

A COLLABORATION BETWEEN:

**CALIFORNIA COLLEGE
OF THE ARTS**

SAN FRANCISCO

&

MARMARA UNIVERSITY

Faculty of Fine Arts

ISTANBUL



LOCALITY & GLOBAL DISCOURSE





ACKNOWLEDGEMENT

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 dialogue. A very special thanks goes to David Pelaez Gonzalez, student of Industrial Design, for designing our catalog and exhibition invitation, to Gabriel Lage for making the class video for the exhibition and to our TA Naz Cuguoglu for customizing and organizing the exchange for the class blog.



LOCALITY &
GLOBAL
DISCOURSE

This catalogue and exhibition is a result of a Humanities & Science Department, Diversity Program and interdisciplinary course "Locality and 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 longtime 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 90s, 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 one of 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 students 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 to each group was designated a specific neighborhood in their respective cities either San Francisco or Istanbul; after researching a chosen district, each artist/designer explored their individual interest 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 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.



LOCALITY &
GLOBAL
DISCOURSE

The collaboration between California College of the Arts and Marmara University Faculty of Fine Arts (MUFFA) has started in the beginning of 2013 with the initiative of Prof. Mariella Poli. Since then we have organized thirteen exhibitions in San Francisco and Istanbul. 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 Bilge Seven, Ceren Ayan, Dilanur Yildirim, Samet Sert, Serra Zileli, Melike Bebeli, Melike Yanik, Nisa Nur Aslan, Mine Kemertas, and Volkan Dincer, from Photography, Industrial Product Design, Interior Architecture, Painting and Sculpture departments. The topics they focused range from designing a shelter for homeless, gentrification issues to traditions and daily rituals. Istanbul and San Francisco continue to offer excellent sources to students with their local and global qualities. As before, this has been very enlightening to observe changing dynamics and different approaches of participants to the topics. I would like to extend my sincere gratitude once again to Prof. Mariella Poli for initiating such a fruitful project and making Marmara University, Faculty of Fine Arts and myself a part of it. My gratitude also goes to Naz Cuguoglu for her assistance. Finally, a very big thanks to all CCA and MUFFA students for their great enthusiasm and creative work.

Prof. Inci Deniz Ilgin, Ph.D.
Marmara University Faculty of Fine Arts



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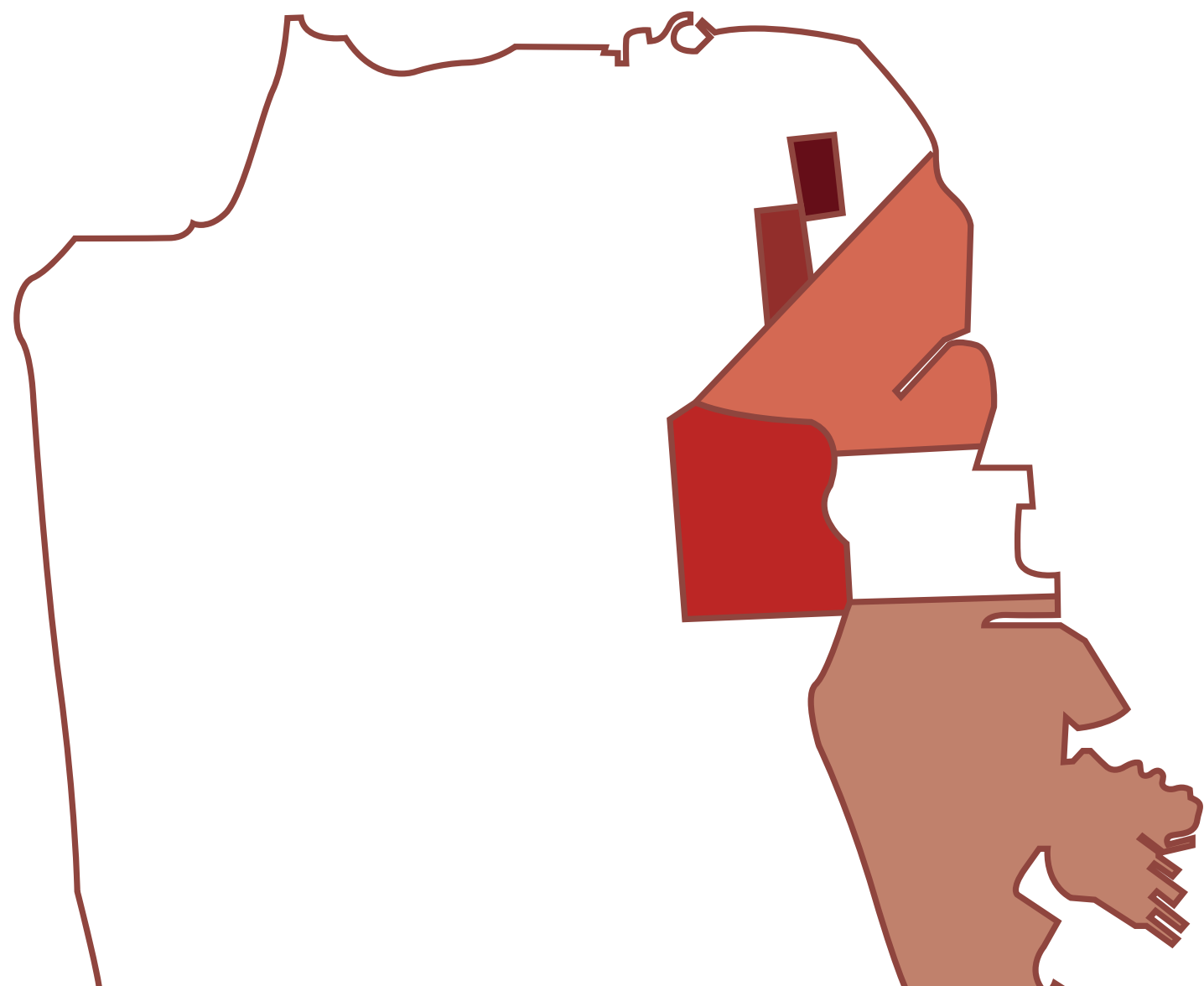
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SAN FRANCISCO



Chinatown

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Bayview



CHINATOWN

The Chinese diaspora, which began in the 1800s, was so vast that virtually every major city in the world—from New York to London, Montreal and Lima—boasts a neighborhood called “Chinatown.” Chinese immigration to the United States dates back to the middle of the 19th century, but life wasn’t always easy for new immigrants from China—even in San Francisco’s Chinatown, the largest such district outside of Asia and the oldest Chinese community in North America.

Most of the immigrants coming from China were desperate to work—not only to survive but to send money to their families back home. Some also had to repay loans from Chinese-American merchants who had sponsored their passage to America. A lot of new immigrants are stuck living in Single Occupancy Rooms (SRO) because they are not able to find better jobs due to language and ability barrier. These SROs are apartments that’s usually small in size and only holds shared amenities when it comes to bathrooms and kitchens.

Our projects are focused on Single Occupancy Rooms(SRO) and the homeless population in Chinatown, these projects are designed to either help or spread awareness to the families and individuals currently living in SROs, as well as the homeless population that lives on the streets of Chinatown.



Guangzheng (James) Li
Film

James is a film major currently in his third year here at CCA. He chose to study the art of filmmaking because he finds aspects of reality to be unsatisfactory or inadequate, and filmmaking is his way of escaping that reality. By making films, it enables him to create worlds and characters that he wants to see come to life. In filmmaking, James tends to focus on the post production aspect, where he can focus by himself and see to the completion of a story.

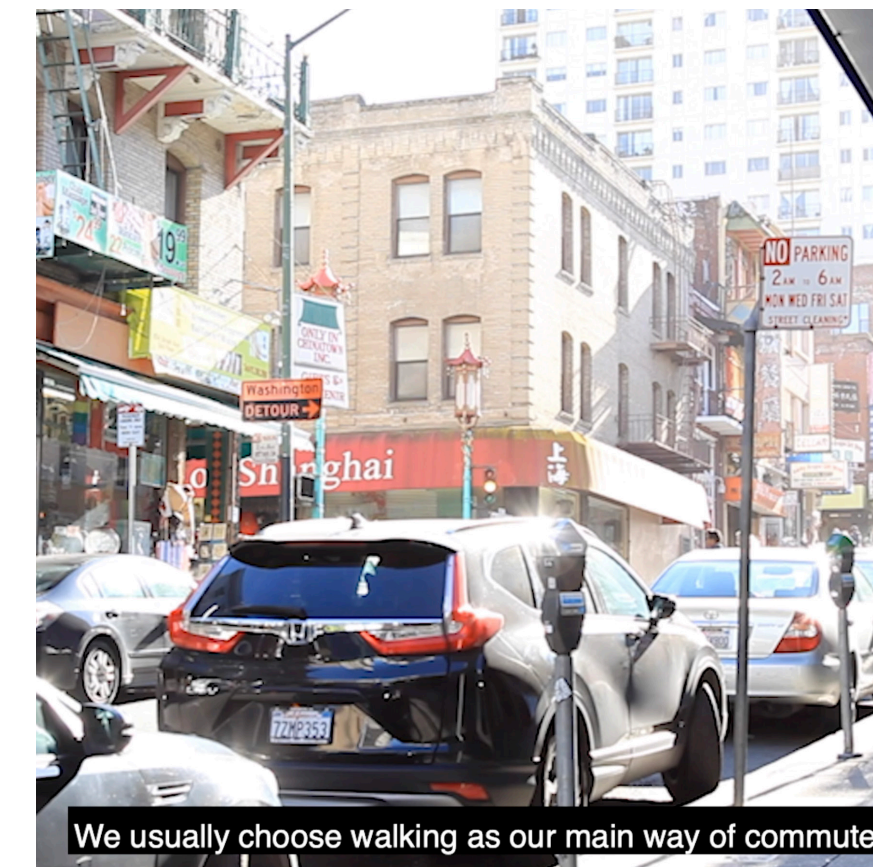
In his spare time, he tries to make some music casually to pass the time and hone his skills on the instruments. He also plays a lot of video games during his spare time.

