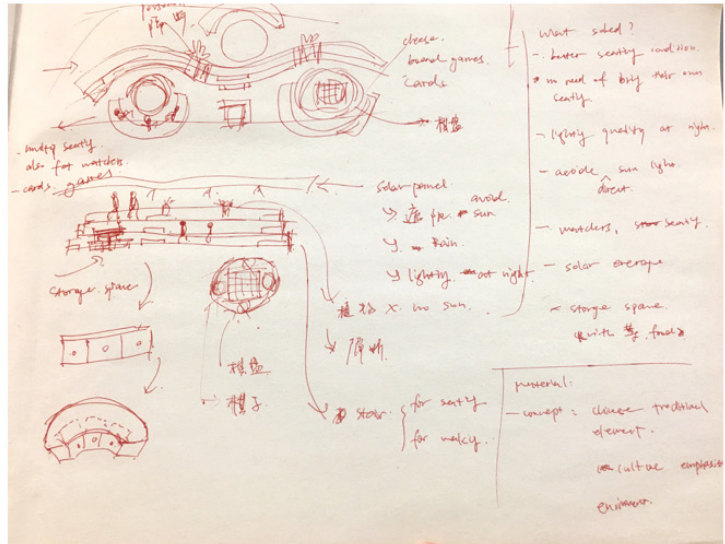
The Square is used by local residents for a range of smaller scale informal activities throughout the day, as well as a staging area for major community events. Visitors and garage-users frequently pass through the Square moving from the garage to their destination. The first problem I discovered is the seating condition in Portsmouth Square. Local residents who often come to the space are old Chinese immigrants. They tend to play chess, cards, and board games. There are no furnishings that support seating on the perimeter of the Square and along the adjacent sidewalks. As a result, people sit on the retaining walls. Also in the afternoon, they have to move to the shade to avoid direct sunlight. Because of the lack of seating, it no longer serves the community well nor does it support their activities. The second problem I defined is old Chinese immigrants take their grandchildren to the park in the afternoon. The children normally just sit with them or bring some toys, but the playground is not well designed for children. Then I found the diversity of the people using Portsmouth Park is lacking. Although most people who use the place are local residents, the place is also near the financial district of San Francisco, where many non Chinese work. Because of the lack of diversity, they normally just buy food nearby, and leave Portsmouth Square, which could be a perfect place to have lunch. Finally, concerns over the extent and negative impact of anti-social behaviors including smoking and littering, public urination, and periodically overt gambling keep people away.

I want to redesign the place specifically for the three groups of people: redesigned seating and lighting for chess and card players; a place for kids and also their guardians; a communal space for working people around the neighborhood. The redesign will lead to a cleaner Portsmouth Square with better maintenance and enforcement.

Inspiration

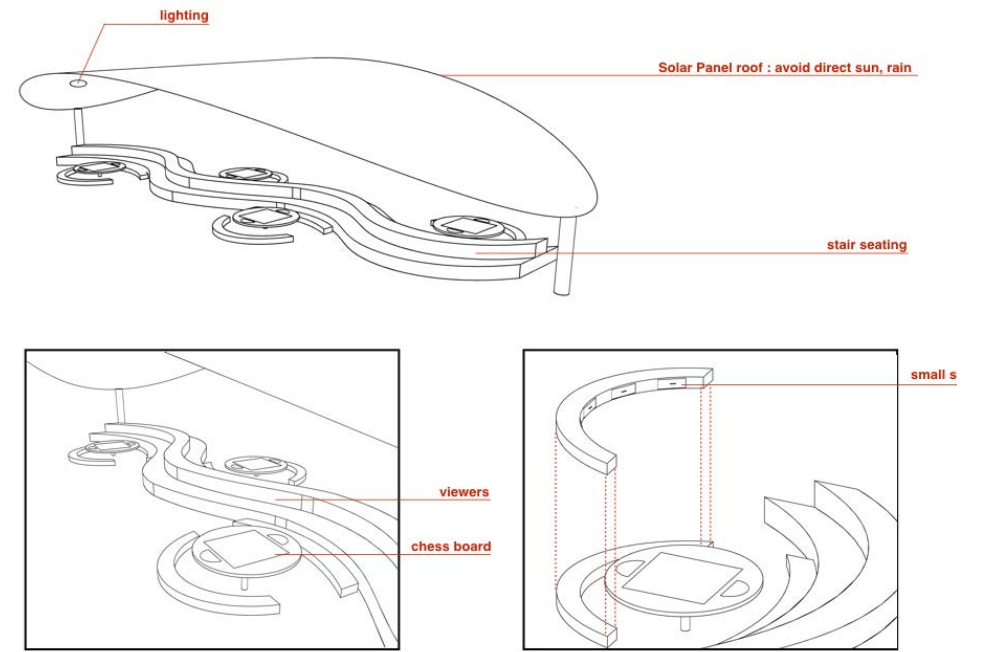


Idea Sketch



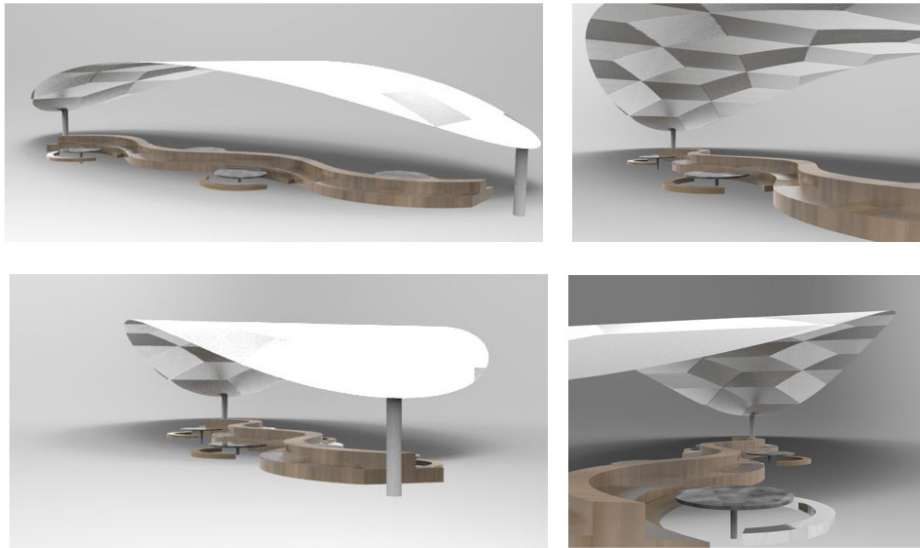
Portsmouth Square 花園角

Project Idea



Portsmouth Squ

Project Visioning



Portsmouth Square 花園角

Project Visioning



Portsmouth Square 花園角

JONATHAN FREDERICK

Architectural Design



Hello! I am a graduating architecture student in San Francisco. I feel it is necessary to be fully aware of your surroundings to truly react to them. Paying attention to color, scale, light, mood, sound, feel, etc. creates a more emotionally involved project for any design scenario.

FILMORE: POLITICAL SPECTRUM - COLORFUL INFLUENCE

It is within these residential areas that I will implement my research installation. I believe that if I can bring awareness to the subtle yet impactful effect that color has on the connotations we attach to a space and our own emotional reactions to those places I can open up a dialogue between the stark contrast of demographic living within the area of the Fillmore district.

The urban redevelopment of the area had displaced many people who had made a life for themselves. By ordering thousands to leave their homes the city of San Francisco made way for a massive demolition of the once fruitful and highly cultural Fillmore district. There was a promise that this redevelopment project would accommodate those displaced by creating lovely new housing lined with parks and amenities. The resulting construction left much to be desired as several “project” type buildings went up in their place, clad with stucco and bland in color and devoid of any ornate elements.

While much demolition had scarred this area of San Francisco, there were some survivors. Namely the Victorian-style residential construction of the area now known as “The Painted Ladies” has gained much positive feedback from SF visitors and residents alike. I feel it results from the trend of vibrantly colored facades these buildings have acquired over the years accentuating the highly detailed and ornate facades of the Victorian style.

