

A COLLABORATION BETWEEN  
California College of the Arts  
&  
Marmara University

LOCALITY & GLOBAL DISCOURSE  
SPRING 2018

# LOCALITY & GLOBAL DISCOURSE

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SPRING 2018

CCA  
San Francisco  
37.8363° N, 122.2504° W

MARMARA  
Istanbul  
40.9870° N, 29.0528° E

# LOCALITY & GLOBAL DISCOURSE



# LOCALITY & GLOBAL DISCOURSE



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# INTRODUCTION



**Prof. Mariella Poli**  
San Francisco



**Prof. Dr. Inci Deniz Ilgin**  
Istanbul

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

The gentrification of San Francisco has been an ongoing topic of contention between long-time residents of the city and the influx of new tech workers. A major increase of gentrification in San Francisco has been attributed to the Dot-Com Boom in the 1990s, creating a strong need for skilled workers in the internet and technology sector. This contributed to the gentrification of historically underrepresented immigrant neighborhoods such as the Mission District, Soma, Tenderloin just to mention some. 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 a successful 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, Humanity & Science Department  
California College of the Arts

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 very special thanks goes to Tanner Settles, student of Interaction Design, for designing our catalog and exhibition invitation, to Jacob Baldry for customizing and maintaining the class blog and to Sayer Al Sayer for making a class video for the exhibition in Istanbul.

# The Dogpatch



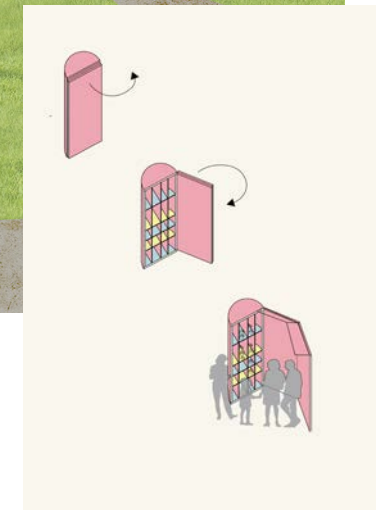
**Jose Rodriguez Trujillo**  
ARCHITECTURE

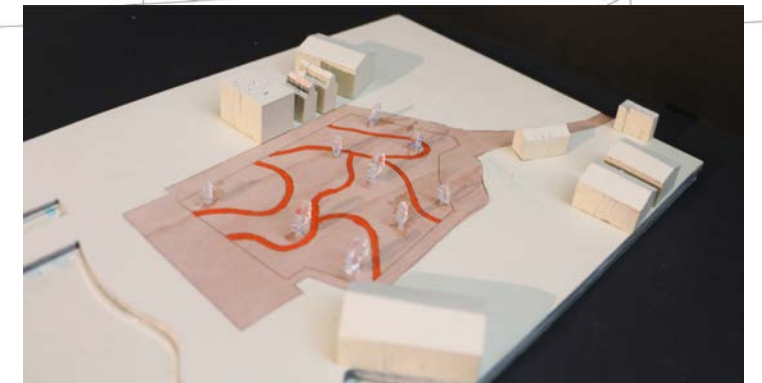
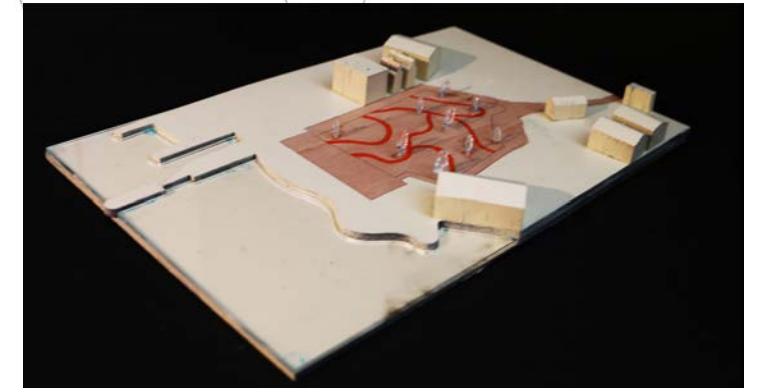
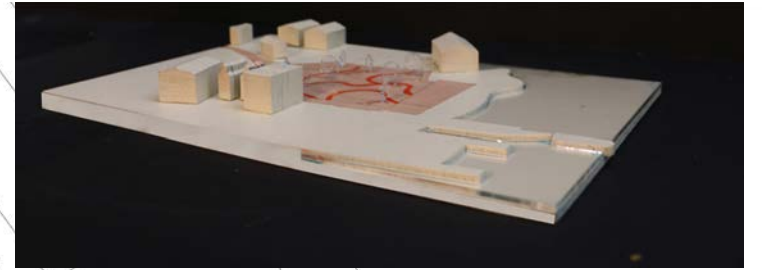
## Remembrance Park



**As San Francisco has rapidly grown and gentrified over the past years, its population has dramatically changed. As a result, and as the cultural fabric of the city shifts, many neighborhoods have begun to suffer a crisis of identity. One such neighborhood in transition is the Dogpatch. Without an anchor to its history and local character, it has struggled to maintain an identity independent of outside forces. My project reintroduces such an anchor, to provide a space for those in the neighborhood to interact and form community in an organic way. Specifically, this anchor takes the form of a park, which we have called Remembrance Park.**

Remembrance Park is setup to house portable containers on site. During weekends these containers dot the park and are used by local shops and cultural organizations to setup a weekend market. The market will only be open during the mornings, after which the park reverts to its normal state. The temporary nature of the market helps to build hype within the neighborhood. Local cultural organizations, such as the Minnesota Projects, can make use of the large local crowds to bring awareness of the area's cultural richness. All these micro interactions help to establish more organic relationships between the people, the organizations, and the Dogpatch's history. This in turn helps the area have more control over the identity of their neighborhood even as they are surrounded by increasing gentrification.







**Jacob Baldry**  
INDUSTRIAL DESIGN

Jacob Baldry is a Detroit-born, Portland-raised, industrial design student currently in San Francisco, who looks to add innovation and emotion to everything he designs and hopes to create products and systems that affect the world around him.

# Welcome to San Francisco



**Dogpatch, San Francisco is a small industrial district located on the midwest die of the city, against that bay. The 101 splits this district from its neighboring district, Potrero Hill. Initially this district was heavily based on manufacturing, and was home to very few people. Over the years, and as the industrial wars end, this little town has become an up and coming neighborhood with many homes and large warehouses turning into small companies.**

Within recent years, there has been many people moving from across the nation to work in San Francisco, with their kids of course following. While these adults may have a large grasp on moving, and their personal life, these children often end up feeling uprooted from their old homes, and not welcome in such a large city. There are roughly 10 different children’s care facilities in Dogpatch, with over 15 construction sites going on yearly. This is where my idea began for creating something for children to feel closer to the city.

My final project is called, “Welcome to San Francisco” and is a gameboard that teaches kids how to handle themselves in different situations around and near the city. It is inspired by the game, Worst Case Scenario, as it too is a game where the way you advance is through answering tough questions. The game board has no finish line, and the game is over when the last card is drawn, or you may have it be the first person to get 5 questions right, for example.

The game is not meant to only help children understand how to be safe in the city, but also to help children get along. There are a



Why should you buy this game for your children?

Only 13% of the population is children, so it may be hard to always find others like them.

San Francisco gains about 10,000 people each year, many of which are families.

Construction in Dogpatch is high, causing stress on the children in the surrounding area.

Children need to feel a sense of identity with the city they live in, otherwise it may harm mental development.

How does this board game help with their sense of identity?

Dividing tasks such as questioning, mitigates a social hierarchy.

The map-style game board helps children understand their whereabouts.

Kids gain safety lessons while playing the game as to help with feeling like they can handle the city better.

Parents worry less that their children aren’t adapting the SF lifestyle while they work heavy hours.

Continuous loop helps kids interact with each other, discussing certain rules to be made among the individual games and groups.



couple "missing" instructions in the game that are intentionally made so the kids as a group may figure out the best plan of attack as a group. For example, the person who asks the question always changes, thus no one kid feels like he dominates the game, and each kid gets a turn speaking and using his or her own discretion. Overall, my project started out as a softgood and transitioned to many things, but my intent was always the same, and I am happy how it turned out. I think if I were to do it again, I would have made even more contact with the kids using it, and really hone in on the idea, but I am happy with the end results in fifteen weeks.