Small Business with Big Problems

In my project, I strive to use the form of image and sound to spread awareness to individuals or families currently living in Single Occupancy Rooms (SROs). The most prominent issue for some of these families is the housing and these SROs can be as small as 75sqft for a family of three, many of these families also make less than 80% of what the average is in San Francisco. These SROs have shared bathrooms and kitchens for as large of a group as fifteen people and they are usually extremely crowded. Many new Chinatown immigrants live in these SROs because of their limited resources, language and income.

During this project, I was able to secure an interview with an individual that currently lives in a SRO as well as a community organizer that works in Chinatown Community Development Center (CCDC), an organization with the goal of improving the general quality of life of immigrants and working class families that are currently living in Chinatown. In the interview they talked about the housing condition, working condition and their hopes for future improvements.

I chose to shoot a lot of B-roll footage of Chinatown because I thought it made for an interesting comparison. Chinatown has always been popular due to its tourist attractions and delicacies, but behind all the shops and restaurants are thousands of occupancies living inside SROs that people don't usually know about nor see. By utilizing B-roll footage, it serves as a reminder for the people that things are not as what they seem in Chinatown.



We usually choose walking as our main way of commute



so, try to socialize with your neighbourhood as much as possible



Jason Wang
Industrial Design

Jason Wang is a junior industrial design student in California College of the Arts. Born in the USA and raised in Taiwan, he is fluent in both Mandarin and English. As a designer, Jason's interest centered around consumer products and electronics because he likes to design revolutionary product that uplifts the consumer experience. He is proficient in 3D CAD software such as SolidWorks, Rhino, Keyshot Rendering and have more than 4 years of experience with Adobe Softwares such as Illustrator, Photoshop, InDesign, Premiere Pro, and AfterEffect. Jason is looking forward to hone his skills as a designer in a professional environment for the next phase of his design education.

Sleep Quest

My area of focus is on homeless people in San Francisco. Homeless people in San Francisco are experiencing harsh conditions to survive. Throughout my research and interviews, I decided to focus on 2 key points: Property Insecurity and comfort. My specific user group is targeting people who became recently homeless because of unemployment or eviction. One of the biggest challenges in living in the street is to keep your property safe. Although a homeless person has little to no valuable property, things like I.D., passport, blankets, and clothes are very valuable to them. Without blankets and clothes, a homeless person will suffer from the cold winter in San Francisco. And without identification, he or she has low odds to make it out of the street. This project is a design to help homeless people to protect their property as well as providing warmth and comfort. This is a design of luggage with a sleeping bag. This product can be given out for charity to the specific user group for the intention of helping them to live on the street temporarily. While the users live on the street with the design project, they will constantly look for opportunities to make it out of the street.

Sleep Quest

a small luggage & sleeping bag
that carry and protect homeless's property



Carry

Luggage for
Storage



Sleep

Portable
Sleeping Bag



Sit

Pan Handling
Sitting Mat





Vanessa Lim

Illustration

Vanessa Lim is an illustrator from Singapore. She enjoys taking inspiration from little moments of the common everyday. She is currently pursuing her undergraduate studies in California College of the Arts in the illustration program.

Matchbox Rooms

Chinatown is one of the oldest and most iconic neighborhoods in San Francisco. It rebuilt itself after the 1906 earthquake and has since become a major tourist attraction and a century-old way of life and culture. It is more than just a decorative Dragon's Gate. However, hidden from plain sight in this historic neighborhood are the Single Room Occupancy (SRO) apartments and the struggles of the families that live in them. For many families, these six feet by ten feet matchbox-sized rooms, shared communal kitchens, showers, and bathrooms is what they call home.

With gentrification, ever-soaring rents, and disappearing housing options for low-income people, the vulnerable population living in these SRO units are on the verge of getting pushed out of their neighborhood, or worse, becoming homeless. Will there be a place for these people vital to the existence of this iconic historic neighborhood in the future?

The lines of laundry hung across windows, the stacks of boxes behind those windows, the cast-away objects on the ground created such a striking contrast from what is seen at eye level. Which are the rows of vibrant shops lining the streets of Chinatown. Matchboxes are used in this installation to metaphorically symbolize the size of an actual SRO room, and the objects and words tucked away in the matchboxes symbolize how this crisis seems to be forgotten by society. Twenty keywords have been collected from a series of interviews and discussions with local families and organizations. These keywords symbolize the hopes, dreams, and values of the families and of the community. By revealing these objects to the viewer, it draws focus and attention to them. The artist hopes to raise questions and awareness about the future of SRO apartments in Chinatown through this project.

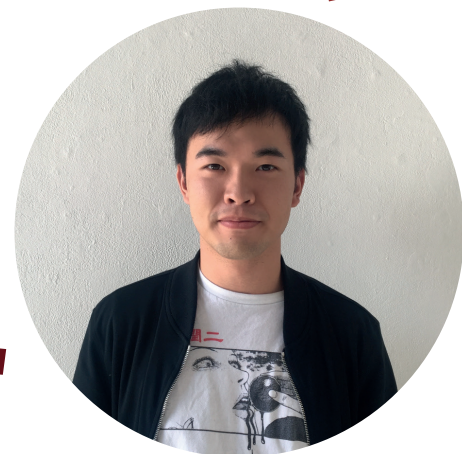




TENDERLOIN

The Tenderloin is a neighborhood in downtown San Francisco, in the flatlands of the southern slope of Nob Hill, situated between Union Square shopping district to the northeast and the Civic Center office district to the southeast. It encompasses about 50 square blocks, is a large wedge/triangle in shape (point faces east). It is historically bounded on the north by Geary Street, on the east by Mason Street, on the south by Market Street and on the west by Van Ness Avenue. The northern boundary with Lower Nob Hill has been set at Geary Street. The terms "Tenderloin Heights" and "The Tendermob" refer to the area around the indefinite boundary between the Upper Tenderloin and Lower Nob Hill. The eastern extent, near Union Square, overlaps with the Theater District.

Part of the western extent of the Tenderloin, Larkin and Hyde Streets between Turk and O'Farrell, was officially named "Little Saigon" by the City of San Francisco.



Shuyue Zhang

Film

Shuyue treats his career not as an artist but rather an entertainer. He is schizophrenic in this thought because sometimes He engages on some experimental works that he would normally distaste.

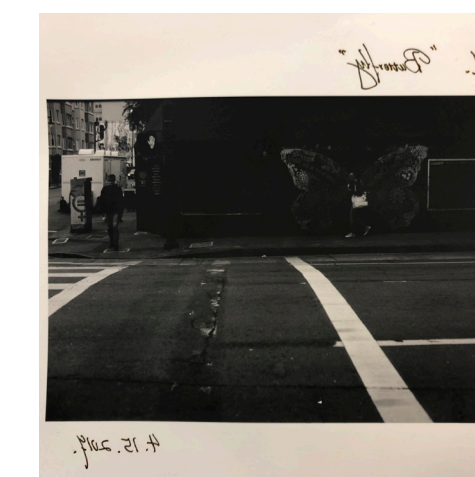
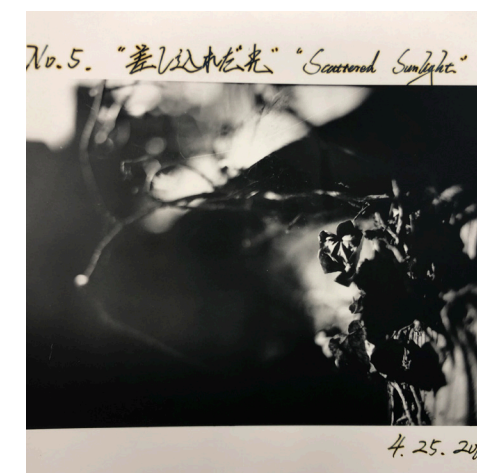
For leisure, he enjoys archery and kendo. They are great sports and also serve as peepholes towards the history of a culture behind the sport.

He enjoys his own field of study, which is mainly cinematography and photography. Doing such things are like fabricating dream, which always keeps him excited.

And the Sun Also Rises in Tenderloin

My project is a combination of analogue photography and music. I thought analogue shows more credibility and emotion than digital photography. In the meanwhile I composed a short blues to echo with the blurry images within the negative. Tenderloin is now one of the few places that hadn't been gentrified within the Bay Area. Vice and art is one very common way to describe Tenderloin. As an outsider, I knew few about this place but danger and crime. However, I will apply such disadvantage to my advantage. As an outsider, I don't know, so there is no stereotype.

As an outsider, I wander to find some other feeling that might yet to be discovered by those who had already know this place. Sometime it is knowledge that stops us from proceeding the beauty within close proximity. People wander, suffer, dreams their intoxicated dream on the street and wonder what had not been wondered. I saw people laugh, people crawl on the street and heard their scream in senseless tone. Look, there is one other innocent yet seem to-be-annoying homeless man got taken by the cop. And yet the sun also rises, in Downtown, Tenderloin.





Joonseok Ryu
Industrial Design

Joon was born in South Korea, is a senior in California College of the Arts. He is interested in home appliances, disassembling and assembling products. He likes to show his ideation with sketching and hand crafting. His strongest asset is time management.

Tenderloin National Forest

The Tenderloin is a complex neighborhood and promoted by the media as a dangerous place. During a class assignment in my walking I discovered a nice green, full of trees and plants, and arts, peaceful place called "The Tenderloin National Forest". I contacted The Co-Artistic Directors Darryl Smith, who along with Laurie Lazer have been working to transform Cohen Alley since 1989 from a place emblazed in health-hazardous open-air chemical experiments, dump items and illicit- criminal activities to one of the few open spaces in their high-density neighborhood of over 40,000 culturally and ethnically diverse residents. It is surrounded by multi-story resident buildings and hotels that house formally homeless, immigrant individuals and families, as well as seniors, artists, active drug users, dealers and others.