I intend to flip this standard of building facade on its head by exchanging the color palettes allowed for each construction. When a visually striking and ornate building facade is then covered in drab and muted colors does it retain its original effect? When given the opportunity to apply one’s own color palette to architecture what is the result? I am interested in the colorful outcomes and the resulting emotional reactions of this process.







JUDY LEUNG

Industrial Design



Judy Leung is born in Hong Kong. She is currently a senior, pursuing her Bachelor's degree in Industrial Design at the California College of the arts. Empathy drives meaningful solutions. Through her studies and work, she believes that starting conversations and asking questions is the key to better understand the world we live in.

CHINATOWN : A POLITICAL GAMESET

My project intent is to create a better understanding of the political system behind Chinatown for both residents of the community, but also to raise awareness for these relevant issues for those outside of the neighbourhood.

Topics of gentrification, the loss of identity and culture, and the radical shift in economical, political and social structures as an effect of Capitalism are increasingly relevant on a global scale. However, due to the dispersal of new immigration into Chinatown, the increasingly aging population, and the lack of infrastructure, it has posed challenges in motivating and educating the residents within the neighbourhood to participate in social issues, as well as gaining exposure and awareness for these local issues in a national or global scale.

My project goal is to ultimately mobilising the local community to take political action - to create real change. Through a gamified experience, inspired by the Chinese Chess, I hope that it will resonate with local residents, as well as intrigue those who are unaware of the social issues within Chinatowns. The game is a tool for change.



Chinese chess rules

FLIP to see the other side.

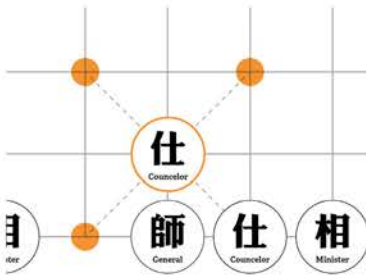
The Objective

The objective of this game is to force capture of the enemy Governor /General. This may be by checkmate (he is under attack and has no means of escape) or by stalemate (he is not under immediate threat, but there is no legal, safe move).

仕/士

The Counselor

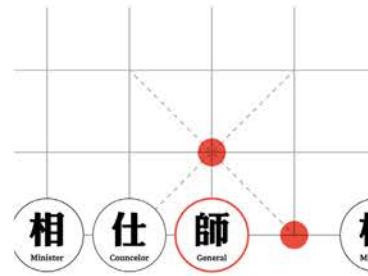
The Counselor is also confined to the fortress. He moves one point diagonally.



帥/將

The General

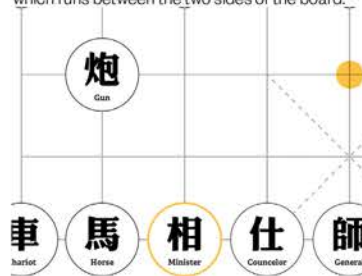
The Governor/General moves one space at a time left, right, forward or backward. He is confined to the nine point fortress, on his side of the board.



相/象

The Minister / Elephant

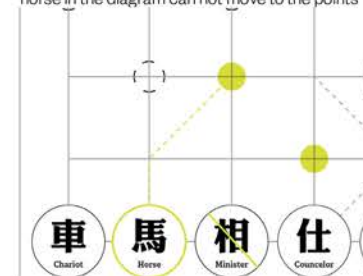
The Minister/Elephant moves exactly two points in any diagonal direction. This piece can be blocked by another piece on the intervening square (A and B in diagram) and is not allowed to cross the river, which runs between the two sides of the board.



馬

The Horse

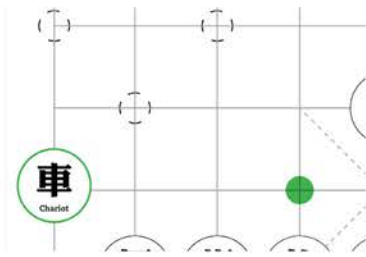
The Horse moves first one point along the horizontal/vertical lines, and then one point diagonally. Similar to the knight in western chess, but this horse can be blocked by an intervening piece. The horse in the diagram can not move to the points



車

The Chariot

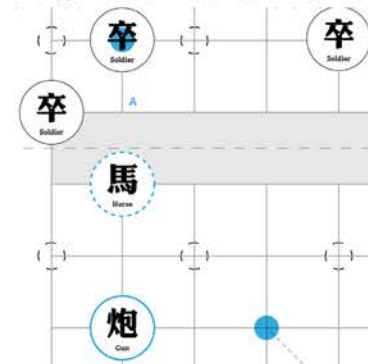
The Chariot moves exactly like the rook in western chess: as many spaces as it wishes horizontally or vertically, until it meets another piece or the edge of the board.



炮/砲

The Gun/Catapult

The Gun/Catapult moves exactly like the Chariot (or rook) when not capturing. But to capture, it must have a piece, friend or foe, in line to jump over. In this diagram, the Gun can capture the enemy pawn, as shown. It can not, however, move



兵/卒

The Soldier

The Soldier moves one point forward. After it crosses the river, it may also move to the right and left, but never backward. Unlike the pawn in western chess, this piece captures just as it moves normally (see diagram). It does not promote upon



Chinatown rules of politics

The Objective

The objective of this game is unknown. What is known, is both opposing sides' struggle to survive, in order to protect the ideologies they embody. That means attacking / removing the certain influence from enemy pieces through political power.

資本

Capital
The circulation and accumulation of capital that drives and motivates stakeholders, causing gentrification and the housing crisis.

法律

California Property Laws
Legal loopholes protect capital - Eg. Under the California Property Law, Ellis Act, landlords can evict tenants by removing property of the rental market.

旅遊業

Tourism
Drives local economy, encourages gentrification and directly influences the culture of Chinatown, and the livelihoods of residents.

THE INVISIBLE RIVER
The river is an abstract wall, or separation between the people and the capital. However, within the rules of politics, it is merely a fine line to cross to the "other side"

法律

Laws
Laws can directly create change. The Landuse Committee updated the Hotel Conversion law, prohibiting SRO owners to rent to tenants for less than 32 days - protecting the livelihoods of residents.

抗議

Protest & Activism
Participating in recent protests such as the May Day protests, bring all stakeholders together, raise awareness and media exposure to housing issues.

企業

Corporate Companies
Companies are confined to the fortress, ultimately protecting the capital eg. Real-estate developers.

科技公司

High Tech-companies
Acts upon capital, directly relies and motivates other stakeholders eg. individuals such as landlords to gain profit. Eg. Airbnb