**Maria Solis**  
INDUSTRIAL DESIGN

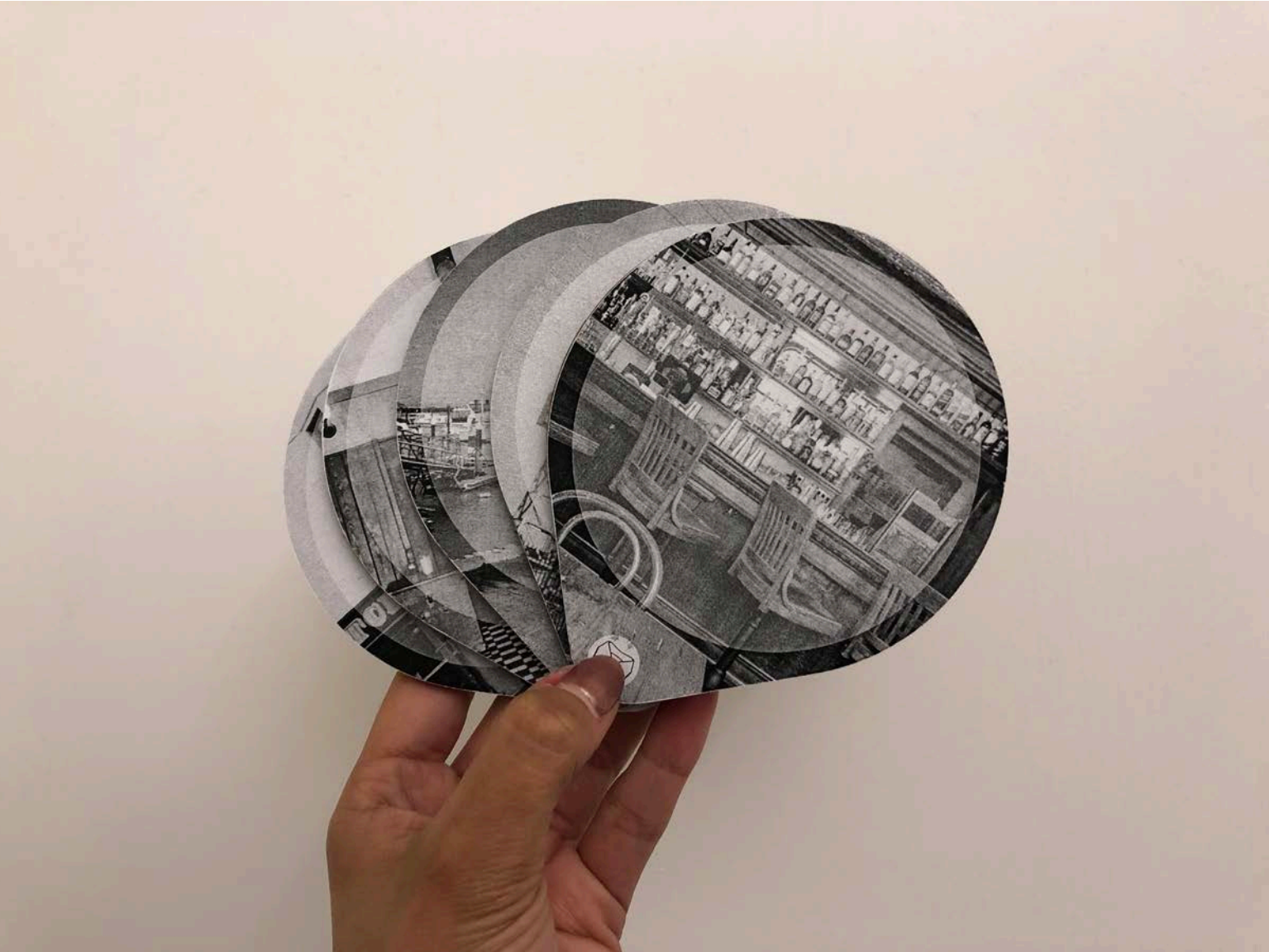
María Camila Solís, a Colombian-born Industrial Designer currently living in San Francisco, CA. While living in Colombia, I discovered the intersection between Interaction and Industrial Design, and as a result fell in love with the tangible components of user experiences. My passion for the aesthetic aspect of products, and awareness of them as components of bigger systems, led me to join the Industrial Design program at California College of the Arts where im currently a third year student.

## Coasters as Windows to the Past



**Dogpatch is a vibrant neighborhood located between Potrero hill and the bay that is approximately a nine square block area bounded by Mariposa Street to the North, Tubbs Street (23rd) to the South, Highway 280 to the West, and Illinois Street to the East. This neighborhood was once a shipbuilding center dating back to the 1800s and owes its origins to the working class, however the neighborhood currently preserves an industrial vibe with several of its industrial buildings being turned into residential lofts, bars, restaurants, galleries and shops. Dogpatch contains architecturally and historically significant workers' cottages, factories, warehouses and public buildings constructed between 1860 and 1945, most of which are unknown due rapidly industrialization of the area and lack of access to information. Nowadays, it's easy to see many San Francisco residents and tourists visit the endless bars and restaurants that have taken over the area.**

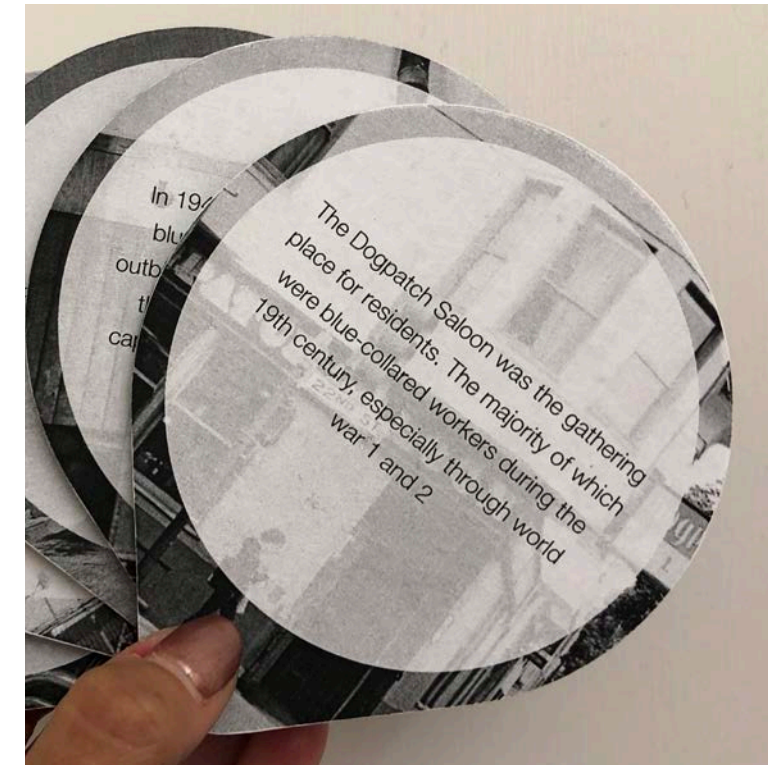
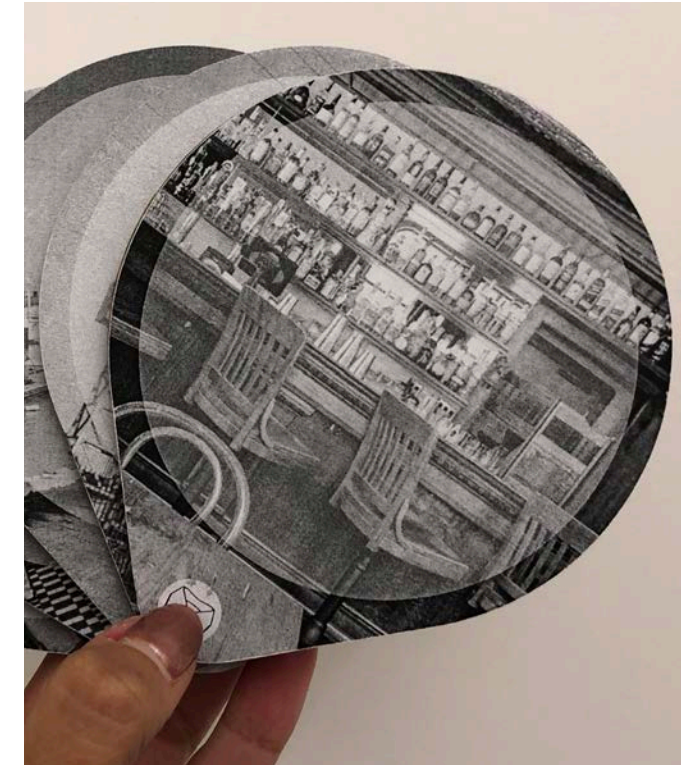
As the neighborhood changes, its history and roots are forgotten, putting at risk its sense of identity and ownership. My project intends to unearth the origins of this neighborhood, specialy it's blue-collar workers and their stories, in order to educate and preserve history through current resident and visitors education. By creating a series of map pin coasters with photographs submitted by residents and unheard-of facts about the Dogpatch neighborhood and its establishments, I want to create a window to the past for anyone who visits the bars and restaurants in the area. The design product and the strat-





egy is a result of previously developed research leveraging the high activity of commercial establishments.

The process of involving the local community in the creation of these coasters, utilizing their own memorabilia, and making bars and restaurants owners active participants of this project, creates a possible self-sustaining ecosystem of education where coasters are used as tools to keep stories alive. Through coasters, a simple yet efficient product, I aim to disseminate dogpatch itself through user participation by understanding local behaviors and leveraging rituals. In this way it will be possible to weld generations, costumes and traditions to embed history.



**SOMA**

**(South of Market)**



**Laksh Agrawal**  
ARCHITECTURE

Laksh was born in Mumbai, India and is currently studying Architecture at California College of the Arts after completing the International Baccalaureate Diploma Program. Apart from architecture, he is interested in films and music. He seeks out solutions to problems in the creative process of design. He is passionate about working with parametric design and various software. He believes that there is no single approach to a problem and there are multiple ways. He is researching to advance the easiest ways to solve architectural problems rather than having a long process.

## Pavilion for SoMa Pilipinas



**San Francisco is the cultural, commercial and financial center of Northern California. It has always been known for its diversity and culture. As San Francisco is rapidly gentrifying, it is trying to preserve different cultures.**

Today, San Francisco's South of Market area is known for swanky tech-company offices, gleaming luxury apartments, a baseball park with breathtaking views of the bay, and some of the city's best bars, restaurants, and galleries. However, few know that it is also home to one of the country's earliest Filipino communities. Some 5,100 Filipinos still live in SoMa today, according to the 2010 Census, but their culture has been fading from the neighborhood because people are not aware of it. Unlike other cultures - Chinese, Japanese, Mexican or Italian - that have very visible cultural districts, there is no visibility for the Filipino culture district in SoMa.