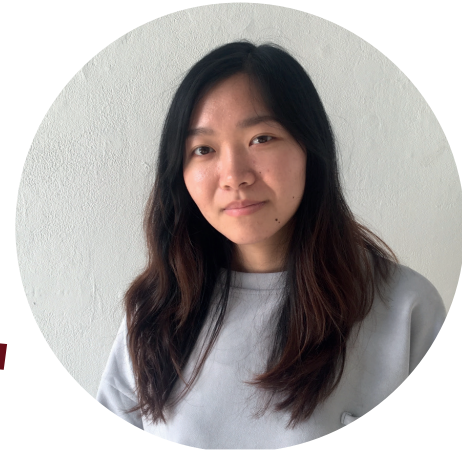
Even in the current time Darryl has to deal with the management of a hotel that face The Tenderloin National Forest for not respecting the place by dumping garbage, glass bottles and other items from the fire escape. This situation inspired me for a project to help to resolve this problem by designing a small hanging trash bin, which it's cheap to build and can be hung on the fire escape. I hope my design will help the problem so the children can feel free to play without restriction of this unhealthy situation



509 Culture Center
T-EN
Do not throw garbages



Joonseok Ryu
California College of the Arts
Industrial Design major



Yinfei (Zoe) Zhong
Industrial Design

Zoe is from China and through her culture, she has an interest in using elements of it in her design practice. She chose industrial design as her major because of the craftsmanship. She likes to create products by herself. She also finds beautiful and creative products very interesting.

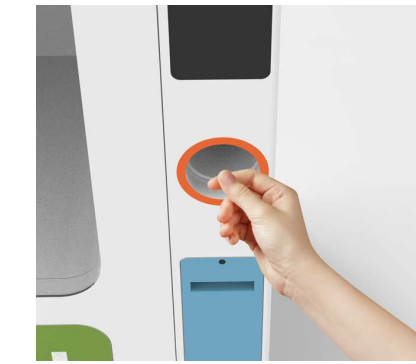
Tendler

Through research about Tenderloin and interviews with organizations, I found the problems that people in the neighborhood complain about. The deluge of needles is one of the most important and urgent problems. A considerable amount of needles have been discarded on streets, parks and at homeless camps. These are dangerous to kids and passerby. Also, since needles are usually for injecting heroin and it's common for heroin users to share needles, and bodily fluids are transmitted between users, the risk of contracting a blood-borne disease is high. In addition, those used needles cost hundreds of thousands of dollars to retrieve. Furthermore, homelessness is another main problem in Tenderloin and the lack of clothes and access to healthy food make it worse.

To target both problems, the discarded needles and the homeless needs, I came up with the idea of exchanging used needles for new ones or other products they might need. Thus, I designed a vending machine for them, so that they can use discarded needles as currency to buy things they need.



1. Pick up used needles



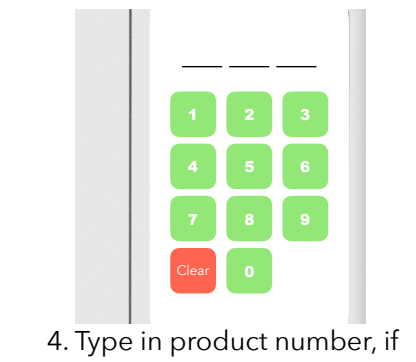
2. Throw needles into the machine



3. Choose one



4. Get a clean needle, if you choose "Needles"



4. Type in product number, if you choose "Others"



5. Get products you want



The Mission District is located in east-central San Francisco. Its name comes from the first "Misión" founded by Francisco Palou in the name of San Francisco de Asís for the Spanish Empire in 1776. The first Christian church was built in this land where the Ohlone tribe lived.

Nowadays, it's known as the Latino neighborhood, having the highest Latin American population density in the city. People see The Mission as a center of culture that stimulates community. Through its cultural diversity and colorful streets it has become one of the most attractive neighborhoods in San Francisco. Although, acquiring this cultural fame has attracted many newcomers from the Tech Industry to the neighborhood, increasing rents and displacing residents.



Claire-Ranyi Xu

Industrial Design

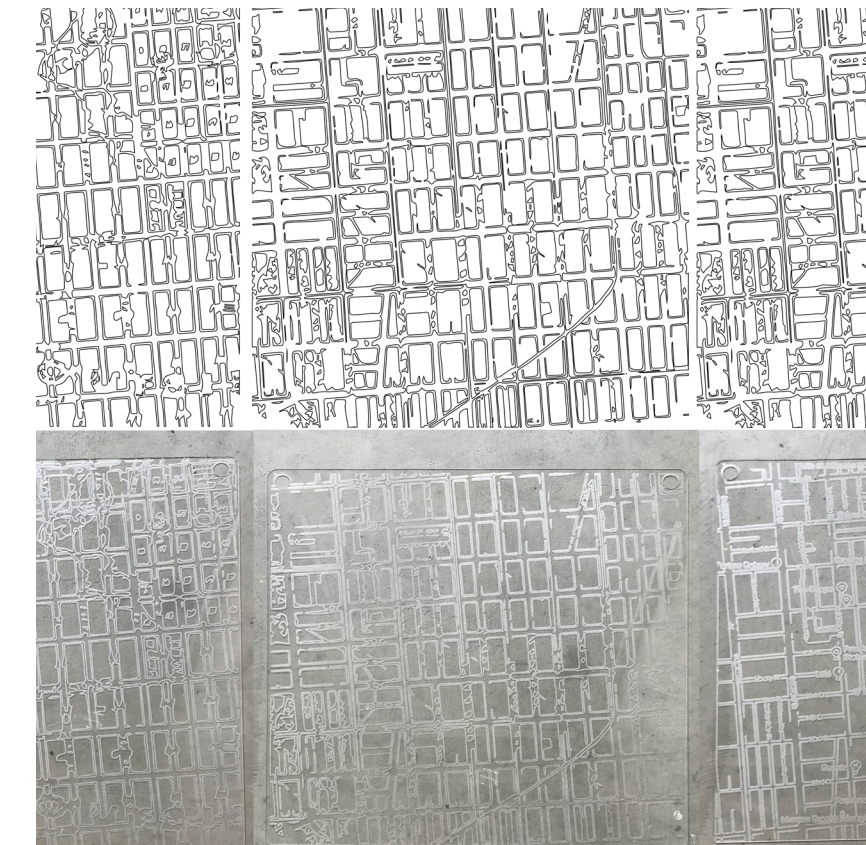
Claire is an industrial designer and artist. She grew up in Beijing, the capital of China. Her goal is to create designs with a compelling story. She strives to harness her experience to produce quality, simple and meaningful designs that people relate to and infiltrate the rich culture of her country.

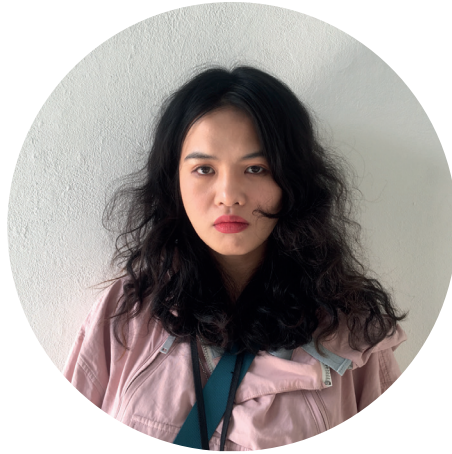
Map of the Mission

The Mission District is a colorful and vivid neighborhood and also one of the most popular communities in San Francisco. The Mission is the center for thriving hispanic cultural heritage.

After my research, I was fascinated by the rich culture and surprised by the conflict between residents and newcomers in this neighborhood. Through this project I hope to help people understand the past and present of The Mission District.

In order to build the new, we must understand our past. Map of The Mission is a project that reveals and resurfaces the past and present. The past and present are transparent. It is a study of the similarities and differences between the history, culture and people in the past and present. How does the geography change historically? How do the different cultures connect through time? How do the people interact? In this installation, 3 sets of maps hang at eye level to help you understand and commemorate The Mission. When you stand in front of it you can see through all the transparent layers and they will show you how the culture has shifted, how the population has changed and how their history has developed.





Buwang Yang

Film

Buwang Yang was born in Shenzhen, Guangdong province, China, is a senior in California college of arts in the film program. Buwang grew up in the south of China and moved to Japan when she was 13 years old. She studied in Japan for one semester and then went back to China. To some extent, she has been influenced by Asian culture. Buwang hopes to be a director to make a lot of sincerely works.

Lost in the Mission

"Lost in Mission" is a documentary about the working class of the Mission neighborhood in San Francisco. The mission area has 56,872 permanent residents and 24,305 buildings, of more than 56,000 people, 72% are working people. In a sense, the reality of working people is the reality of Mission neighborhood. In my film documentary, I'd like to put a spotlight on their reality.

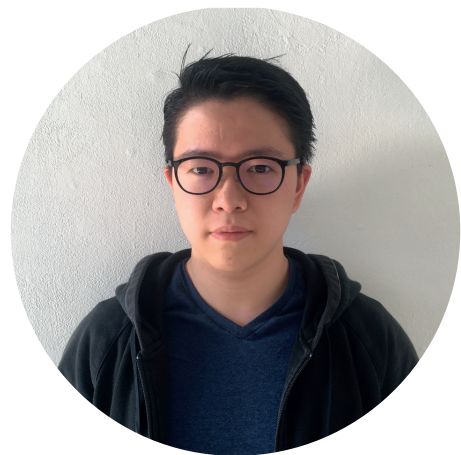
For my film documentary, there are mostly interviews of different persons with various jobs: an art teacher, a street performer, and a street food vendor. My aim is to change the stereotype of these individuals people, which suggests that they are always unsatisfied with their lives and living conditions. Pointing out their true passions, my documentary film records clips of ideas and lives of these persons and show a new perspective of them, pointing out a positive understanding about their life. In this film my intention is to show their feelings and thoughts regarding their everyday living environment, diet, income, mission in life, and race. It points out the complexities of their lifestyles, showing not only the weak but also the strong and positive sides of their lives. For example, the street food vendor, a young Mexican man, has a lucrative business around the Mission Bart station. Also, "Sunshine", a street musician gets to produce a lot of amazing songs inspired by the colorful life of the Mission neighborhood even though he earns less than \$50.00 per day and does not have his own house to live in.



BUWANG YANG (ALIEN)
FILM: LOST IN MISSION
SCREENSHOT#3 TITLE



SoMa is traditionally linked with light and heavy industries alongside with immigrant population who lived there permanently. Following several development "booms" after the San Francisco earthquake in 1906, post-WWII industrial expansion, and the Dot-com boom towards the end of the 20th century. "Manhattanization" was initially used to describe the construction of large skyscrapers in San Francisco's Financial District in the 70s. Since the 80s, followed by the aforementioned industrial shift and the flow of capitals, gentrification has caused the residents of SoMa to move out of their neighborhood.