房東

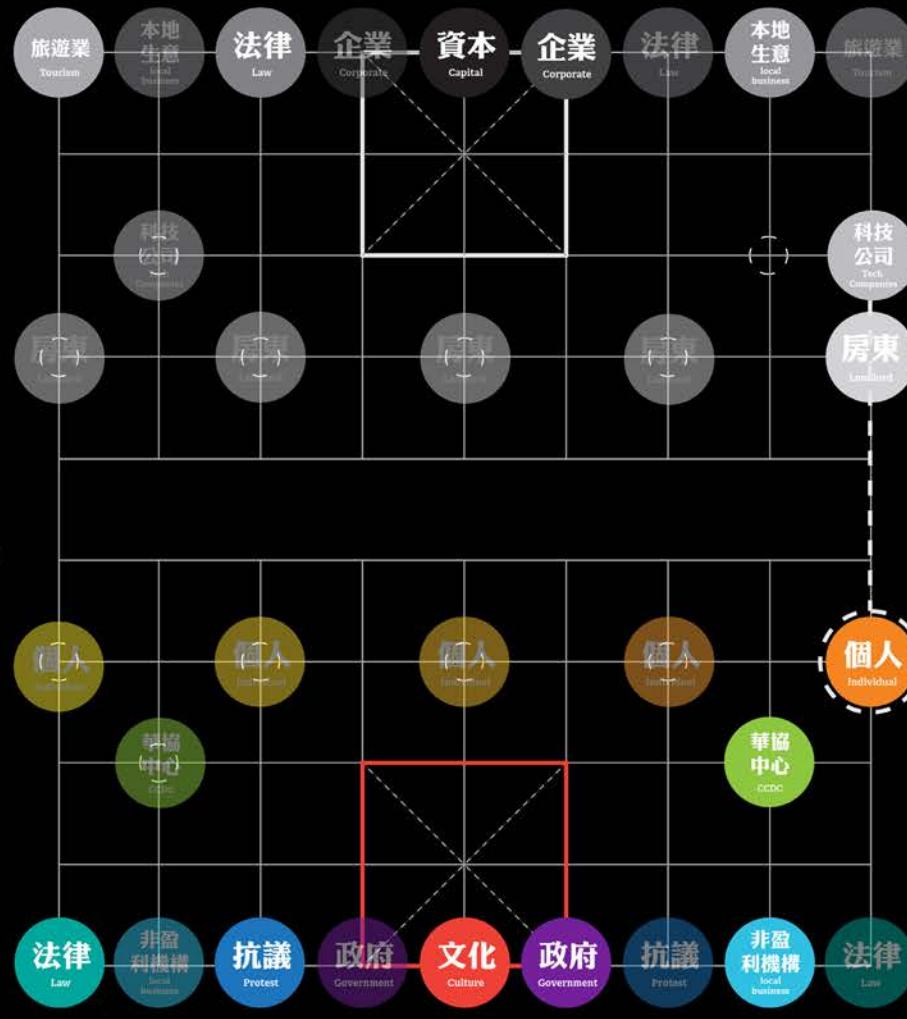
Landlords
Single Residential Occupancy (SRO) owners, Influenced by rest of the stakeholders, but could potentially cross the invisible river to the other side.

個人

Residents & Individuals
Residents of chinatown, personal efforts and political engagement, slow but powerful - however also has the possibility to cross the other side.

華協中心

Chinatown Community Development Center
One of the most powerful, influential community based organizations - when it can rely on personal engagement, governmental and economical support.



政府

Mayor's Office of Housing and Community development
Directly protects the population and the culture of the inhabitants of Chinatown, but only within the parameter of it's power.

文化

Culture & livelihoods of San Francisco Chinatown Residents
Due to the struggle against capital, the core culture and ideologies that are in danger, the heart of Chinatown and the lives within.

非盈利機構

Non-profit Organizations and businesses
NGOs such as the Chinese Progressive Association promote political engagement. Private lenders and companies help provide technical experience, empowering CCDC and other grassroots groups.

MRNALINI MILLS-RAGHAVAN

Architectural Design



Mrnalini Mills-Raghavan was born in Brooklyn, New York, is a senior in California College of Arts Bachelor of Architecture program. Mrnalini grew up living in many different countries within South East Asia - fostering her love for Architecture through her exposure to a myriad of cultures. As a budding architectural designer – Mrnalini hopes to harness her experiences to produce architecture that is not only highly innovative and environmentally responsible, but a driver for diverse social interactions.

NOAM ZOMERFELD

Interaction Design



Noam Zomerfeld is an Interaction Designer and an artist, originally from Israel and now based in San Francisco. Noam has a complicated relationship with Technology.

He is captivated by innovation and interactions with our daily lives, while being critically entertained by its intrusions and its failures. He believes that what we make is a reflection on who we are, and that we can do better.

SAN FRANCISCO: STITCHES

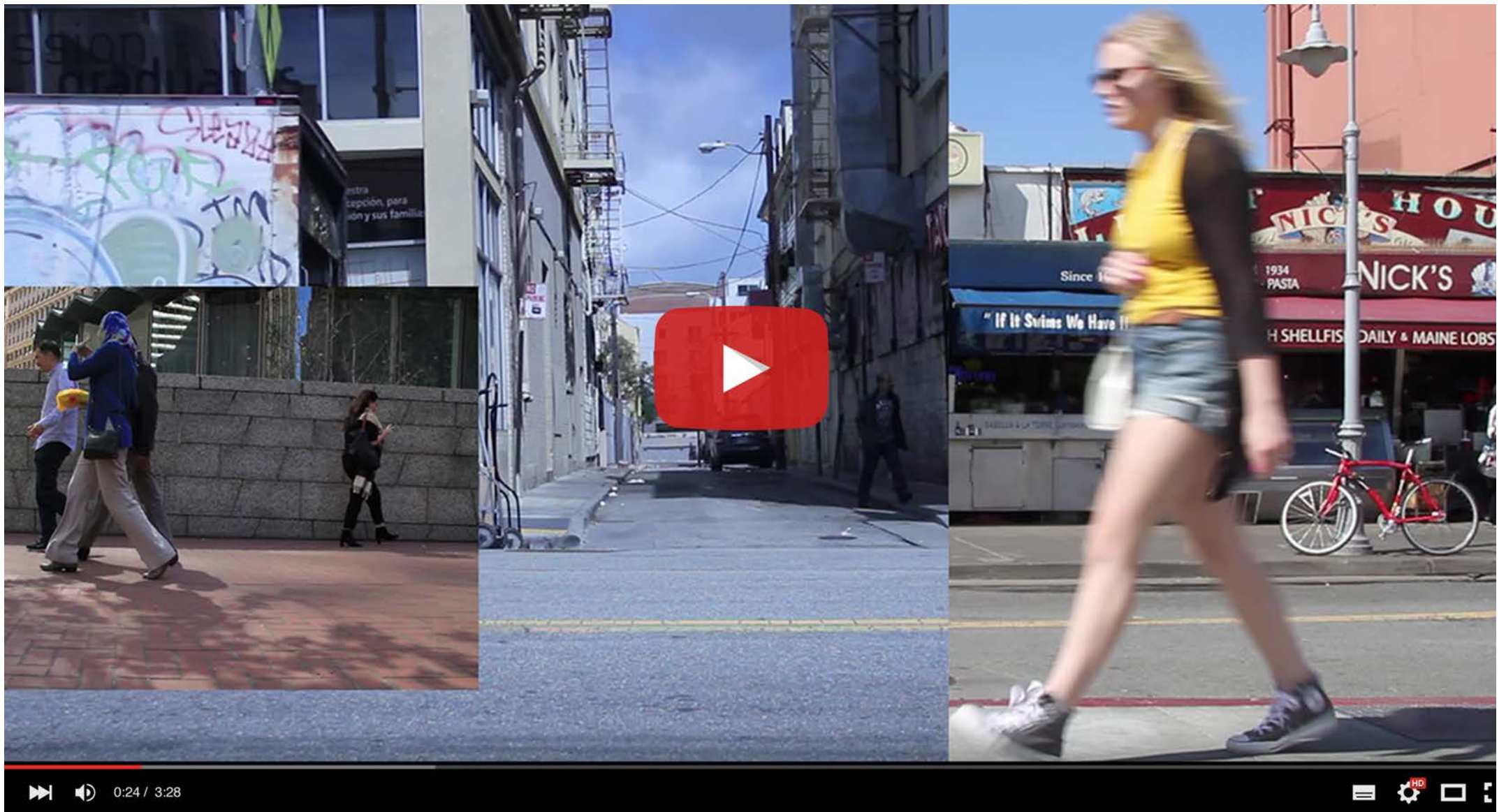
Stitches is inspired by the invisible boundary lines which demarcates one neighborhood from another, our goal is to challenge these lines. Neighborhoods in essence are spatial embodiments of true locality. The construct of a “neighborhood” is dictated by the city through its various institutions and capitalistic development, but it is also a creation of the residents of the city, their perceptions (and their biases), the demarcations of socioeconomic and racial classes, the expression of culture, and ritual, housing, community and art.