Therefore, for my project, I have decided to make a garden-pavilion in the SoMa District to improve the visibility of Filipino culture in SoMa. By building a piece of architecture for the Filipino community, the public would be aware of the great things the community has done and is continuing to do. The interior of the pavilion will display the great and rich history along with the current art exhibitions by the Filipinos. This space could be used as a recreational space, exhibition space, event hosting space or just a place to know more about the food and culture. The exterior will be white colored with a Filipino flag projected on it. This will remind the city of this culture. My aim is to get them the pride





they deserve and to preserve the culture.





**Grace Park**  
INTERACTION DESIGN

Since the age of 9, Grace grew up in the bay area but mostly in southern part of the Bay Area. When growing up she often spent time alone at home with crayons and just a small sketchbook to keep herself accompany at home. Before her transfer to CCA, she found great passion for design and she realized that her true passion was in Interaction Design where. With her love for I, she hopes to design where people can come together to interact and create a diverse environment even after her graduation from CCA.

**M U R [AR] L S**



**Our collaborative project examines San Francisco's SOMA district, which suffers from a massive gap of wealth. This inequality causes division within the community.**

Therefore, our project focuses on breaking down psychological boundaries between the less well-off and the more well-off. Through facilitating the telling of stories from the homeless community in SOMA, we help generate empathy for this community. Hopefully, this will lead wealthier people to help them.

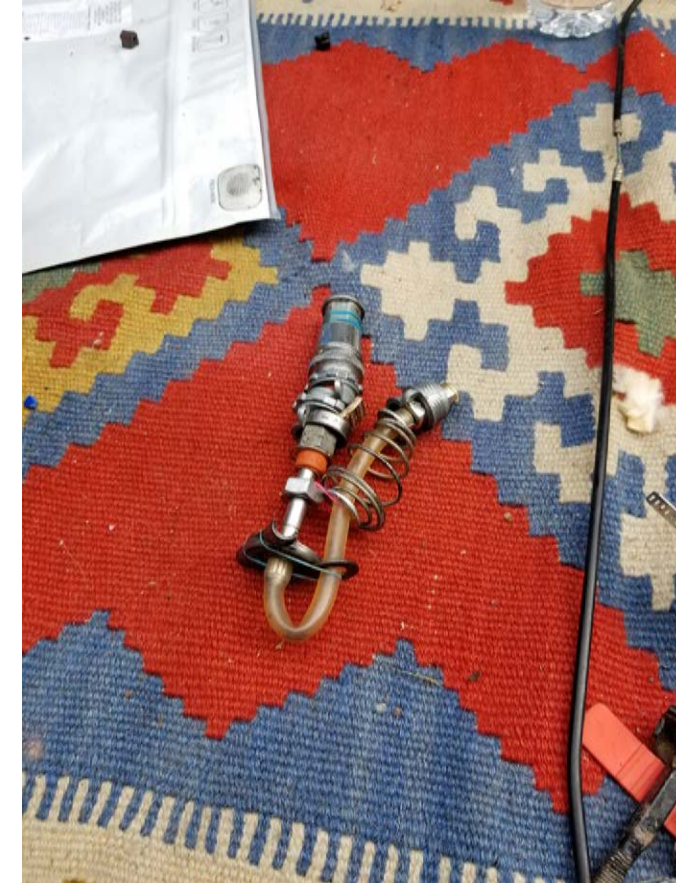
A story is not just about words, but also about images. We combine words and images into series of digital sculptures. These sculptures are in the shape of polyhedrons so that people can interact with them. The individual faces of the polyhedron have visuals and quotes relating to their stories. In addition to the digital sculpture, we have videos that play along in the background to give additional context.



**Owen Chen**  
INDUSTRIAL DESIGN

As a future industrial designer, Owen choose this area because of a simple reason: to make this world a better place. He always believe in the power of design, since everything man-made are designed. Whether a product or service is well-designed or badly designed, it definitely hassomeone's thinking behind it, and it can make an impact to this world. Owen was really-interested in the methodology of creating stuff, and the methodology of creating well-designedstuff, which can result in making an impact on people's lives.





# Western Addition

Aya Kusumoto  
FASHION



Aya Kusumoto is currently in her third year at California College of the Arts based in San Francisco, California. Her main area of interest is in designing sustainable clothing and sourcing new 'sustainable' materials whether they be natural or manmade. She is interested in the intersection of technology and fashion since she is a native to the tech-forward Bay Area of Northern California. She is particularly interested in new technologies such as fermented fibers (Bolt Threads) and biotextiles (ZOA). Aya wants to create sustainable and ethically-made clothing that is both affordable and appealing to her generation of wearers/users.

## Nikkei: Generations



**Japantown, San Francisco, Japantown, San Jose, and Little Tokyo, Los Angeles. A "Japantown" can be described as a neighborhood in which Japanese-Americans gather and live as an established community. These are the only three remaining such places left in America, all located on the West Coast. As a Japanese-American born and raised in Northern California, I find it important to learn more about the history behind one of the culturally-rich areas of Japanese immigrants. Specifically, I have decided to focus on the Japantown in San Francisco.**

For my project I am conveying the stories of the current residents of Japantown through shadow boxes. I have been inspired by the works of Andy Acres and Joseph Cornell. Andy Acres is currently working as a London-based set designer and model maker, creating highly detailed miniature scenes in custom-made boxes. Joseph Cornell was an artist that worked from the 1930's to early 1970's. His signature art form was using shadow boxes to create a dream-like theatre for his curated displays based around theatre, ballets, and the opera. I have also found inspiration from a graduate exhibition at the San Francisco Center for the Book. The various pieces on display combined the art of book binding with beautifully written poetry to create a wide variety of 3D displays from an unfolding book box to an accordion-style book that folded out to create a kaleidoscope.

Throughout the past few decades, there has been a shift





in views of Japanese-Americans and Japanese culture. To be more clear, it was a shift from animosity to fascination. On February 19, 1942, President Roosevelt authorized Executive Order 9066, in which hundreds of thousands of Japanese-Americans were forced to leave their homes and enter internment camps in remote locations throughout the United States. They had to prove their loyalty by leaving everything they knew behind, or else they would be considered loyal to Japan instead. However today's understanding of Japan has been washed over with fascination of Japanese culture, food, and its popular animations. This leads many tourists to the Japantowns of California in the belief that they will "find Japan". Yet with so few Japantowns, the revenue built off of the tourism helps keep the local shops running. These two contradictory forces of tourism versus cultural preservation and education have been at constant odds for a long time. There is also the matter of passing down the culture and traditions to future Japanese-American generations.

With these inspirations and issues in mind, I came up with the idea for my project to be based around shadow boxes that highlights the voices of the residents of Japantown. I have interviewed current residents on their views of the issues that I have mentioned before, as well as their ties to Japantown today. From there I took highlights from the interviews and put the recordings of them in the shadow box, along with specific imagined scenes that relate to their conversations. The boxes play around with the idea of transparency and layers as there are multiple layers to each resident's story, by relying on backlit images behind the foreground of the miniature replica scenes and see through fabrics that are printed with collages based on the resident's stories.



## Marina Rosolem

### ARCHITECTURE



Marina is originally from Sao Paulo, Brazil and is currently in her third year studying Architecture at California College of the Arts. Her main area of interest is the urban design and sustainability and the idea of the design promoting healthy and socially interactive neighbourhoods that contribute to the economic success of cities. Along with being a future architect, she is interested in photography, philosophy and fine arts. Most of the times she is inspired by music, films, people that she meets and places that she goes over her life. She hopes her work can affect everyone in different ways as well as show a little bit of her world to other people through her design.

## Fillmore Shift

Fillmore District is a historic neighbourhood in San Francisco and one of the major commercial and cultural centre of the city. What people do not know is that before the neighbourhood become what it is, a lot happened around that area, leading to what it is now a days. Because of that, the main idea for this project is to create three three-dimensional collages based on the three major events on history of the Fillmore with the intention of showing people the evolution of we now call The Fillmore District.

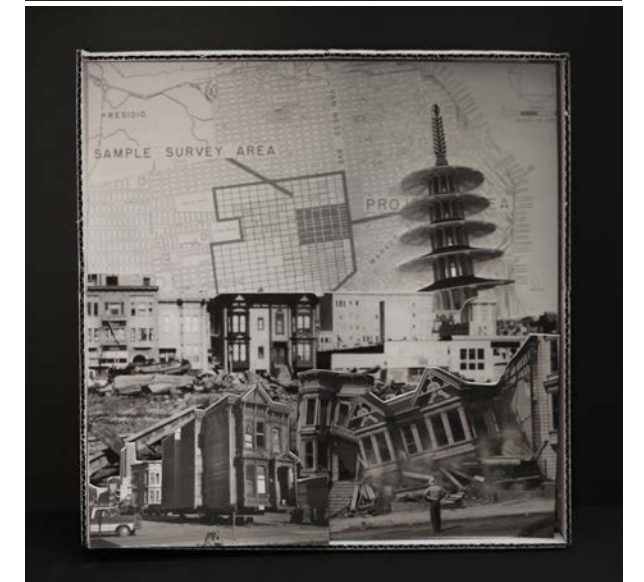
Starting from the first collage, I am going to be focusing on the Japanese culture in the Fillmore, more specifically the episode of the Executive Order 9066, when Japanese Americans were evicted and/or incarcerated after the episode of Pearl Harbor in 1941.

For the second collage is going to be inspired by the African American culture that arrived to the Fillmore district right at the time the Japanese Americans had to evacuate the area because of the war. I am going to be focusing on the contrast between when they first arrived in the Bay Area, bringing the jazz and the night life to the district and how things turned around and the neighbourhood became a very poor and dangerous. More than that, how the appropriation of the neighbourhood also changed, starting from a single family housing, to a multi family housing and ending up to a slump.