Jay Wang

Interaction Design

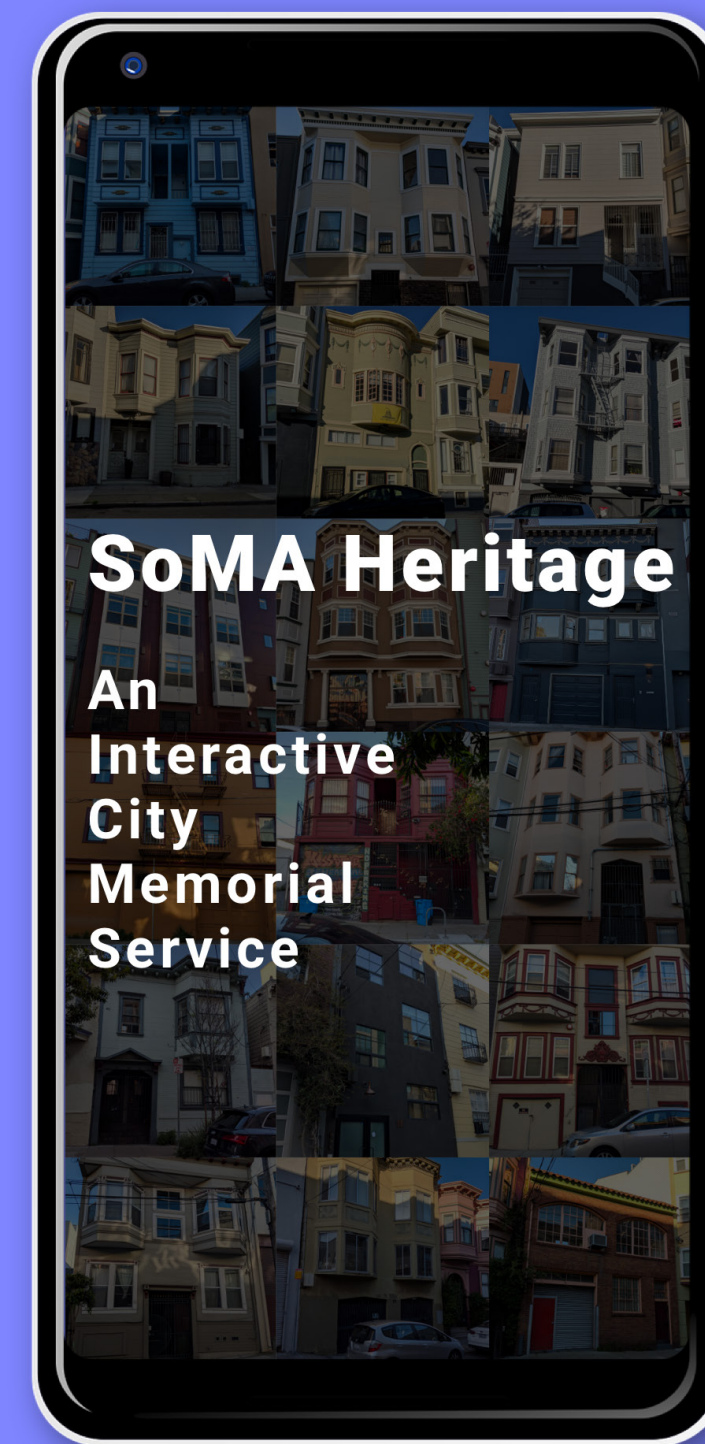
Originally from Arizona, Jay is currently living in San Francisco, CA pursuing his BFA degree in Interaction Design at California College of the Arts. Jay chose to pursue a career in design because as an observer, he is constantly fascinated by the nuances in life that are direct or indirect products of insightful design. As a designer, he wants to practice the craft of researching and making, so that it enables him to bring his observations and ideas to the real world and create something meaningful. Besides design, Jay is also passionate about exercising, language learning/teaching, and early music.

SoMa Heritage

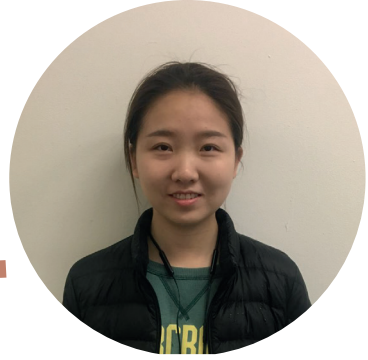
For this project, the goal is to discover the stories of a specific minority group's migration history in the South of Market Area in San Francisco and create an interactive design project that is based on my founding.

For the goal of this project, I would like to conduct on-site interviews, secondary research, analyze design opportunities, create prototypes, and, finally, to create a service that promotes the cause of this project.

The primary focus of my idea is about visual commemoration that combines both physical monuments and digital interactions. The user will be able to see physical monument stickers on site and the QR code on those monuments will prompt them to scan from their digital device and guide them to a mobile website. The information on the website introduces the story of a family that used to live in this specific location and how they were finally removed from their home due to various reasons. The final outcome of this investigative design journey will be a video that demonstrates how the service works in an ordinary setting as a visual demo.



Scan the QR code to view project video



Zimo Ye
Industrial Design

Zimo Ye is a senior industrial design student studying in California College of the Arts. She was born in Beijing, China and have been in San Francisco for three years. She chose to learn industrial design because she likes how it can change people's lifestyle and solve the problems. After learning these years of design, she found that not only the final products, the process while designing it also make her feel excited. By knowing what people really need and base on these needs to solve problems is the fascination of industrial design

SoMa Shelter System

During our on-site observation in SoMA area, we discovered that there are lots of homeless people living with their pets on the street, in many occasions, even in extreme weather. They could not find the place to live because most of the shelters are not pet-friendly.