We create and mold our own spaces, knowingly or subconsciously but we perceive them with a lack of attention and mindfulness, by a combination of map apps and semiotics – “There is a pride flag, so I am in the Castro”. We create mental models of what a neighborhood is and we stick to them, etching these imaginary lines on our streets.

These invisible boundaries are subjective. Depending on who you consult, a tourist, a taxi driver, a local pedestrian, a cyclist – all will perceive the extents of a neighborhood differently, and each will provide different answers, making one neighborhood into many variants. Going beyond personal perceptions, products of experience, there are the boundaries dictated by institutions – the planning department organizes these neighborhoods through constituents, the real-estate industry organizes districts through property prices.

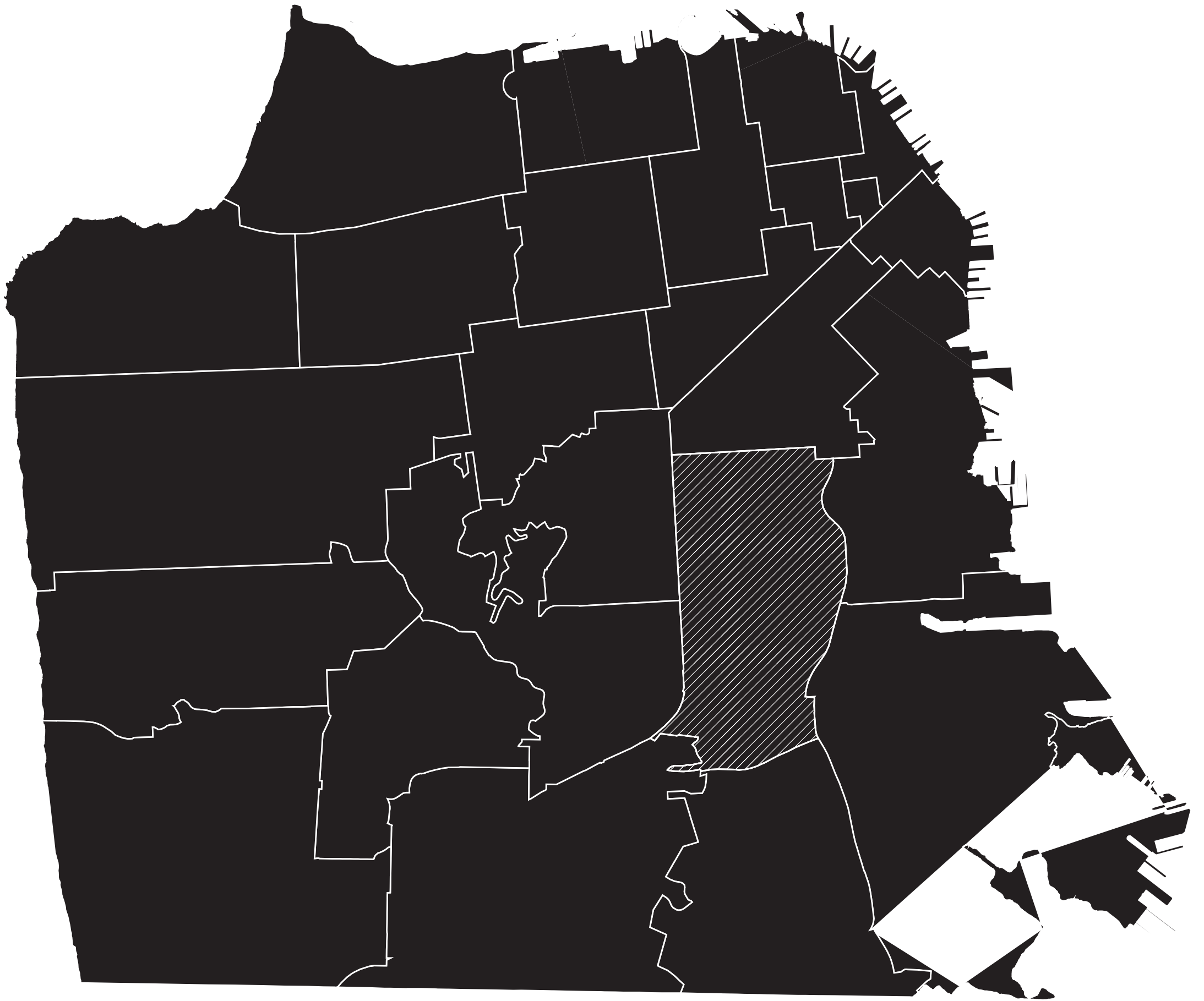
In San Francisco, these mental models for our neighborhoods are caricatures of the neighborhoods themselves – Chinatown with its pagodas and Dragon Gates, the Mission with its murals and taquerias, the rainbow filled gay Castro, and so on. What glues these localities to each other, are the people. San Franciscans amble, wander, and sashay, the avid walkers that we are, from the monolithic high-rises of SOMA to the strip clubs of North Beach. San Francisco is a place which draws immigration, not just historically but also contemporary immigration, with what seems to be an unstoppable force of Tech Industry “immigrants”, international or domestic. The city and the neighborhoods within change with each and every new resident that joins it.

As the makers of our own space, locality and neighborhoods, we wonder – can we construct a third, blurred space from these separate dioramas of our city? Can we stitch our own mental model of the city?



<http://bit.ly/stitchesCCA>

We created a video triptych of the city showing different viewpoints into our day-to-day lives, stitched together in a way that subverts the maps and models of San Francisco, combining neighborhoods and locales that do not naturally neighbor one another. The transition of people between these scenes is a transformative subversive magic.





SOPHIE SCHNORF

Interior Design



Originally from Zurich, Sophie is in her last semester as a BFA in Interior Design at California College of the Arts. Her passion for traveling and exploring new environments brought her to the vibrant city of San Francisco in summer 2013. She developed a passion for material exploration and a high interest in international amnesty. The violation of basic human needs and the exclusion of whole cultures with wonderful people called her to action. Since then she focuses her work on areas in crisis and communities in needs.

TENDERLOIN: THE VOICE OF THE MAJORITY

The Tenderloin is a vibrant neighborhood with diverse residents. Many restaurants, art galleries, bars and clubs can be visited. Students, families, immigrants and refugees, the homeless, artists and many more share the neighborhood as their home.

Even though the neighborhood seems very free with its diversity, many residents face the same issue: Their voices are not equal or not heard at all. The homeless and migrants are a minority and often get suppressed when it comes to their involvement in a larger political scale. The community often doesn't have the right papers to vote, or even a home to stay in. A lot of outsiders have problems identifying with the issues.

Listening to the voices equally within a neighborhood, a city or a country is an important part of our democracy. Because the underprivileged get suppressed there needs to be a platform for them to step up for themselves and support their needs and interests so their voice is equally heard.

Democracy is sometimes referred to as "rule of the majority" and originated from Ancient Greece. The Ancient Greek originally conceived the concept of "rule of the majority" and put together a jury amongst the male from both, the rich and poor. This jury incorporated the active participation of the people, a system for choosing the government, protection of the human rights of all citizens and rules that apply equally to all citizens. To follow these steps within a community is very important to elevate all residents to eye level and give each issue and cause the same amount of attention.

For my final project I want to represent these four fundamental ideas that were once activated to create equality and freedom. I use the medium of fabric and I want to manipulate it in different ways in order to bring these elements together. The process of fabric manipulation is a long undergoing interaction with different processes, which involve your body and mind. Fabric has a playful and liberating quality which I believe is the right medium. Fabric can draw people in with its elegance and playfulness and I want to catch the viewer and make them think about their position within the range of free speech.



YAoyao JINGYUAN MENG

Interior Design



My design work has always been inspired by nature's elements and how it syncs with the strength of new technology as a resource. I believe that space is not only the showcase of a building system but a medium that allows architectural language to integrate and flourish with people's experiences at an elegant functional level.