For the third collage I am going to be focusing on the gentrification of the Fillmore District and all the changes that occurred during that time. It was one of the largest urban renewal projects in the West of the United States but most of the people that lived in the neighbourhood were not in favour of it. I am going to be focusing more on the deal of the loss of number of buildings associated with African American Culture and Jazz history and the Project A1, where the widening of the two lane Geary Street into the busy Geary Boulevard and how it became an unwritten financial dividing line between neighbourhoods as well as the mass destruction of most of the Victorian Houses with the intention of replacing large swaths of economically depressed older neighbourhoods with bigger new buildings would result in lower crime, economic growth and a higher standard of living.



# Tenderloin

Sayer Al Sayer  
ARCHITECTURE



Sayer Al Sayer is an architecture student at the California College of the Arts with interests in fine arts. He is of Kuwaiti and Egyptian descent and was born in Washington DC. The artist's past works consist of oil paintings, sketches, and sculptures of minimal conceptual intention. His more recent work includes architectural drawing such as collages, axonometrics, plans, sections, and renderings. Though Sayer lived in Kuwait for most of his life, he is influenced by western culture. Both cultural influences exist with Sayer and function together harmoniously. The artist now aims to illustrate the achievable unity of the two viewpoints in response to the continuous friction between eastern and western philosophies.

## Tenderloin Facades



**On the recent visit to the tenderloin it came upon me how jarring it was to see the inconsistencies in the quality, cleanliness, and vibe of the street. In my project I wanted to explore these inconsistencies. Initially the idea was to make a short journal with sketches illustrating the travels I encountered. The process of traveling, sketching, and editing would have taken much time I do not have this semester. I also believe that creating a large painting would create the same ambience and also hold the same quality of work the book would.**

The tenderloin seems, deconstructed, dissociated, detached, severed, cut off and divorced from the outsider's image of the city stemming from Hollywood, the film and music industry. Shows like Full House and that's so Raven frame the city as a culturally diverse yet unified area where locals with different backgrounds live harmoniously. I say harmoniously in the sense that, if there is an issue, it is because of the actions of the person affecting the other instead of a direct attack on religion, race, gender, and culture. (except for that strange That's So Raven episode where a character said in a vision that she doesn't hire black people) (also many of the problems in the shows stem from stereotypes and injustice). Many shows cater to these parts of San Francisco because they are safer and appealing to the masses. Just as showing Hollywood in Los Angeles vs Skid row.

Though the area is mostly seen as rough and detached from the "ideal" of San Francisco it is a harbor of culture and variety. There

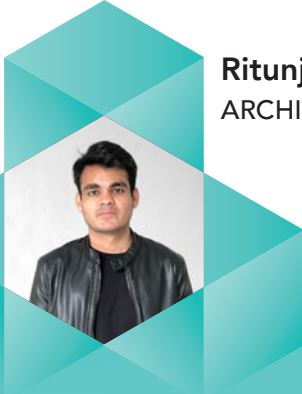




is a potential happening at every corner. It is an extremely complex place with many different faces. This blurriness of the tenderloin is what defines it.

The painting aims to show this dissociation and detachment using maps and portraits. The canvas will be torn up, stitched, and will show inconsistency through morphing shapes, faces, and changing hues tones, and shades. I will visit the Tenderloin on Saturdays and spend a few hours. I will interview some of the locals and walk. The painting should evoke a feeling of the Tenderloin through a combination of literal and conceptual strategies.





Ritunjay Saraf  
ARCHITECTURE

Ritunjay Saraf, also known as Ritz, is a senior pursuing Industrial design at California College of the Arts in San Francisco. He was raised up in India and decided to pursue Industrial Design after realizing his keen sense to detail. After graduating from high school, he decided to follow his innate nature towards thoughtful aesthetics, and chose to learn how to touch lives in meaningful ways through design. His philosophy is "it's not what you do that matters, but how you do it" and he tries to ingrain this thought in things that he does, including design.

# Presence of the Absence

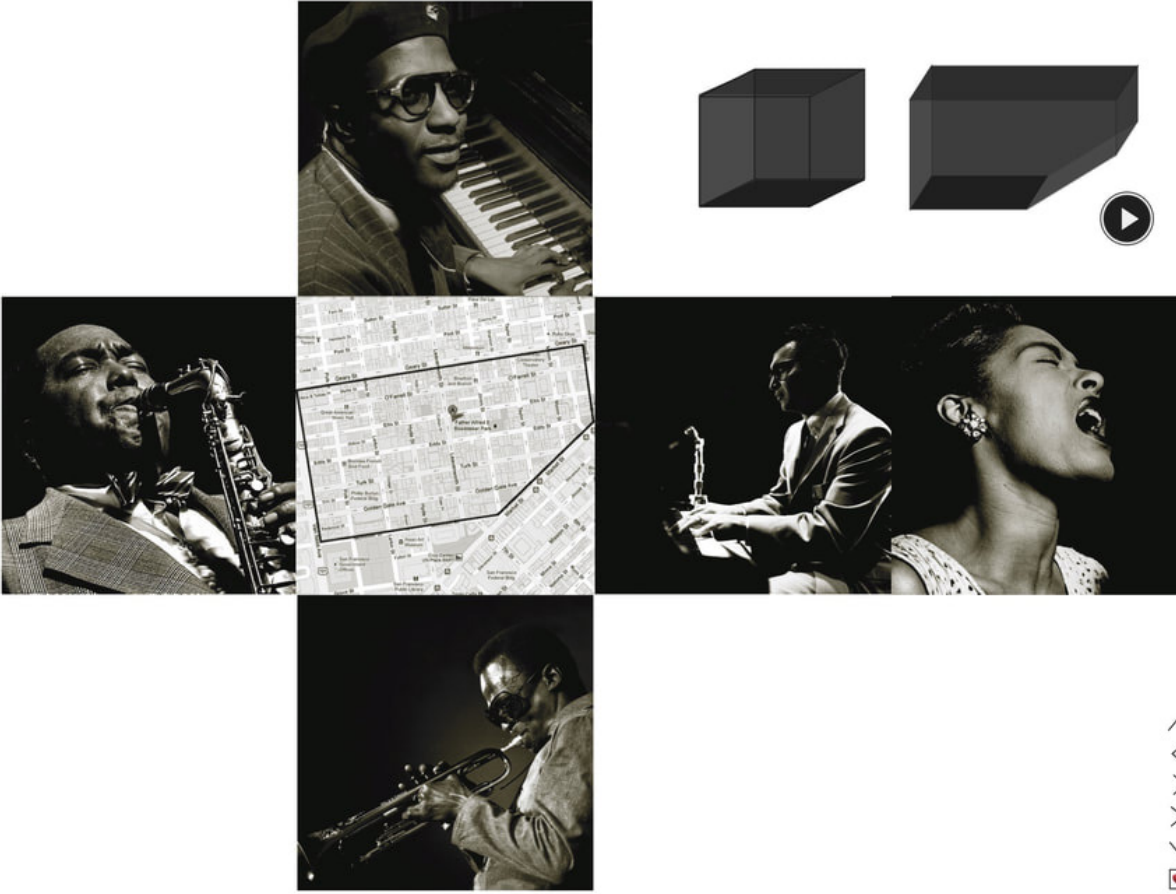


The neighborhood assigned to me was the Tenderloin. After making visits to the neighborhood and digging into its lost history, I realized that it connected world renowned legendary Jazz artists such as Charlie Parker, Miles Davis, Dave Brubeck, Billie Holiday and Thelonious Monk. Specifically, The Black Hawk Jazz club was where these greats played and recorded.