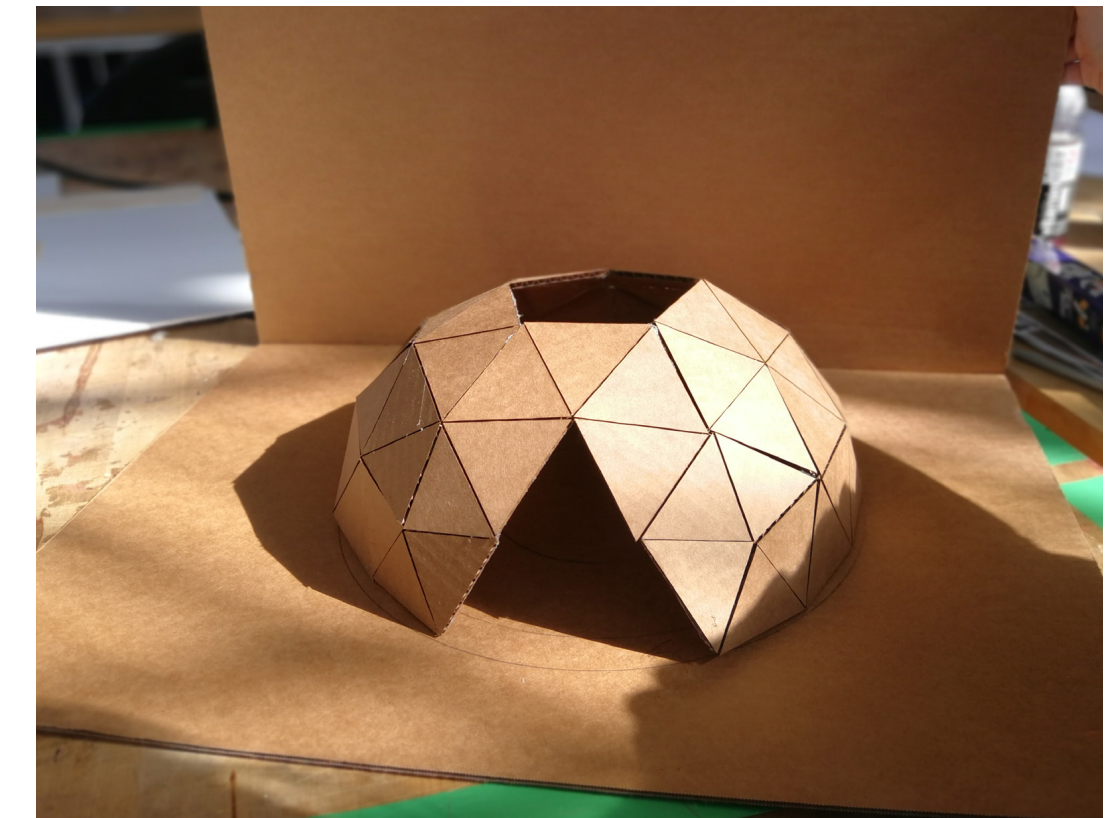
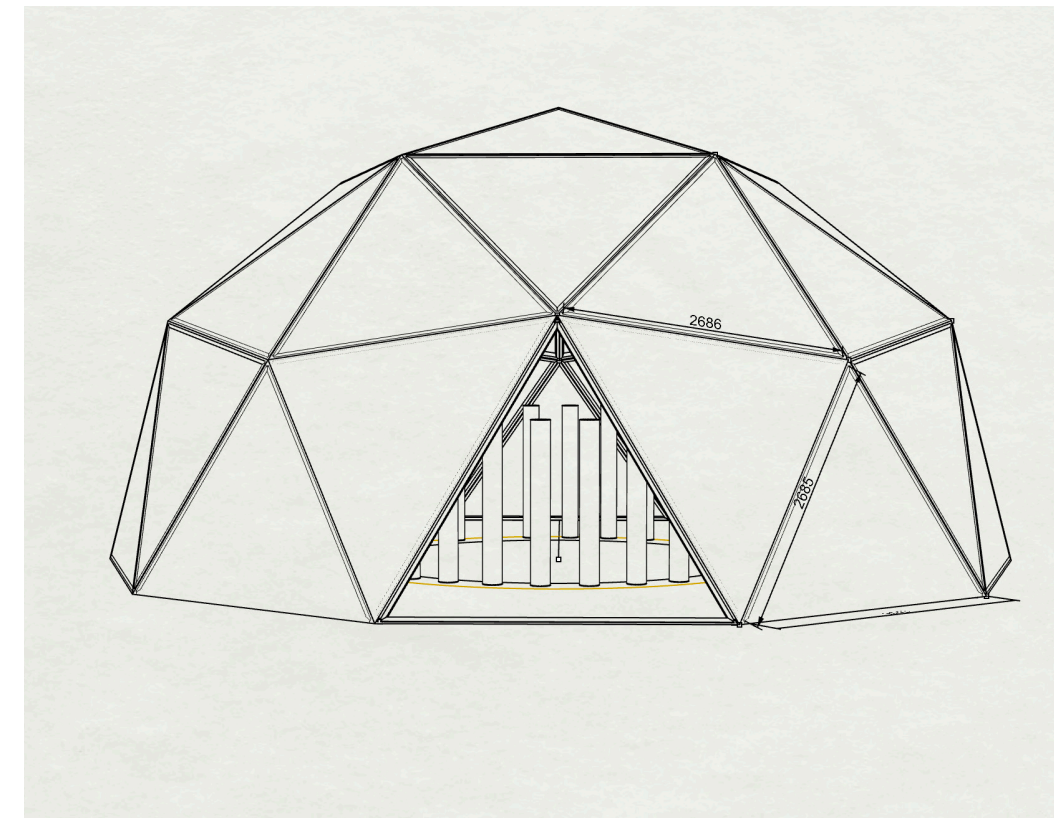
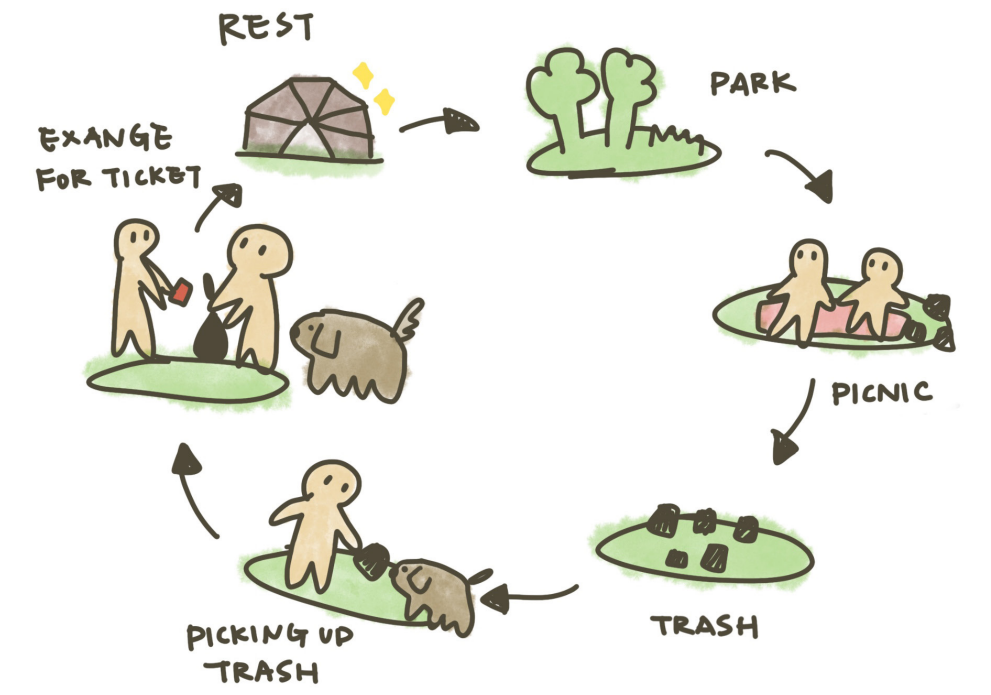
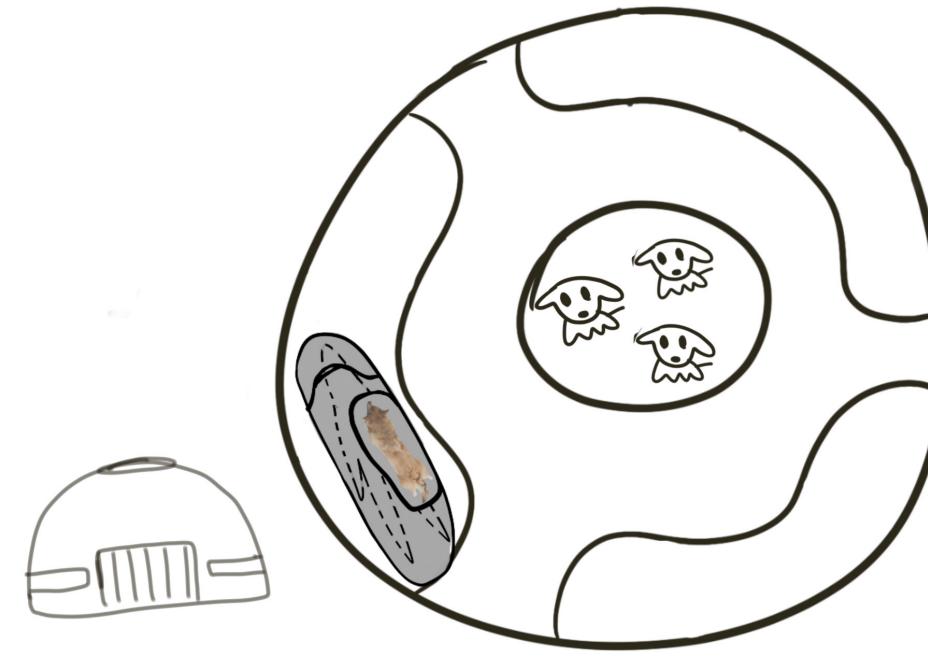
For this project, we want to create a sheltering solution that provides homeless people and their pets a place to rest. It would be founded and organized by the government or charity. We would create a system that encourages homeless people to contribute to the society and in exchange a place for them and their pets to rest. The size of the shelter could fit in at least three homeless people, there would be sleep bag incorporate with the shelter itself, the center of the shelter would have a pet playground. How are we presenting our final project is making 3D renderings. The shelter itself would be made out of reused material like reclaimed wood, and stainless steel.



Gina Lee
Industrial Design

Gina Lee is a junior Industrial design student at CCA. She was born and raised in Taiwan. Something she loves about are boba and dogs. She believes good designs not only can solve problems but also comforts people's heart. She has been moving around in different areas since she was little, so she gains strong adaptability throughout her growing process. Her goal is to design the user-centric and simple product that people cannot live without.

Final Direction





Bayview Hunter's Point are two major neighborhoods in the Southeastern corner of San Francisco, California where it's home to the largest African-American community.

Defined by the neighborhood's remoteness, most of what you can discover in Bayview are warehouses, construction sites, and closed-off areas. These abandoned landscapes are conveyed as a visionary space for new industries, homes and businesses to be built upon. This is what's currently causing a shift in the neighborhood's culture, resulting in displacement and gentrification for residents who currently live there.

Our project highlights and explores these issues in relation to environmental displacement and homelessness, where our goal is to create awareness around the current situation of Bayview.



Gabriel Lage

Film

As a cinematographer, director, editor and still photographer from São Paulo, Brazil and a Junior Film major at California College of the Arts, Gabriel's work consists of exploring the possibilities of storytelling through an audiovisual medium. Through film and photography, he seeks to explore the relationship of people with themselves, others and the world around them, holding as core values, social justice, queer visibility and representation. Apart from working on film and photography, some of his hobbies include exploring the world, hiking and a great love and appreciation for the sea. Other subjects that he is greatly invested in are interactive media, music and design.

Hunters Point Hazard

The history of Bayview and the Hunters Point neighborhood has been one of struggle and neglect. After the ban on the butcher industry, predominantly black workers migrated to the region to work on the Hunters Point shipyard, one of the single and most important sources for the local economy. Apart from its general removal and lack of connection to other parts of the city, the community has been suffering from several issues following the Shipyard decommission in 1994, not only economically but also with the effects of gentrification and health related concerns tied to the radioactive material brought to shore from nuclear bomb tests.

This short video essay seeks to provide information to locals and raise awareness about the current state of the shipyards land after the TretaTech scandal with the falsified soil analysis report. Through contacting local activist groups and journalists that investigated the issue I will provide up to date and reliable information about the latest development in the matter.



AREA CLOSED
NO EARTHMOVING OR DUMPING
RESTRICTED ACCESS
AUTHORIZED PERSONNEL ONLY

SITIO CERRADO
NO MOVER TIERRA NI TIRAR BASURA
ACCESO PERMITIDO PERSONAL
AUTORIZADO SOLAMENTE

OBSERVE AND AVOID EVIDENCE OF
PREVIOUS TRAFFIC ON GROUND
COVER TO MINIMIZE EROSION

FOR MORE INFORMATION CONTACT
DEPT. OF NAVY
BRAC PMO WEST
PHONE (619) 524-6026



Jamie Catacutan

Interaction Design

Jamie Catacutan is Visual Artist and Designer, born in California and raised in the Philippines. She enjoys analyzing complex systems, developing strategic design, finding patterns and making sense of things. Her work embodies crafting meaningful spaces, products and experiences that empowers social learning and awareness.

Currently, she is based in San Francisco, California where she is finishing her undergraduate studies in Interaction Design and Computational Practices at California College of The Arts.

www.jamiecatt.com

Bayview Points

Bayview is known for its abandoned landscapes, which attracts visionary industries, homes and businesses to build new infrastructure within the neighborhood's walls. This has caused a shift resulting in displacement and gentrification for residents who currently live there. Thus, exploring stories of displacement and how the environment affects people's day to day became a central focus of the project.

Awareness allows for inspiration and action. To bring people's attention towards the environmental displacement that is happening around the neighborhood, creates awareness so that people may be given a choice whether or not to respond to these pressing issues. By mapping the problems happening in the area with an interactive map, the project aims to bring visibility to the invisible so that viewer's can be aware of Bayview's current situation.