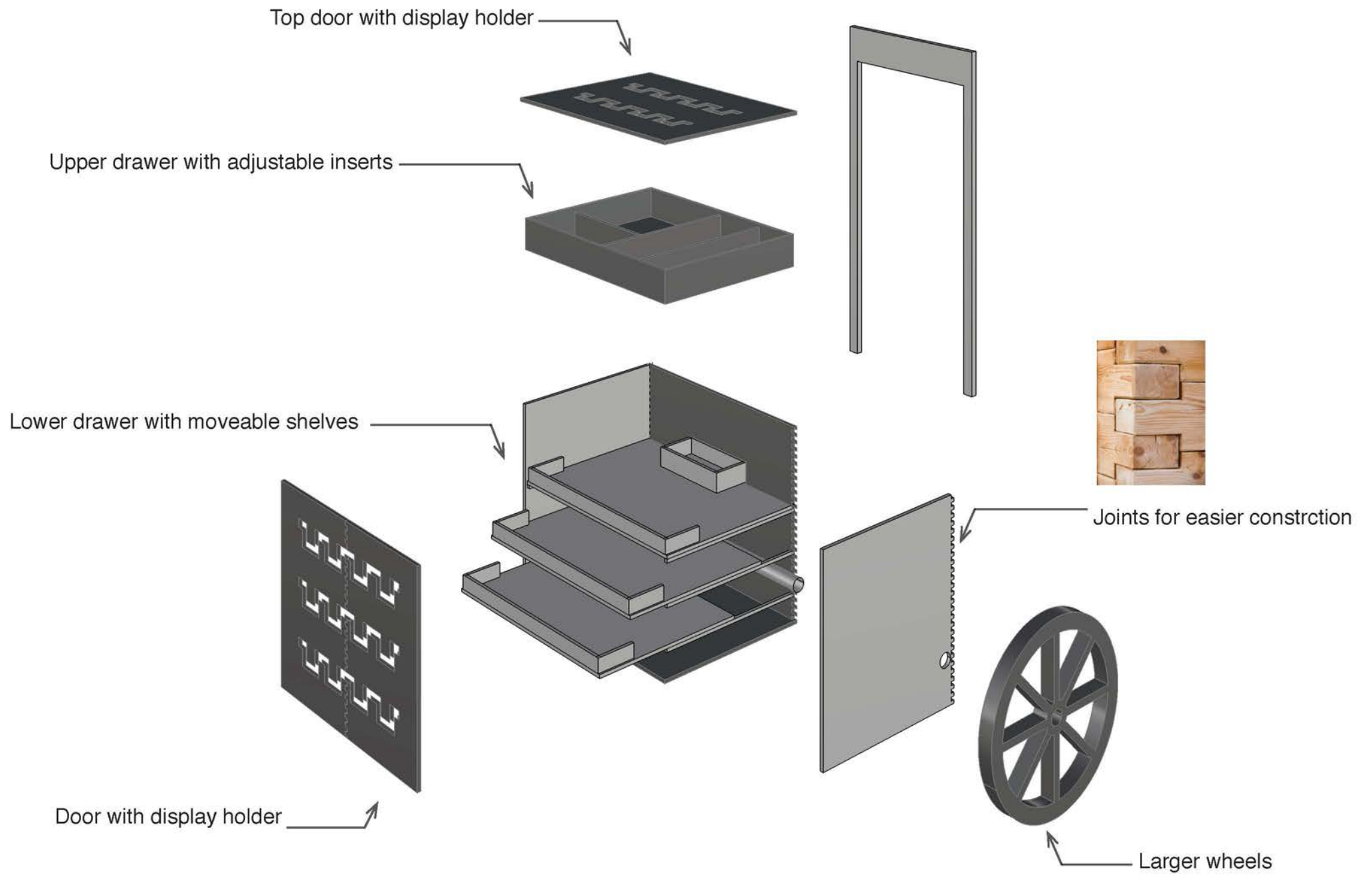
WESTERN ADDITION: STOREFRONT KIOSK

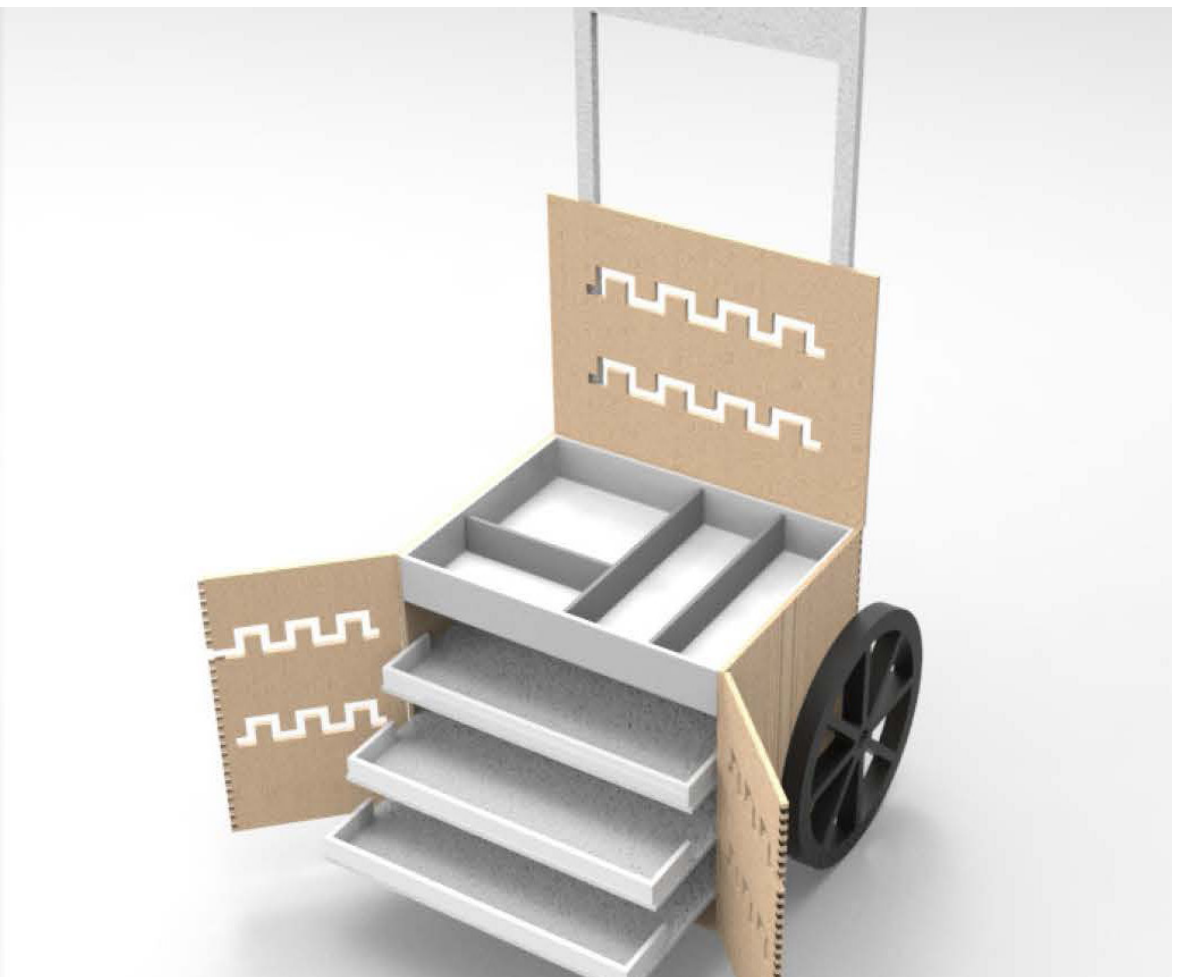
Storefront kiosk, is a movable mini studio; it contains work, storage space and retail function in this small piece of furniture.