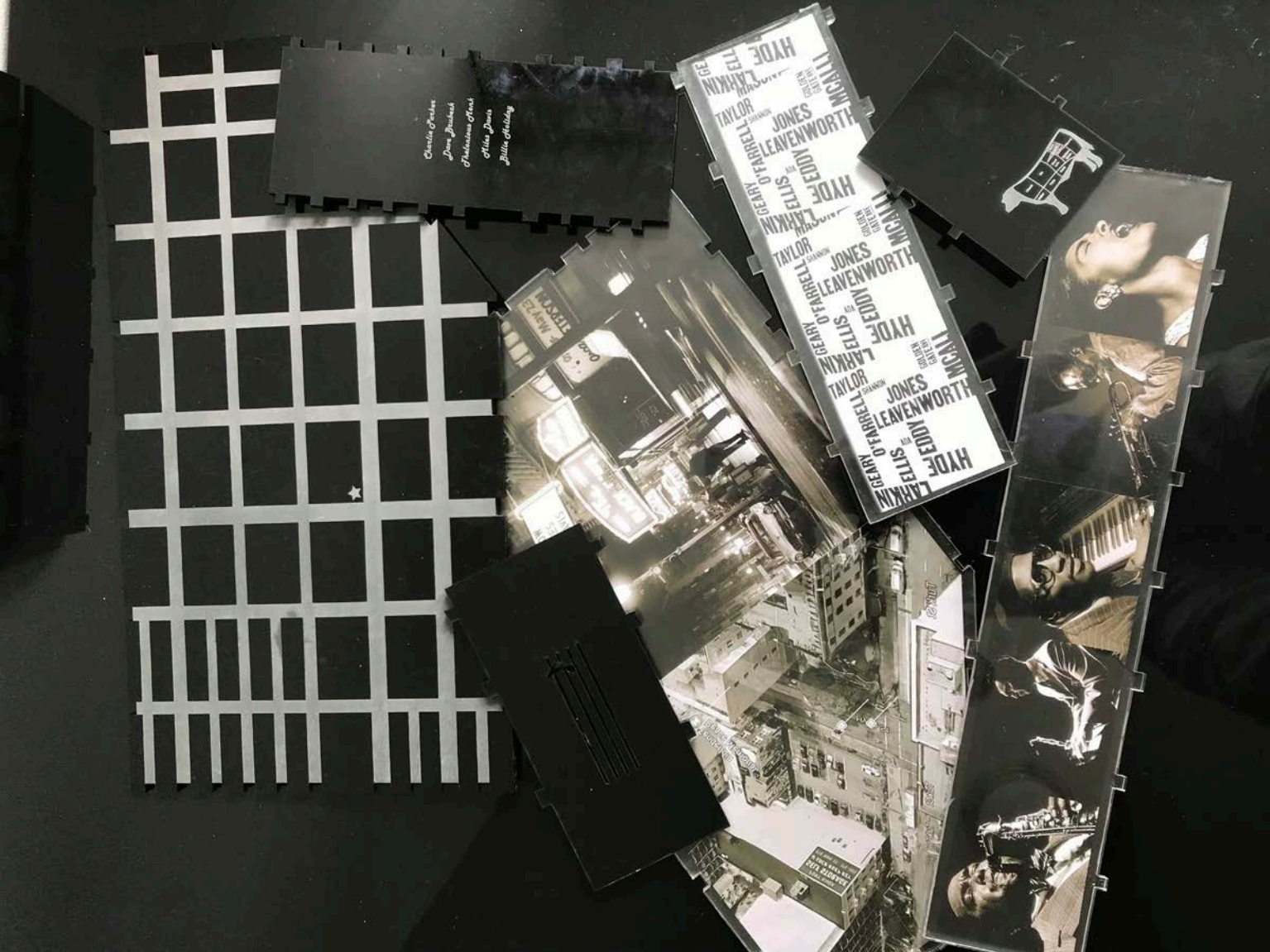
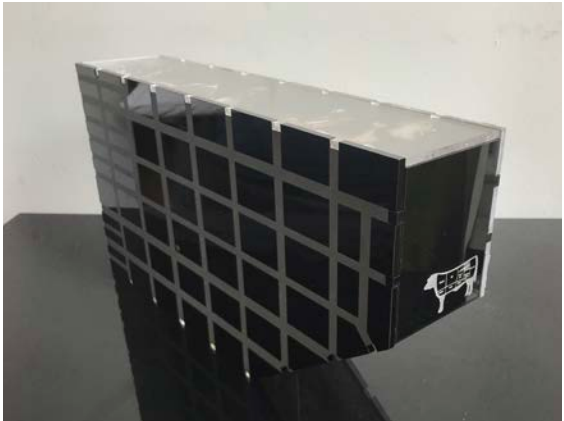
The Tenderloin has a reputation of vice. Hence with this project, I celebrate an overlooked, significant and positive aspect of the neighborhood's history to help build community spirit and give the general person a positive slice of the neighborhood to connect, relate and remember it by.



^ Thelonious Monk  
< Charlie Parker  
> Dave Brubeck  
>> Billie Holiday  
v Miles Davis  
■ Tenderloin



^ Thelonious Monk  
< Charlie Parker  
> Dave Brubeck  
>> Billie Holiday  
v Miles Davis  
■ Tenderloin



# **Mission/Castro Districts**



Sam Kilpatrik  
ARCHITECTURE

Sam Kilpatrick is a do it yourself kind of guy. Growing up in Santa Barbara California he spent most of his days swimming around kelp forests and surfing. He chooses happiness over self harming stress anyday. As a hobby, Sam shapes his own surfboards and uses them in his hometown as well as at Ocean Beach in San Francisco. He doesn't consider himself a phenomenal surfer but his passion for the ocean and the experience drives him to keep on going back. Studying Architecture at California College of the Arts, he hopes to make a transmission from the treehouses, forts, and functional sculptures that he has been known for. Sam believes in the simple things in life, such as the sound of the ocean, birds, dogs, and touch of a loved one. All he wants is to live happily, simply, and without modern distraction.

# Temporal Overlaps



Underneath our feet lay the remains of unspoken and forgotten pasts. We unknowingly wander everyday over the former entities that once consciously inhabited our earth. Their story gone but not forgotten. Now their physical matter stains our past. Should we pay tribute? or at the very least be conscious of our human history? I believe yes. In order to build the new, we must understand our past, for it is the past that formed us. Temporal Overlaps is a project that studies, investigates, and resurfaces the past and present in physical form; as an artifact, the past and present are transparent. This is not a project about bringing back the past, it is a tribute and acknowledgment, as well as a study of the similarities and differences between the past and present. How do the cultural relationships of different moments in time connect? Now the archeological layers underneath us serve as the literal and metaphorical foundation of this project. This project brings forth the identity of the minorities and the neighborhood they have lived in, as well as, the moving of indigenous people's in the Mission District's history.





VIDEO - <https://youtu.be/CaXDKrDlZVU>

**Andrés Hurtado**  
INTERACTION DESIGN



Andrés Eduardo Hurtado was born and raised in the México-U.S. borderland of Juárez/El Paso. Growing up with two merging cultures along his side allowed him to develop a unique perspective on the various needs people with diverse racial, cultural and socio-economical backgrounds have. His inner drive to help people pushed him to pursue design at California College of the Arts in the San Francisco, CA. He has always considered himself a curious and empathetic individual whose goal is to bring accessibility to every human, depending on what their needs are. As an Interaction Designer, he believes impact can be done on both a small and large scale.

## MUR[AR]LS

The Castro and the Mission are the heart of queer and immigrant identities for marginalized communities in San Francisco. To this day The Castro lives on as an iconic “thriving market place for all things gay,” while The Mission is the center for thriving hispanic cultural heritage. We are two self-identifying individuals of the LGBTQ+ community; one of us also belongs to the Hispanic community. Therefore we have strong personal connections to the history and people in these neighborhoods.

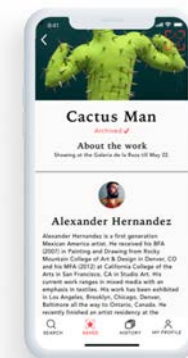
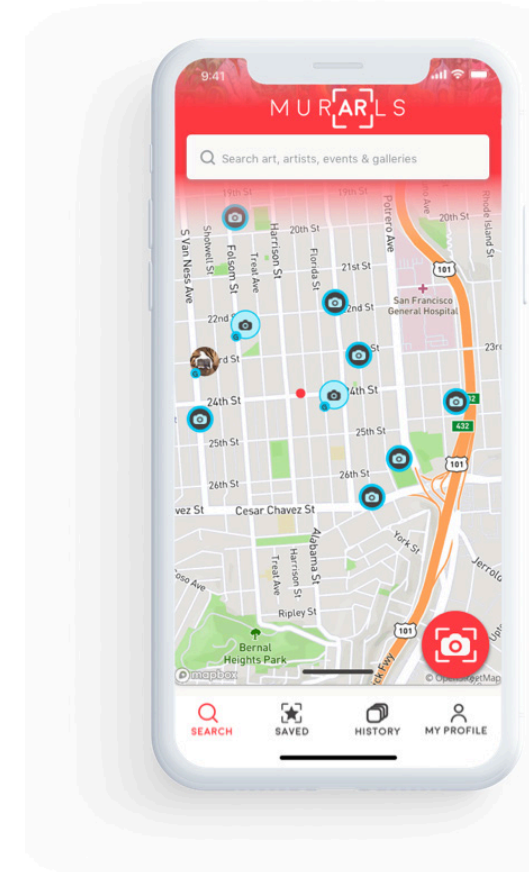
In particular, murals and art in these neighborhoods have great significance to us. These live, vibrant works of art depict the community’s hardships, loved ones, passions, and justice. One of these works is about Harvey Milk, a gay activists who would become the most famous resident in the Castro neighborhood. However, as these neighborhoods become gentrified over time, and new people move in, there is a lack of awareness of the history and intent of the art works.

To raise awareness about these issues, we have conceptualized an AR (augmented reality) platform that provides information and resources to leverage the

**Tanner Settles**  
INTERACTION DESIGN



Tanner Settles is a native Texan, currently attending their third year at California College of the Arts. They have embraced the technologically optimistic city of San Francisco to the point of transitioning from their original major of Illustration in the first year of moving to the Bay Area, to declaring their new major as Interaction Design. Upholding the heuristics of design thinking, their work challenges the ambient distractions and direct natures of today’s digital and tangible experiences in all systems and art practices. As an optimistic futurist, Tanner believes successful products start with listening to the people of today. Through the use of systematic thinking and empathy, they hope to impact the world of tomorrow.



# MISSION

AREA  
1,865 sq mi

POPULATION  
47,234

MISSION/CASTRO INTERSECTION

POPULATION  
12,064

AREA  
0.526 sq mi

# CASTRO

intersection between communities, artist community organizations, and artists with intent. The platform will be used by viewers to learn more about artworks, where these are located, and the artists/communities that helped create them. Additional links and features will be available for artists that have their own platforms where viewers can purchase artworks. Artists and community organizations who are a part of this platform will be able to expand their business and promote dialogue with not just their immediate communities, but the public at large.

### COMMUNITY

**What makes up a community?**

- Socioeconomics
- Immigrants
- Race/ethnicities
- Sexualities
- Gender identities

Locals within a community have the power to express their liberties, discontent, traditions, & values.

**What are they doing?**

The communities present within the Mission and Castro Districts, are paying artists to visually represent their message, empowering their communities, identities, the surrounding districts.

### ARTIST COMMUNITY ORGANIZATIONS

**What are artist community organizations?**

- Non-profit
- Muralists
- Artists
- Messengers

These artists and organizations are using their talent to express the message of particular communities & individuals.

**What are they doing?**

Creating compositions with specific subject matter to leverage the intent of the communities & individuals who sought out to visually expose their own messages through commission.