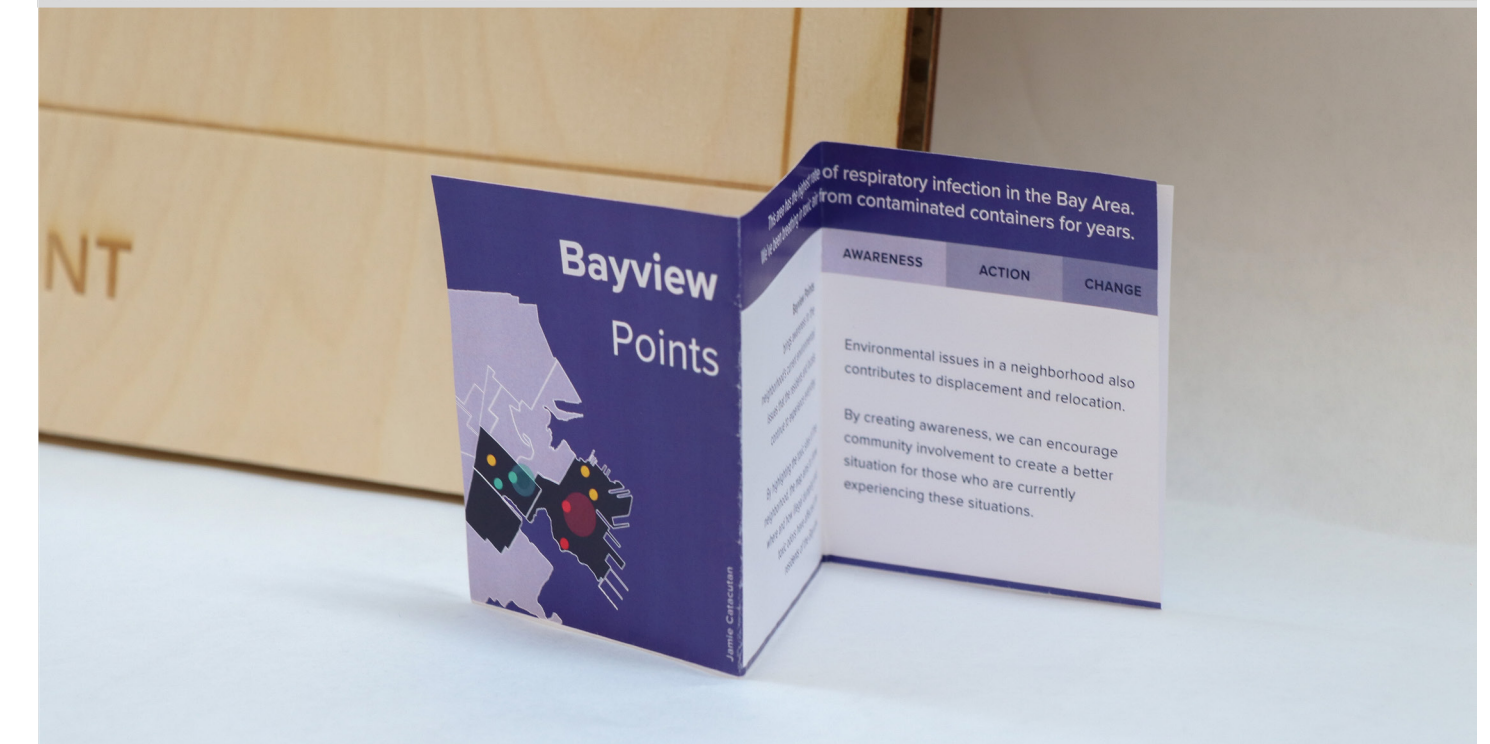
Bayview Shipyard



Toxic Odors



Illegal Dumping





Xinyu Wang Tim
Industrial Design

Tim Xinyu Wang was born in Beijing, China. He has been learning Art (drawing) since he was in high school. In 2017, he published a logo design for a consultant organization called LACVA. He attended North Seattle Community College 2 years. During his time at CCA, he had an internship at LKK (Chinese Industrial Design Company) for 3 months. He emphasizes that the experience obtained during the internship is something that college cannot give you. In 2019, he will attend a graduate school after finishing at CCA. His goal is to establish his own design studio with other industrial design friends.

Per-Shelter

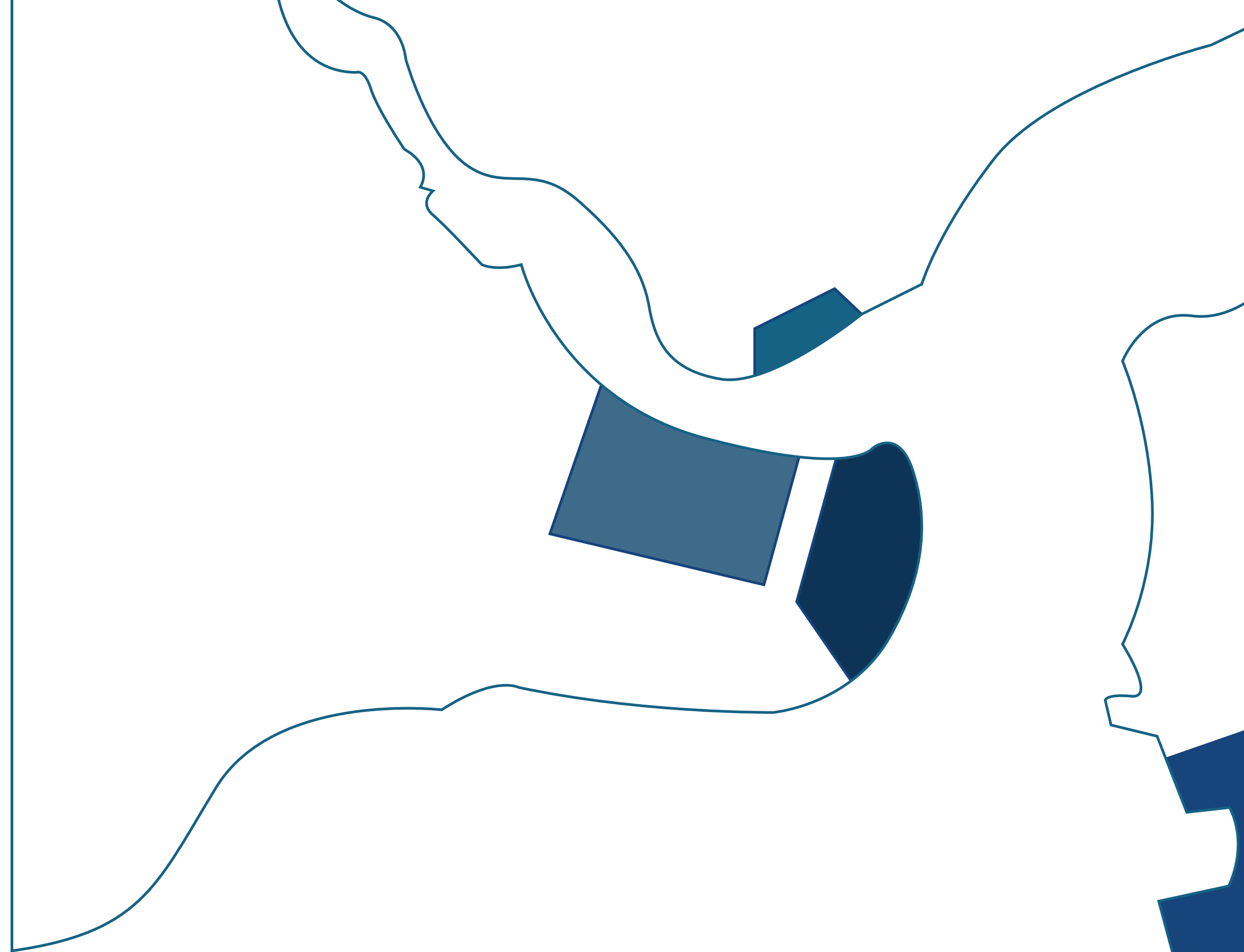
For my project titled "Shelter Personal Space," my focus is on the Bayview neighborhood which hosts a big homeless population staying in the shelter. The organization I am collaborating with is "Mother Brown's Dining Room and Drop-in Center, united Council of Human Service". This organization provides different kinds of services to homeless and other groups of people in need of a shelter. The Mother Brown Dining Room is one of their main services and it provides hot meals and nutrition for homeless people in the shelter, and the drop-in center can provide them the social services such as mailing, life-skill classes, etc. The most important service is the fact that they also allow homeless people to stay there overnight, acting as a living house.

When I interviewed the individuals staying at the shelter, I realized that they slept on the chairs or on their personal plastic bags as they do on the street. Actually, most of the shelters in this area don't provide any beds / mattresses for them. So the homeless people are deprived from comfortable and peaceful sleeping resources even at the shelter. And also the room is always a mess as it hosts different people's belongings.

This situation provided me with a design opportunity. My aim is to design a combination of bed, chair, table and a storage for each homeless person in the drop-in center. The bed attaches on the wall and can be foldable. There is a table as the second part of the bed that can be used for reading, writing, etc. The storage is located in the table where people can put their belongings. The-