The target users are homeless artists and small enterprises. This program is supposed to encourage the art community around the city, and help low income artists start their businesses. Retail kiosks offer convenience and benefits that help in the growth of a successful retail business. The use of kiosks in a retail setting is steadily gaining popularity in the global market as competing companies are adapting the strategy of using kiosks to increase revenue. Besides, retail kiosks provide many benefits to any company looking to enhance their retail revenue. Not only do they allow you to reach out to more customers, but they can also increase revenue and sales opportunities as well. Placing kiosks in strategic places with catchy messages and offers can attract more customers and build greater brand identity.



EXPLODED VIEW





INTRODUCTION

Marmara University



The collaboration between California College of the Arts and Marmara University Faculty of Fine Arts has started in the beginning of 2013 with the initiative of Prof. Mariella Poli. Since then we have organized ten exhibitions in San Francisco and Istanbul and we have two more to come. We were blessed to have had each semester's products documented on the catalogs and to have students interacted through blogs both created and organized by CCA students and Prof. Poli. I believe this project is a great reference of productivity for international interdisciplinary collaborations and it has been equally instructive and enlightening. 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 and Cinema. The topics they have studied range from tea culture, urban memories and renewal to meanings of songs, clocks and time. One of our students, Mattia Gaido, is an Erasmus student coming from Accademia di Belle arti, Albertina, Torino, Italy. His presence makes the project even more international. Mattia is interested in the public fountains in Istanbul that were built during the Ottoman Empire. By documenting examples of old Ottoman fountains (cesme) and their contemporary use, and showing the relative change of function occurred during years, he wants to underline the actual state of forgotten marbles or old monuments. Esra Kara, in her project designs postcards that comprise new and old visualisations of famous places in Kadikoy, Istanbul. Ezgi Yıldız focuses her attention to the songs which we can match the lyrics and melodies with our memories. She creates tunnelbook stories of the songs which related with her neighborhood in Kadikoy. Nedim Alici emphasizes the identity of cities that influences our being in the city. He points out how identity of the city of Istanbul has been transforming and our memories has been erased or altered through namely urban renewal. Sena Uyan looks in to tea culture in Turkish and other cultures and analyzes similarities and differences among them. Each one of the above mentioned projects analyze the particularities of the cultural elements in Turkish culture and look their possible links to other cultures.

Once again, 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.

Prof. Inci Deniz Ilgin, Ph.D.

ISTANBUL



Marmara University

BUSRA ONAL

Interior Design



Hello. I am Busra ONAL. I was born in Istanbul. I graduated with a degree in interior architecture from Marmara University, Faculty of Fine Arts. I did an internship in architecture and furniture design. Now a student in Master's program at Marmara University Fine Art Faculty Interior Design Department. Also I work as an interior architect in an architectural office.

DON'T OBSTACLE THEM

Disabled; "The work that a normal person has to do to himself or herself in personal or social life is defined as those who are unable to conclude any hereditary or subsequent deficits in their physical or mental ability". The disorder in the physical function of the individual and the lack and difficulty it creates in the ability of movement make it different from other individuals in society. This difference is also the main reason for the discrimination experienced by the disabled. As it is known, there are differences on the basis of all kinds of discrimination, namely having "unusual features". Disturbances and limitations in physical functions separate the individual from society. Especially city streets, outdoor furniture, and even public transport are not adequately suited to the use of people with disabilities. For this reason, we do not encounter people with disabilities as much as we are around. However, 10% of the world population and 12.29% of the Turkish population constitute individuals with disabilities. These rates are 18% in the European Union and 20% in North America. This ratio may not seem very high when compared. However, given the sociocultural and economic differences between countries, we can say that people with disabilities in our country are much more affected than people with disabilities, particularly those living in Western European countries.

CEREN AYAN

Interior Design



I was born in İstanbul in 1993. I studied fashion and textile design at highschool. I did my internship in a famous haute couture brands called Cemil Şpekçi and Dilek Hanif. After i graduated highschool i started fashion and textile design at Marmara University. When i was working in a design office i decided to quit my job, then i started Marmara University Fine Art Faculty Interior Architecture department. I joined a workshop 'Breaching the Surface' in Mannheim in February this year.

THE DAY

My project is about people in Istanbul and their days. The best way to know people or city is a day. I ask people how their days are going, what they were doing until meet me. There are to much different people in Istanbul. They have different jobs, lifes, cultures, families, relationships. Some of them are student, housewife, worker, young or old, married and single. It means every people has own day and different story. I think people's stories directly reflect the city's culture, economy and policy.

Istanbul is crowded, historical and political city. It has a lot of influence over the people. Istanbul is a city which has a emotional connect with people. Also it is a hard city to live. When I see the people outside, most of them look unhappy and worry. I want to meet those people I don't know and I want to talk with them about their days. Talking with people, provided to know Istanbul again. It helps to ask myself ' Who are we ? , What do people feel in this city ? Are we happy in our city ? Do we belong here ?

For my project I take people's photos and paint over the photos some illustrations about Istanbul and also their feelings. In the photos, people give us so many informations about themselves. In people's eyes you can see all the feelings. Recording to that I do some drawings on the photos. Also I want from people to write about their days. What did they do until met me, how were they feeling, what do they want but what do they have.. So I want to mix people, feelings with colours and drawings.

After I talked some people I realized there are millions lifes and days in the world. Sometimes we think there is only our lifes and problems, but it's not true. With this project I want to show if people be a paint, what do they look like ? Which colour do they have ? The day' is the project which combines the art and soul of the Istanbul.



EMRULLAH ÖRÜNKLÜ

Artist



Born in Siirt in 1994. Kurdish artist based in Istanbul. He is studying Sculpture in Marmara University Fine Arts Faculty. He has been doing graffiti since 2006. Currently he is working on his street art projects.

UNTITLED

Istanbul is a huge city has varied cultures and life standards. This project is focusing on the people who come from around Turkey to collect cartons, papers and recycles and gain really low money during doing that unnamed job -which covers just their food and accommodation and clearly insufficient to continue their daily routine. On the other hand there is a community which live just next to those people but without knowing them.

However, the project is about the streets therefore, it interfere to the places which have meaning for the workers or the most popular places in that district.



ESMA ILTER

Artist



She was born in Tekirda, Turkey in 1993. I started my education at Hacettepe University Fine Arts Sculpture department in 2012 and after that I came back to Istanbul and studied at Marmara University Fine Arts sculpture department in 2013. I'm gonna finish my Bachelor's Degree in this year. I did internship in Italy with Artist Piotr Hanzelewicz. I currently working on my graduation project.

SPACE AND IDENTITY

Before that our neighborhood Yeldeğirmeni has their the culture and local people. Over time, the place became more expensive and famous. With this change, Yeldeğirmeni starts losing their identity.

Space is geography where people are thought to be connected outside their own wills and aspects and the static change in the borders of this geography expressing is a concept. And space refers not only to the physical surroundings but also individual, body, identity, existence and memory are diversified in the interpretations of the artists. A most popular example of space is a home in concept. Home is an unchangeable center in our lives and this center doesn't express other spaces. And it explains that life with boundaries and just with inside and outside. This video performance gets to criticize the form of modernism identity and space. We are trying to place a home in a critical way through to build a new reality.

In addition to these, there is a research area dealing with the 'subjectivity problem' of the notion and in relation, there are 'expansionists', who doesn't limit the non-places with transitional [transport, transit, commerce, leisure] spaces. In this perform, we moved founding stuff to transition place for make our own space .



FURKAN DEPELI

Artist



He was born in Ankara on April 1995. He studied in the department of Painting in Ankara Anatolian High School of Fine Art. He joined many activities related to art and sports while he was in high school. After graduation, he was accepted to the department of Sculpture in Faculty of Fine Arts in Marmara University and joined some exhibitions and symposiums and also he played guitar with a band for two years. Now he continues his researches and studies at Ziyaettin Nuriev's stone studio...

LET'S PLAY A GAME

Rebuilding the meaning our streets...This is about using streets as playgrounds and manipulate their purpose. Just imagine your childhood and games you played with your friends, pick a game from them which is the missed one you played before.

Maybe you could find a guest who wants to play with you, who missed to using streets without transit area, bored from advertisements, who don't want to see streets as a showcase...