### ARTISTS WITH INTENT

**Who are they?**

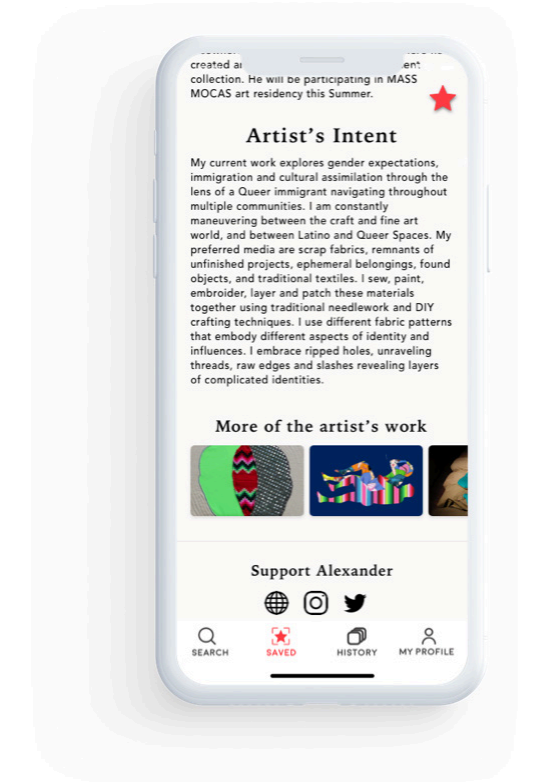
- Artists (muralists, illustrators, sculptors, etc...)
- Activists
- Freelancers

These individuals are here to make their mark. They have been granted funds, or permission to create their work for the public eye.

**What are they doing?**

Showing their work on the streets, in public and private galleries. These works become landmarks, and sustain a message of their community or their own personal values.

Many are also trying to make a living selling their personal work.



# ISTANBUL

Dilan Ova  
INTERIOR DESIGN



Hi. My name is Dilan. I'm 19 years old and I'm studying at Marmara University Faculty of Fine Arts Department of Interior Design. I was born in Istanbul and I'm still living here. I'm interested in poetry and philosophy. I like playing volleyball. I love painting and creating stuff. I also love traveling to different countries and discovering new things. I like to follow global and science news. I'm so glad working with CCA.

## Notice the Differences



Today there are many ethnic and local groups living in Istanbul. Istanbul is a city that has been hosting these groups for centuries. It has many different groups such as Kurds, Turks, Arabs, Armenians, Jews, which own different beliefs and cultural values. These people have been living together for centuries. Perhaps the most important point is that we are human beings and this is the greatest and most powerful thing for us. Leaving all the limitations and titles, we can be part of universal chain. Without losing our locality and our own selves, we can contribute to each other and live in peace. Instead of racial discrimination, questioning and adjudication, accepting a person with everything can open our minds and can allow us reach to universality. Who knows? You can overcome all obstacles with a little touch of goodness or just your smile. It is not matter whoever you are. We can't notice white without black. It's impossible to become a whole without our differences. What would it mean to live if we were all the same?



**HUMAN OR NOT?**

Dilara Akbal  
GRAPHIC DESIGN



# Streets



Kadıköy, which is in İstanbul, has always been a different place for me to live and always be myself in it. People make their voice heard on the street in there, the district has its own codes and it also hosts very diverse insights. You can see every socio-political incidents on the streets of Kadıköy and being written directly on people's houses, i thought " i wonder what these people know about writings on their houses and do they know their meanings?"

So, this was my starting point for deciding to create an application. Thanks to this application, people can actually learn what is written in cryptographies in the street of Kadıköy. I will collect the articles in this application and examine them; create a font family and make an object book which explains them and i'll try to make people interact more with the Street.

Hey, my name is Dilara. I am 21 years old. I am studying at Marmara University Faculty of Fine Arts Department of Graphic Design. I was born in Konya. I am living in İstanbul. I like to communicate with people. I am doing internship at Publicis İstanbul advertising agency. I like the work that leads people to think. I am working up personal projects with my friend Simay Bahçivan and we are independently publishing a visual fanzine in which involves our digital illustrations. I am happy to be on this project

book



SOHAH LAAST REETS



app





**Ece Ezer**  
PAINTING

Ece was born in Samandag, Turkey. She has been a BFA, Painting student at Marmara University, Istanbul since 2014. She specializes in Linguistics and Sociology. Therefore, her artworks root in the links between language and human behavior. In her artworks, she makes tools with aiming to form objects of "life-rules".

## Rythym of Istanbul

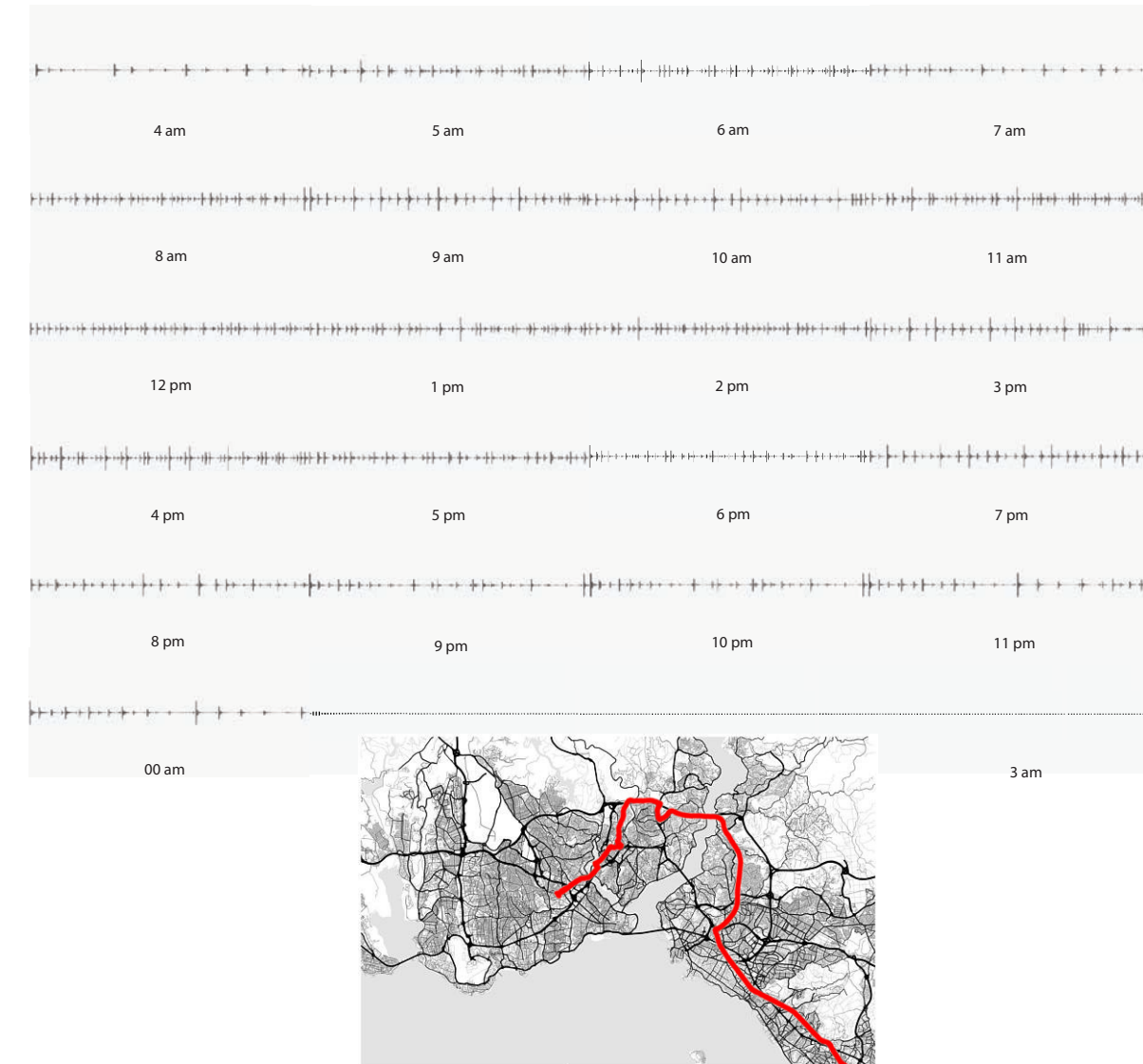


Public transport systems can define a city better than we might think. We and our temporary neighbours gather in a vehicle randomly but surely have one in common that is aiming to go from somewhere to another. Without knowing the purpose of each one's trip, a means seems perfect place for producing statistics. However, statistics also mislead sometimes when there is immense amount of data.

Think about a city which has a population density of 2,523 people per square kilometer (6,530/sq mi), and its one of the longest bus routes. This bus goes through 14 districts located on two continents. The departure times are quite often, sometimes every 4 minutes yet the bus always full, even though there are faster options for the same direction.

On the basis of 500Ts' hourly frequency in the city, I searched for the rhythm of Istanbul. Unsurprisingly, it is syncopated and not peaceful at all.

**Ece Ezer**



**Esin AK**  
INTERIOR ARCHITECTURE



Esin AK was born in Istanbul on January 12 1997. She studied middle and high schools in Istanbul. She got second rank in high school. She has had an interest in fine arts since elementary school. She started to study at Marmara University Department of Arts and Crafts Teacher Education in 2015. After one year of education at this department, she started to study at Marmara University Department of Interior Architecture. She is currently studying interior architecture and she is in her second year.