ISTANBUL



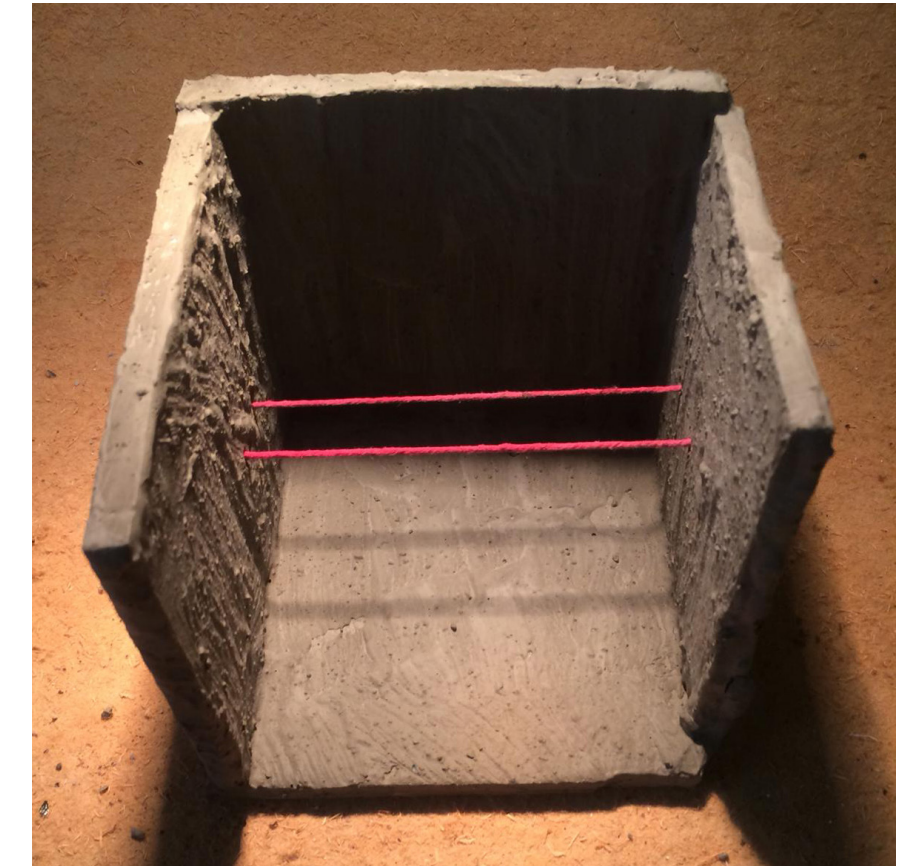
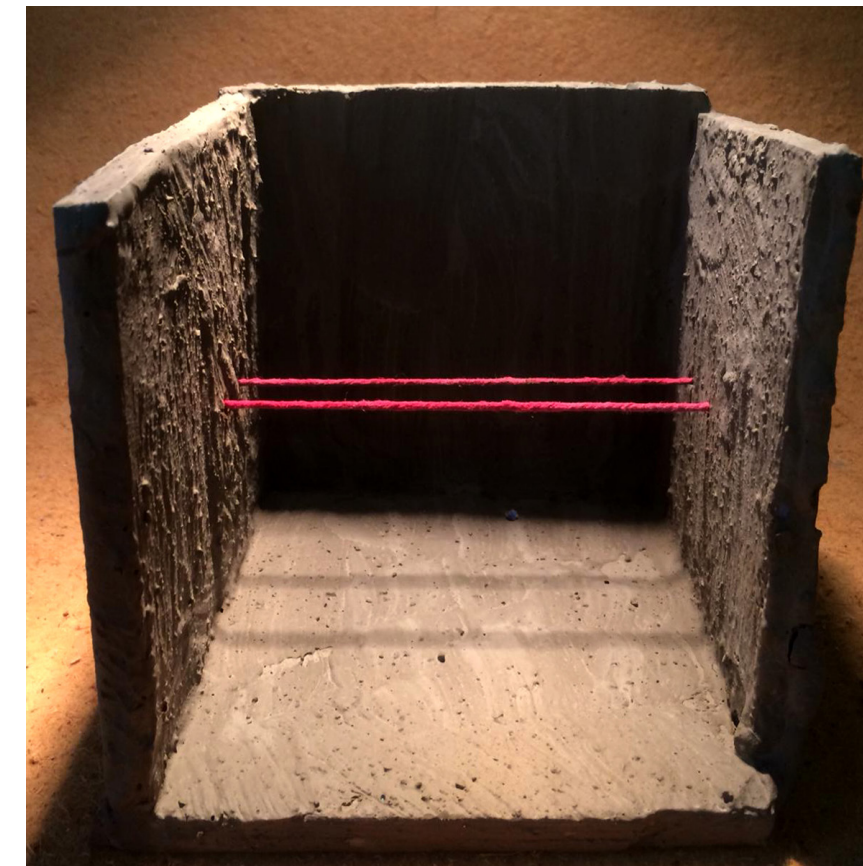
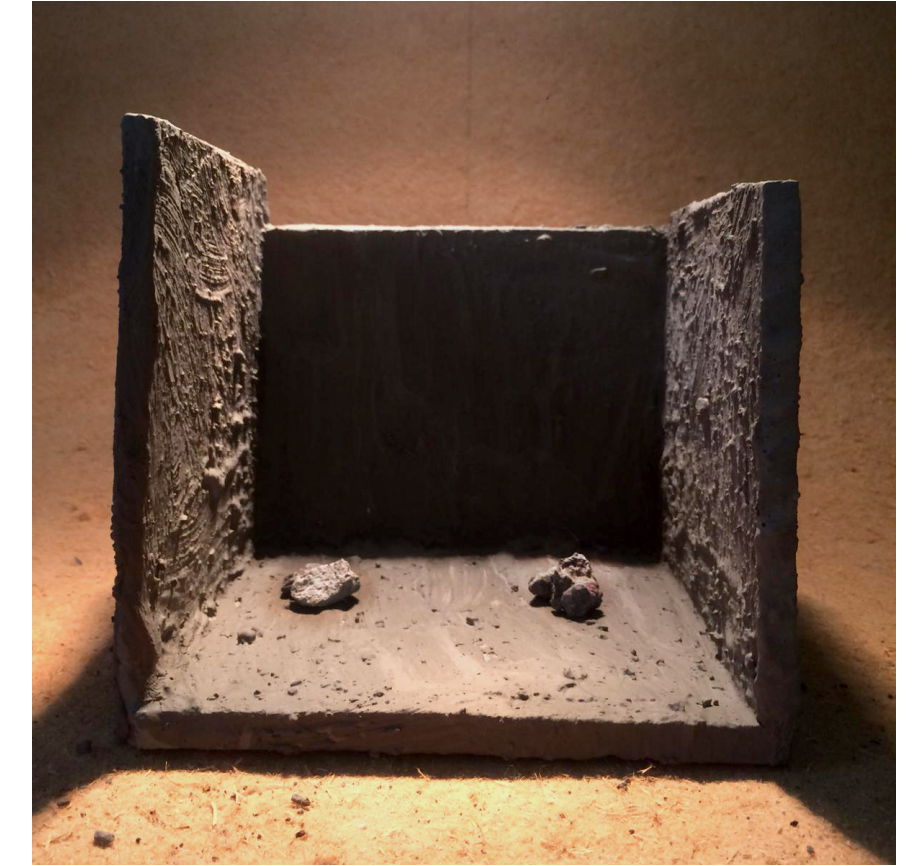


Bilge Seven
Sculpture

I was born on March 8, 1993, in Istanbul. I am an Art Major/Sculpture student since high school in a formal education system. At first, I began my bachelor's education at Mimar Sinan University of Fine arts as a Traditional Turkish Art student. Now I'm continuing my bachelor's education as a Sculpture major student at Marmara University Fine Arts Faculty. Since I want to proof in various materials, I'm working in various disciplines.

The Game Culture

The Game Culture has been displaced along with the area of urbanization and modernizations. In this process, The Game which is the most natural impulse of mankind cannot save itself from the walls and it is going to being forgotten. Within this context, simple game mechanics are competing in complex modern human life and calls for play.





Nisa Aslan
Graphic Design

Nisa Aslan was born in 1999, in Istanbul, Turkey. She studied at Aydın Doğan Communication High School majoring in Graphic Design and Photography. She exhibited her works in Doğan Foundation in 2017. She worked in Brand Mood Experience Design as Jr. Graphic Designer in 2016 and later next year, she continued working with Zeynep Turan. She started to study Photography at Marmara University Faculty of Fine Arts in 2017. She worked as studio assistant in photography projects of Semih Duman and İlgin Akarsu. She made cover designs for Banliyö Zine. She will start as a photography assistant in the Box Studio next month.

Untitled

Wall writings that we could read as an example of expression of the individual existing in public space, are in other respects references to both the space and the culture. Churchill's comment, "We shape our buildings, and afterwards, our buildings shape us." Emphasizes the impact of space on persons and this dialectic process. There is a relation between the individual and space, based on its dynamic and dual effect. Writing that binds the word to the space reinforces the power of language much more than we would expect, changes the structure of the thought. I refer to the culture and perception of the space, by putting writings together in a poetic way, seemingly independent from each other, but serving the same purpose in a wider perspective.





Volkan Dincer

Fine Arts

Volkan Dincer was born in Izmir in 1997. I graduated from fine arts high school in 2016. I started studying in Marmara University Faculty of Fine Arts in 2017. In the same period as a part of distance learning program I started Istanbul University Department of Sociology. I am attending seminars and workshops in the fields of media , ecology, sound and swarm dynamic in plants, new materialist approaches that support my interests and contribute to my production paths.

Untitled

In Bostancı district, the change takes place very quickly. The structures are temporary and are constantly transforming. That's why I'm interested in this non-motive mobility. Due to the urban transformation, I create hybrid images from the differences in the landscapes and street arrangements that were created between 2014 and 2019.





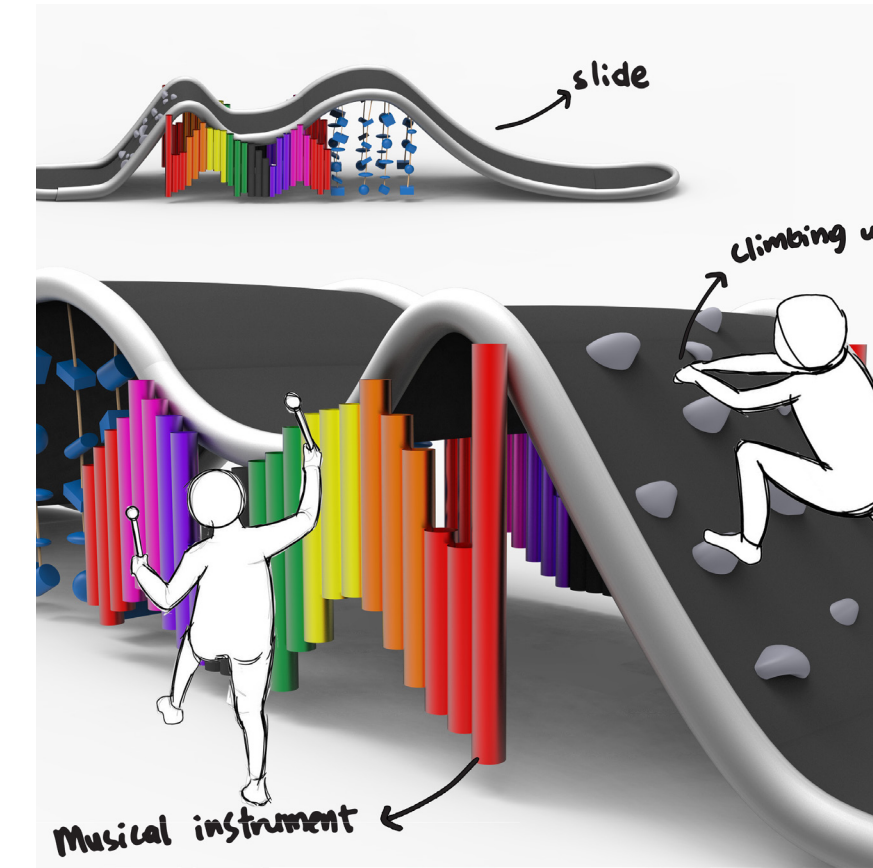
Serranur Zileli
Industrial Design

I'm Serra. I was born at 1997 as a second child of my family at Istanbul. In 2015 I've got accepted Marmara University Fine Arts Faculty Industrial Design programme. In last winter semester I've done my Erasmus+ programme at Academy of Fine Arts in Warsaw, Poland. Now I'm 4th-and last- year student.