My goal is playing one of these games with some friends in a public area and taking some records to all process, is it possible to make it like a carnival?



GIZEM ÜSTÜNER

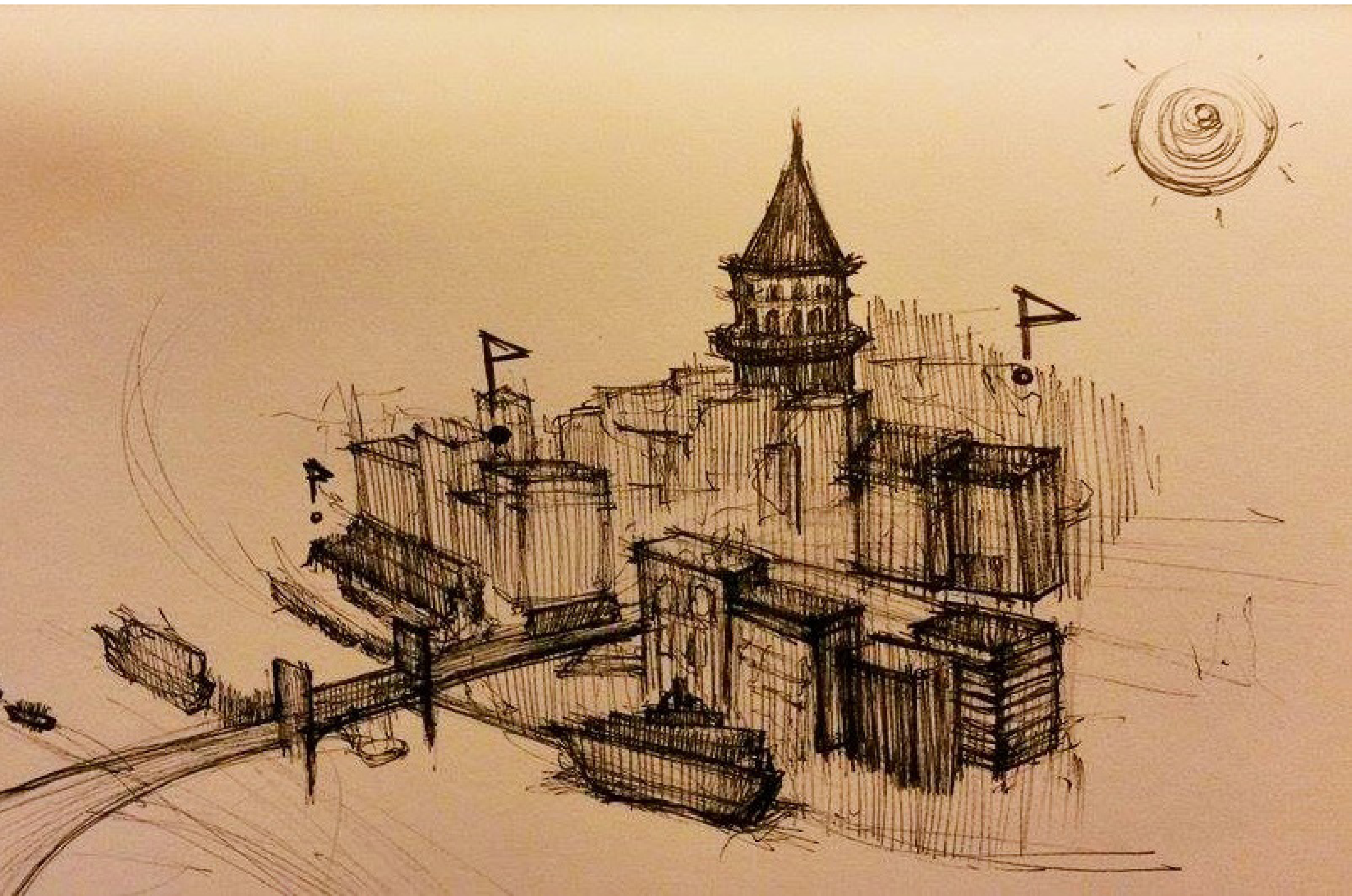
Artist



Born in Istanbul in 1993. She is in her third year in Sculpture department. Last year she was Erasmus exchange student in Madrid, Spain for two semesters. She took many courses about "Art and Creativity". Currently she is focusing on her own projects.

LOCAL MAP

Do you want to find out about the true, authentic subculture of Istanbul? For this project I made a local map which shows you the real Istanbul from a local's perspective. My map does not show you how to get to the Blue Mosque or where you can find the best kebab, but rather it directs you to where you will find the cheapest and best food, shops, and free markets. No tourist traps. Let's discover this big, chaotic but amazing city like a local.



GÜL FIDAN AÇIKGÖZ

Interior Design

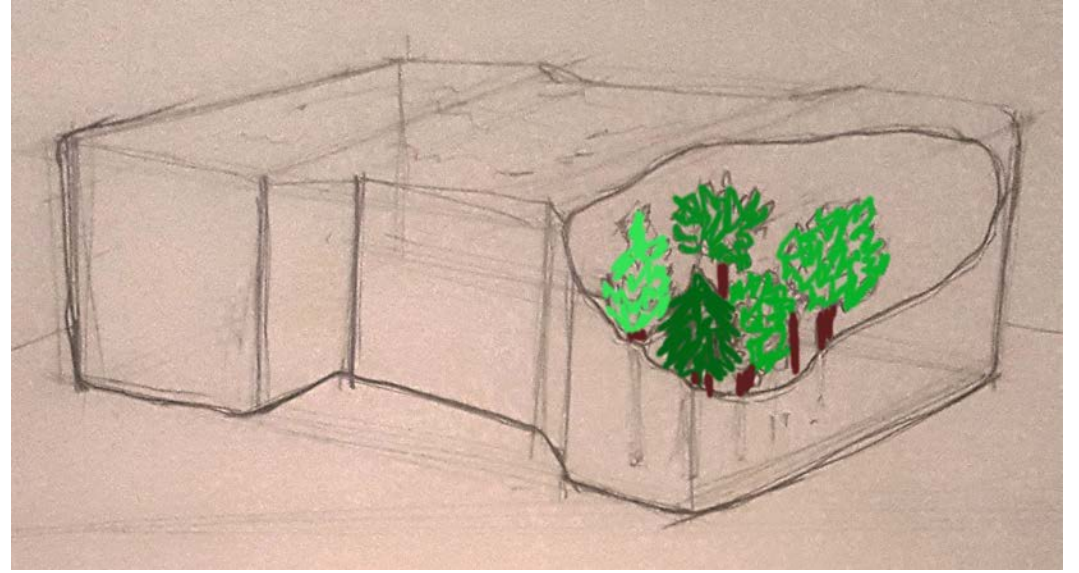
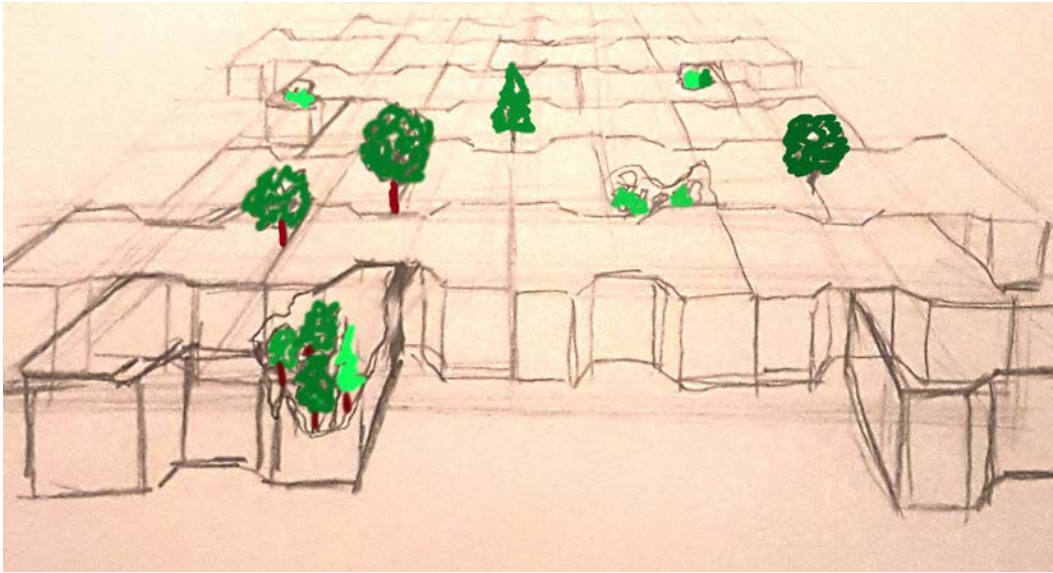


I was born in Istanbul, in 1994. I studied Art and Design in Rültü Akın Anatolian High School. Now i am studying in Marmara University Fine Arts Faculty ,Ceramic Department.