## Silhouettes of Istanbul

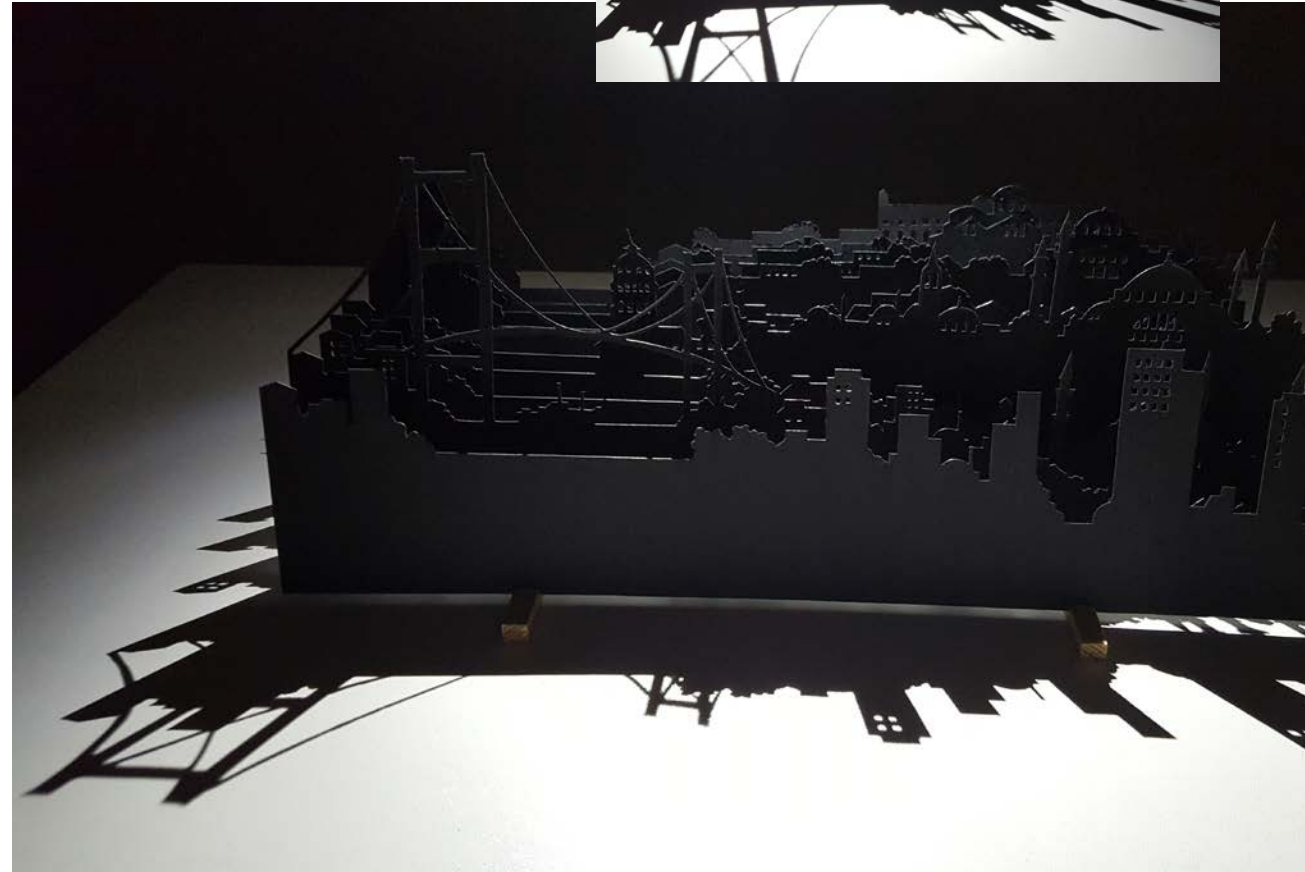
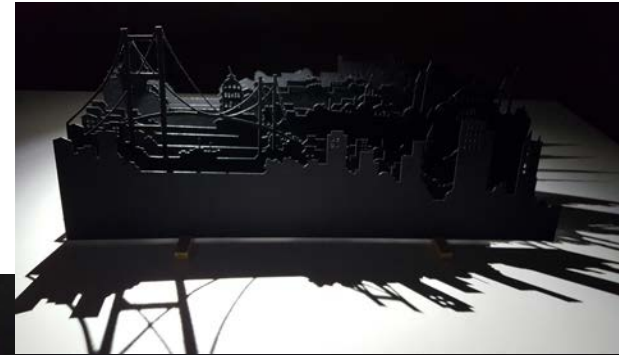


Throughout history, Istanbul has hosted many cultures and the building remaining from these cultures formed the silhouette of the present Istanbul. Bosphorus Bridge, Maiden's Tower, Galata Tower and a lot of mosque

What are the results of the new buildings that are already built when these buildings have become symbols of the city? What is the change of the day to day Istanbul, from Rome to Eastern Rome (Byzantium), from the Ottoman Empire to nowadays?

I will make certain cards in the project. These cards will create the silhouette of Istanbul in certain periods and by placing these cards on top of each other, I will show you the silhouette of Istanbul changing over the years. It's actually a up to date issue but even as we pass by, we can not notice the changing buildings.

My aim is to look at the big picture from a distance and can see the change. As we know, change can be both good and bad. I leave this comment to you.





**Hatice Çizme**  
INTERIOR ARCHITECTURE

Hatice Cizme was born in Ulubey in 1998. She completed her primary and secondary school education at Ulubey Hüseyin Remzi Devecioglu Primary School. From 2012 until 2015 she worked as an assistant of Ali Uslu who is a painter and a ceramic artist. In 2016 she graduated from the High School of Fine Arts in Usak and got first rank. Since 2016, she has been a student at Marmara University Department of Interior Architecture. She is interested in painting and ceramic sculpture.

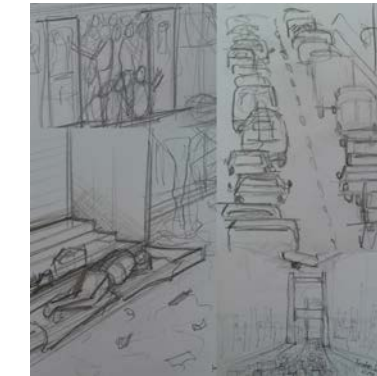
## In the Eyes of the People



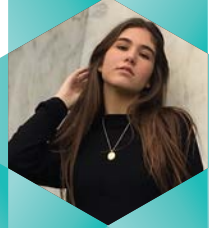
Throughout the history, İstanbul, as the capital of the civilizations linking two continents together, has become a subject of various novels, songs and films. It is the heart of our country. İstanbul hosts different cultures and brings historical and cultural values together. Today, İstanbul is becoming a preferred destination for immigrants due to economic, social, political, educational and natural reasons. There are people from almost all over the world. Considering this universality of İstanbul, in this project, I talked with people from various places and asked them to draw pictures indicating the positive and negative effects of İstanbul.



Hatice Çizme



Melis Yalçın  
INTERIOR DESIGN



# Istanbul

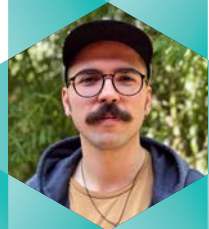


Istanbul looks like a global city when you look as a whole. But when you get into it when you start to accept and live it you notice local groups like if cities have their own world. For example,if you look at Kadıköy you see that teens live more free an unlimitedly then you get on a steamboat and go to Eminönü you find people from different races and cultures in busy crowds. Karaköy is more active with nightlife while Üsküdar is quieter. Every area has it's own texture,history and lifestyle. Areas keep their own personalities and they manage to be together for years. Each region's own texture becomes like the union of parts of the puzzle and forms İstanbul. Maybe it is because of multiculturalism and indispensable magic. What makes İstanbul is its multiculturalism and locality.

Hi! I'm Melis and I'm 19 years old. I'm a student majoring in Interior Design department at Marmara University Faculty of Fine Arts. I'm interested in designing, photography and sports. I played basketball for 3 years, It's my biggest hobby. I love being social and meet with different persons from different cultures. Thank you for this opportunity CCA



Oğuz Can Yazgı  
GRAPHIC DESIGN



My name is Oğuz Can Yazgı. I am studying graphic design at Marmara University. I was born and grew up in Istanbul. Graphic design is the best way to express my thoughts and it's my passion. During my university life I had a chance to do my internship in Medina Turgul DDB advertising agency. In 2016 I went to Czech Republic for student exchange program and I was able to experience different cultures and design approaches. I like trying new things on my designs and use sense of humor.

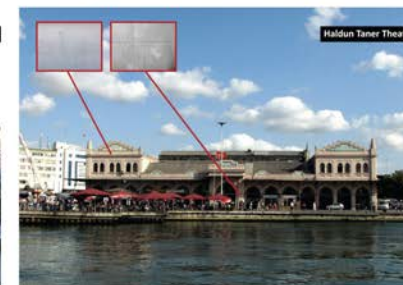
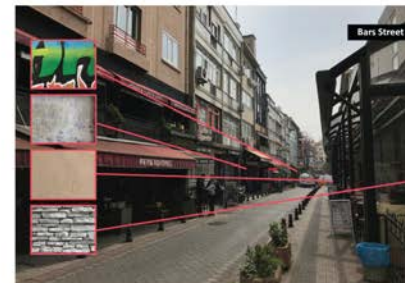
## Textures of Kadıköy



Kadıköy is one of the districts that I visit the most in Istanbul and it has always been a special place for me. Kadıköy is such a place that one can see both nostalgic and modern texture in harmony in the historical buildings, on the old streets and even on the paving stones that I step on. When you start wandering from by the seaside, the spectacular Haydarpaşa Train Station greets you first and then you can see the iconic Bull Statue of Kadıköy as you go inside.

The reason why Kadıköy appeals to all types of people is that it melts lots of differences in a same pot. This being the case, this situation has aroused the following question: How would it be like if I combine these differences and different textures and create one unique texture of Kadıköy?

In this context, I decided to address this issue within the scope of the project and analyze it through photographs. In doing so, I digitally blended the photographs of various city textures, from historical buildings to the old street pavements. I have created unique textures and I tried to find the texture of the Kadıköy.





Rabia Coskun  
GRAPHIC DESIGN

Hi, I'm Rabia and 20 years old. I am studying Interior Architecture at Marmara University Faculty of Fine Arts. I am interested in Graphic Design. I strive to advance myself at the design of font. I want to radiate that designs to people off all ages distant corners of the world. I like interesting the music and I have been playing guitar since 2009 in addition. I love watching Spain, France, Korea-made series and movies. Finally, discovering new places and taking photos is indispensable to me. I am sure, i will satisfy with CCA's partnership.

# COEXISTENCE FOR THE WORLD!



I was inspired by one of Atelier Bundi's works, Coexistence (2015). The simplicity in the poster affected me. What it wants to say, it says directly.

Since this subject is universal, I wanted to change it in my project with transforming it. The visuality is the expression of human emotions. Sometimes you want to show without explanation. Our feelings resemble those of tabula rasa, there is a certain direction, but it is not specified where you will go. It has always taken place in the human brain. But unfortunately, when people hurt like flowers, they lose their vitality.

It's time to get together. The difference is that people can understand each other even if the language is different. In the end, there is a common idea.

'COEXISTENCE'

LONELY TOGETHER!

Everyone is alone as an individual but when they come together, they create union.

Common ideas reveal common favorites.

It's a rule that you can live together: 'Satisfaction

COEXISTENCE

coexistence

COEXISTENCE

COEXISTENCE

همزیستی

Συνύπαρξη

공존

共存

coexistencia

wada noola-anshaha

συνύπαρξη

coesistenza

bir arada var olma

Koexistenz

شیراعترا



COEXISTENCE

Coexistence  
Poster by  
Alliance Graphique  
Internationale  
Switzerland 2015  
Exhibition: Biel/Bienne  
Schlosspromenade  
Promenade de la Sazze  
12.-30.9.2015

Simay Bahçivan  
GRAPHIC DESIGN



## Urban Alienation



Harbiye and Dolapdere are two neighborhoods that very close to each other. Elmadağ Slope connects these two different districts. While there are very luxurious hotels and very expensive stores in Harbiye, gypsies, refugees and previously convicted people are living in Dolapdere. These two district has one thing in common: their historical identity. In my project, I will make illustrations about historical structures of these two districts that alienated from each other. And they will be put in these streets. Illustrations in Dolapdere will remind Harbiye and vice versa.

Hello,

It's Simay Bahçivan. I was born in İstanbul and live there. I'm 22 years old. Studying Graphic Design at Marmara University Faculty of Fine Arts. I assist a painter's preparatory class in his atelier for fine arts for three years. I did my internship at a design office (DGT agency) about one month and a half. I work up personal projects with my friend Dilara Akbal and we publish a visual fanzine independently which involves our digital illustrations.

I'm very happy to be involved in this project.





**Simay Sevinçli**  
INTERIOR DESIGN

I'm Simay. I'm a 19 years old student in Interior Design department at Marmara University. I'm interested in painting since the day I was able to hold a pencil. I'm an amateur tennis player, I love sports as much as I love painting. It's really important for me to have a thing to say about nearly everything so that's why I love doing researches about my interests. I'm a movie maniac, I love writing short movies and film them as well. I'm a big Star Wars fan. My hobbies are also including music, photography, cooking and traveling of course.

## Values Lost within Globalization



While some expressed that globalization will increase the welfare of the world, and that it will reduce the differences between developed and developing countries, others have expressed the same concept as the modern approach of colonialism and the destruction of history. While there are positive approaches on the concept of globalization, on the other hand there are negative approaches that criticize this process in a very violent way. Istanbul is a rapidly developing city. But Istanbul, which has started to become westernized in recent years, has started to separate even in itself. While shopping on the street from a foreign shop, the city became a place where you could get chewing gum from the local neighborhood grocery store on the side street and things started to get a little mixed up. Neighborhood grocery stores, such as milchers, have played an important role in our past, gradually replaced by supermarkets or internet shopping. We are slowly losing our national values, but these habits still persist in some of our districts. These are the values that make Istanbul Istanbul, we know that from our elders whom always tell us about nostalgic beauties of Istanbul.

Despite all of the past, the people of this city, which is losing its place in the influence of globalization, are in the same dilemma. Is Istanbul still a city that has witnessed many history as our ancestors have told us, or has it turned into a modern and global city that has lost its place and deep-rooted local heritage?



**Simay Sevinçli**



**Sinem Karaduman**  
INTERIOR DESIGN



Sinem Karaduman Born in Ankara, 1989 Research Assistant currently in Marmara University, Fine Arts Institute, Department of Painting Graduated from Dokuz Eylul University, Fine Arts Faculty, Department of Painting, 2012 Masters Degree: Dokuz Eylul University, Fine Arts Institute, Department of Painting, 2016 Ph.D.: Marmara University, Fine Arts Institute, Department of Painting,

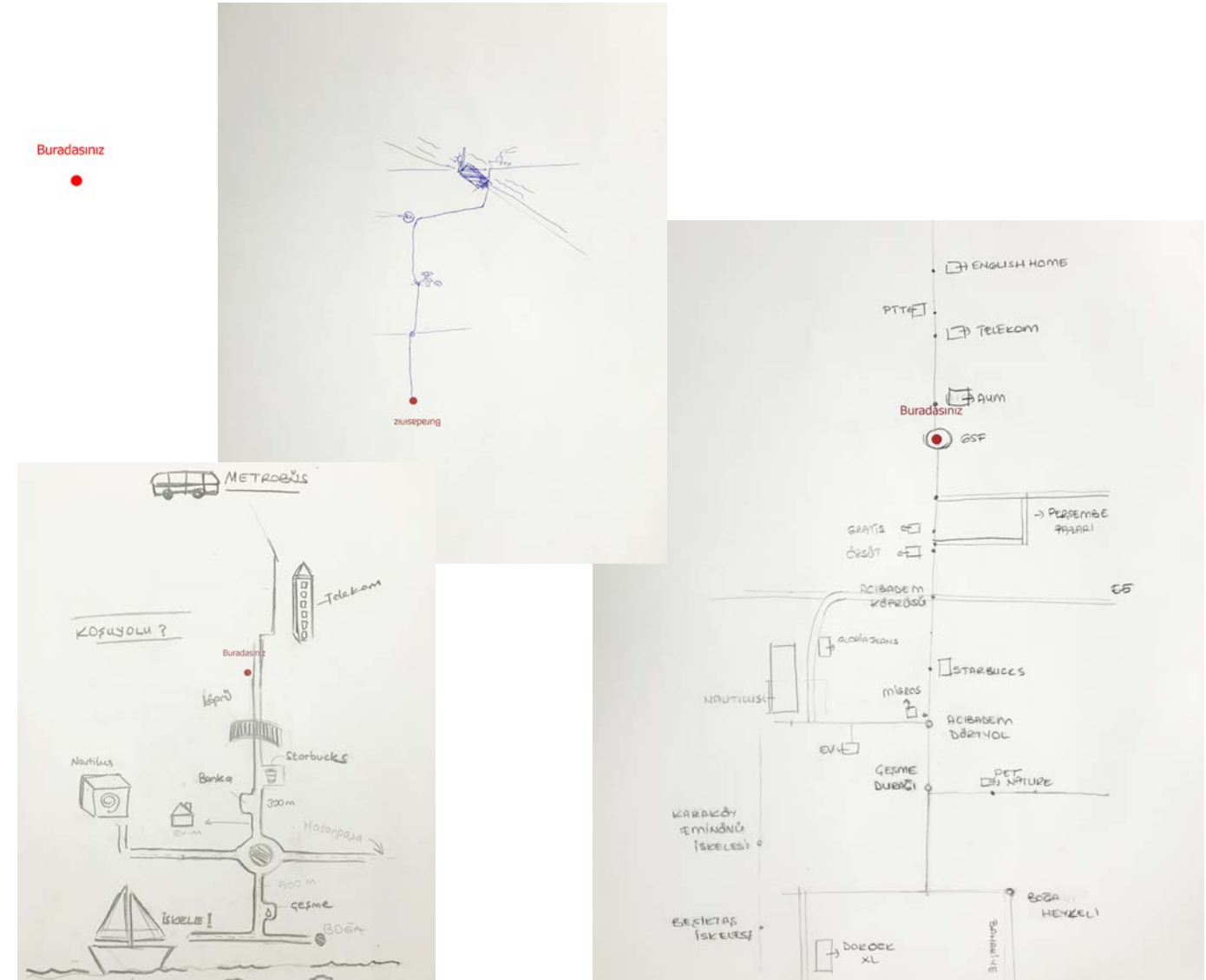
## Values Lost within Globalization



City is nothing but a place of memory. From past to present; every cobblestone, every alley, every detail hides countless memories. In every step he takes, spatial experience merges in one's memories and imagination. He establishes invisible relations and bonds.

In my project, I will be observing this invisible but strong connection between people and the city. For this, I will be using one of the most symbolic entities of a city: the map. Every person has an individual and unique relation and I believe that this individuality could have an effect on the physical perception of the city image. A visionary or mental map which was created by one's memories or experiences could be different than the rest. A person could take unusual routes to reach somewhere.

So, I will hand out blank papers with only a red dot and a sentence on it, saying "You are here." Participants will be chosen at the university campus in Kadıköy, Istanbul. I will ask them to draw an imaginary map of the area and give directions for a specific destination. Therefore, I hope that I can find out how diversely people picture the same places according to their experiences and perceptions.





## **ACKNOWLEDGEMENTS**

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 very special thanks goes to Tanner Settles, student of Interaction Design, for designing our catalog and exhibition invitation, to Jacob Baldry for customizing and maintaining the class blog and to Sayer Al Sayer for making a class video for the exhibition in Istanbul.





## **COLOPHON**

This catalog was produced for an exhibition at California College of the Arts under the direction of S.A.Prof. Mariella Poli in 2018  
Typeset in Avenir (1988) and Futura (1927)  
Catalog Designed by Tanner Settles.