MISSING NAME

Recently, we have been witnessing the loss of green in Istanbul. Urban transformation, in other words gentrification and the senseless urbanization are main responsible reasons for this.

Where ever the green found in the city, there arrives the excavation trucks. Since it is the rent-making green for investors that should be appraised thoroughly. Hence, such common and senseless attitude, leaves our sight with infinite concrete. In this project, I reflect our consent to the smallest green entities that are hidden in the concrete blocks.



HAMZA DEMIR

Interior Design



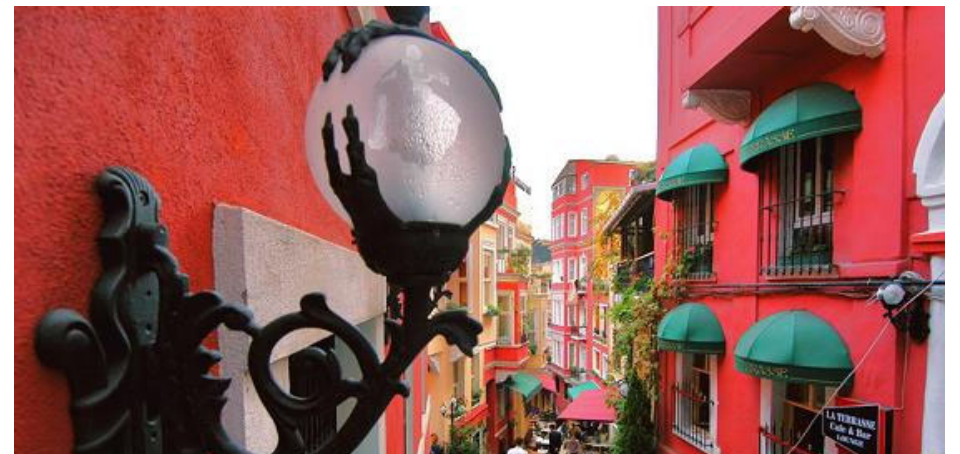
Hi, I'm Hamza Demir. I was born in Istanbul in 1990. I graduated from interior design in 2013 with a full scholarship in Istanbul Commerce University. I had participated in many art and design workshops during my studies both in Turkey and in several countries in Europe.

I have been working as an interior design Professional for the last 4 years along with my studies in Marmara University Faculty of Fine Arts for my master's degree on Interior Design.

GENTRIFICATION

What is Istanbul? Can we explain it without clichés? Bridge of civilizations, mosaic of cultures, mega-city, mega-village, center of speculation, unplanned urbanization, city with identity, city without identity... Everyone starts to construct a different Istanbul in their mind; some give oneself over to the chaos of the city, while some take this as a problem; some like to live in old houses with musty odors and crusted stuccos, while others like to live in luxury high-rises, some eat at the local street seller, or at the expensive restaurants near the Bosphorus. Istanbul is the sum of all these dreams and memories. This city, who's colorful form and life comes from the collective imagination of millions of people that have lived in the city since its foundation is being re-imagined.

With changes in the political and economic world order as well as in the development of foreign commercial relations of Turkey, the country's major cities entered a process of change during the 1980s, most notably in the location and use of some of the residential areas of Istanbul. While these areas of middle and high-income groups moved to the periphery of the city, the residences in the older and more central settlements have been frequently changing hands. Some buildings in the central areas of the city have been restored and are now used by people of upper social classes, income groups, cultures and lifestyles. This process is known as gentrification. In this study, the gentrification process and its effects on a number of different neighborhoods in Istanbul were investigated through a desk top study and the major developments in this process were highlighted in an attempt to understand how gentrification developed in a city like Istanbul, the capital of many empires in different eras of history, and home to many nationalities and cultures. This study acknowledges that political factors as well as the economic factors affect the location of the areas which are currently experiencing gentrification.



MUTLUCAN LOKMANOGLU

Artist



I was born in Istanbul, Turkey in 1996. I'm currently studying at Marmara University Faculty of Fine Arts, Department of Interior Design. I'm interested in foreign languages. I'm trying to learn multiple languages. A few years ago, I worked in Greenpeace for two months. I'm interested in street culture, skateboards, high-end tech, video-editing, print technology, mobile photography, etc.

WHERE DO I BELONG

In my project, I wanted to give space to people who question their own identity. A period of street skating, the people that passed us by, they're all around us, and actually we know them. Sometimes we see them with skateboards, the edges of the road, and sometimes we're watching what they did acrobatic moves. They're among us, you can see at the grocery store. On the corner of the street, in front of the counter or in the harbour, in the barber shop. Wherever we are, they are everywhere.

People looking at them differently. The clothes they wear different. For example; colorful backpacks, socks and pilot jackets. Vans shoes, the stuff of street brands.

Young or old, there are people who enjoy riding a skateboard at any age. Next to the ferry landing in the Besiktas you can watch them. If you go to Caddebostan, you may experience the local texture. They living in various districts of Istanbul. We can't generalize, but there are certain common points that they met.

When you consider that the area is less of a skateboard ramp in the places they meet. They all have in common; skateboard! The sense of belonging can be seen differently. There are people who own the street.

That brings them together. People from different cultures know each other. The creation of cultural interaction.

Sometimes people are looking at them. A strange and interesting situation. But skaters, of all nationalities, races and ages of people. They may speak different languages, the clothes may be different. People are questioning their identities so they can react negatively. Why am I different? Why do people see us differently? Am I the one who is different or is it someone else? There is no end to question marks.



ZAHIT YAVUZ

Graphic Design



I was born in Sakarya, Turkey, in 1993. I started my Graphic Design education at Marmara University in 2011. In 2013, I went to Italy as part of an exchange program, and studied design for one semester in 'Accademia Albertina di Belle Arti di Torino' (Academy of Fine Arts Torino). Between 2015 and 2016, I worked as an Art Director in 'über' design office. I currently continue my Graphic Design Education at Marmara University. My interests lie in illustration and interactive / pop-up design.

HAPPY PEOPLE AND WHERE THEY ARE

One of the hardest things about living in Istanbul is the seeing grumps and unhappy people everywhere. When I go outside, I look over the people around me to analyzing them. And they generally seem tired and hard-pressed to me. I think that: 'If they are that much unhappy in here, why are they choosing this city to live? Is it for work? Is it for education?'

Also the gray aura that they have, is making the happy ones invisible. You can't see them anywhere. So I think to myself: "Where are the happy people in Istanbul?"

The purpose of this project is making noticeable these people. For it, I went to crowded places and made some sketches of happy people that i see among the them.



HAPPY PEOPLE

AND
WHERE THEY ARE



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HAPPY PEOPLE

AND
WHERE THEY ARE



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COLOPHON

This catalog was produced for an exhibition at California College of the Arts
under the direction of S.A.Prof. Mariella Poli 2016

Catalog Designed by Esmeralda Velazco

Typeset
Heading: Flama
Body copy: Lato