Kids Playground for Refugee Camps

When I was walking around Suleymaniye, only a few meters away from Suleymaniye Mosque's impressive architecture, there were some families which some of them are refugees and some of them came to Istanbul. Turkey is the country that hosts the most refugees fleeing war in Syria. And half of these refugees are kids. In Istanbul, like these children who have migrated due to traumatic reasons, there are children whose houses are destroyed by urban transformation. Sudden transformation is applied, living spaces change quickly and the playgrounds of children are disappearing.

My aim for this project is to create a play space for the kids in refugee camps or their destroyed neighborhood.





Samet Sert

Sculpture

Samet started his undergraduate studies in Bursa at Uludağ University's Faculty of Fine Arts, majoring in Painting. After one year of studies he decided to continue with his education in Istanbul at Marmara University majoring in Sculpture in order to be in a more artistic environment and have access to more opportunities. He is still continuing his undergraduate studies at Marmara University.

Aside from sculpture, he has productions in various art forms such as Interdisciplinary (Visual, Auditory) Video Art, Performance and Photo-performance. As subjects he takes humans in their social and historical context. He sees the issue of Identity and Body as the key issues of his own culture and society; he sees art as pivotal in expressing such concepts. He approaches video and performance with the same discipline as sculpture. He brings in the foreground issues of identity, alienation and consumerism. He continues with his artistic productions in Istanbul.

Turkish Baths

With their Historical and Geographical location, Turkish Baths offers different experiences with either architectural structures or constructs. For Centuries, The Baths, which are used frequently by society, developed a culture, For instance, the Bathing process turns into a ritual; differentiated from the used goods, the names of the people working in the baths, and the conversations in these places. Therefore, As the society constructs norms with an example which could be seen in Bride-Groom Bath, Soldier Bath.

- Saying loud in society, being visible, opening up, coming out; in other words, transforming the public sphere itself is an important part of radical democratic politics. And this is also to transform the distinction between the private and the public. It is important to live in the private area as we wish, but this is not enough. Without a radical transformation in social norms, we cannot speak of protection in the private sphere. And these norms are linked to the norms that determine the acceptability of the body in time and space without exception-(1)

As a result, the concept of displacement and follow-up with the concepts of the cultural and architectural structure of the baths, which is one of the living examples of these concepts are being deconstructed by my art practice,at the same time, reconstructing norms leads to bear questions itself within Notion of Performative.

-(1). Judith,Butler





Mine Kemertas

Painting

I'm Mine Kemertas. I was born in 1997 in Istanbul. I'm a student at the Marmara University Faculty of Fine Arts, department of painting. I work in the HVS Design. I design furniture and wallpaper. I use urban photographs and objects belonging to the place in my works.

Untitled

Every situation experienced in the abandoned and the ruined buildings are turned into a texture. With the owners abandonment houses become neglected, start to decay and collapse like living organisms. It becomes uninhabitable in the meantime. At the same time they do not disappear. In this situation, they lose their dynamism day by day. These ruins become places that host visitors. The places continue to change by saving these identities to the texture. To reveal this change, places are recorded by photographed. The situation of these photographs is expressed by abstracting.





Melike Yanik
Interior Architecture

My name is Melike Yanik. I was born in 1 September 1997 in Tekirdağ. I completed my high school education in Çanakkale Fine Arts High School. Currently, I am a fourth year undergraduate student at Marmara University, Faculty of Fine Arts, Department of Interior Architecture.

Synthesis

I chose Kadikoy as a location in my project. I wanted to draw attention to the intense circulation in Kadikoy. I walked in the streets, took photos and videos. I have identified three main categories that I want to draw attention to:

- Community who accepts Kadikoy streets as their home - Homeless, street animals and kids.
- People who love nightlife-daylife.
- People who have lived in Kadikoy for many years, generally retired people.

I designed an exhibition product representing these headlines. Kadikoy and these communities can be seen with photos and videos.

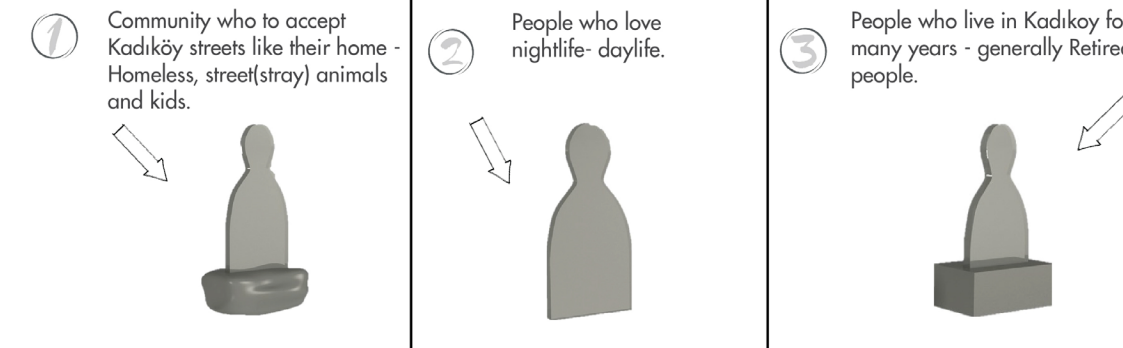
SYNTHESIS

ABOUT KADIKOY

Kadiköy has become a more crowded place in recent years. Various social centers and human population changed in Taksim and Taksim is no longer as popular as it used to be. As the old Taksim culture began to change, people continued to live this life in Kadiköy.



WHO LIVES ?



HOW MUCH DO WE SEE THEM?



- Each box represents one of the communities in Kadikoy.
- Playing videos on tablets in boxes.
- The photos and videos I took with my own observations created this video.



SYNTHESIS



Melike Ahsen Beleli
Fine Arts

Melike Ahsen Beleli was born in Bursa in 1995. Melike's extremely diverse practice involves installation, painting, video and sound. She likes to change the old traditions and update to the digital, on top of that, she has the interest to spend the time for manual transactions. By taking advantage of the old methods, she develops different studies on techniques and by taking benefit of the possibilities of visual moreover, she likes to transform, distort and play with them currently she is pursuing her studies at Marmara Fine Arts Faculty.

Two Places

Two places.
Unalan and Fikirtepe.
To resurrect a situation that has happened in the past. The reason for this is to try to reinterpret by reflecting situations that don't appear or hear too much. I tried to adapt the contents of the photos to the three-year municipal policy. This formation is not complete, that it is incomplete, just like the other side we see in the mirror.





Ceren Ayani

Interior Architecture

I'm Ceren Ayan. I was born in 1993 in Istanbul. I studied Fashion Design at Bakırköy Anatolian Technical and Vocational High School. I graduated from Marmara University Fashion and Textile Design Associate Degree Program. I continue my education as a senior, at Marmara University, Faculty of Fine Arts, Department of Interior Architecture. I'm in the Locality & Global Discourse project for the second time.

Home

Kodikoy is one of the most popular districts of Istanbul. The people living there constitute a great synthesis.

This feature makes Kodikoy a very colorful place. In addition to being a very entertaining, dynamic and historic neighborhood, this place has many different faces.

One of them is that it hosts many homeless people. My project is to create areas where homeless people can provide shelter. My goal is to create a safe, peaceful living environment ofr homeless people. Thus, the prejudices and fears of homeless people can be eliminated

My point of departure was reading news I saw on the internet. A homeless person in Kodikoy, was sentenced to house imprisonment for the crime. But the guy did not even have a house. In fact, the punishment given to him was a reward for him. I found it quite sad to experience such things in society. As a student of interior architecture, I wanted to point out a great need and luck.

Every individual in society can live a more peaceful, safe and happy life. This living environment consists of modulat systems that can be relocated to other districts of Istanbul. By agreement with the municipalities of the city, these houses can be placed in the appropriate areas of the districts, to of them.

Homeless persons can meet the need for housing in a number of areas. Thus, a life in the society can be sustained in a continuou-sand mutual tolerance.

HOME
everybody deserves a home

Every home have a number and colour. These colors allow personalization of houses. It can makes people feel special. Also every home have an animal shelter.

HOME is a Project designed for homeless people and animals.

This modular system is intended for **Kadıköy** district.

10 modular homes, create a living environment for homeless people and animals.

MATERIALS

4m
3m

did you ever think there was no home to return ?

SEEKING HUMAN KINDNESS
I need



Dilanur Yildirim
Photography

I'm Dilanur Yildirim, 24, born and raised in Istanbul. Prior to my college education, I worked as a graphic designer for almost a year. Then I studied Persian Language and Literature for two years in Istanbul University. After leaving that faculty, now I'm in Marmara University Faculty of Fine Arts / Photography Department. Finally, I'm where I want to be. I got chance to see many countries. Besides being a freelance graphic designer, I work as a event attendant in IKSU. I'm very interested in philosophy and literature. I hope one day I can express myself with my works.

All Together

Located in the Üsküdar district of Istanbul, Kuzguncuk lies on the Asian side of the Bosphorus Strait. For hundreds of years Kuzguncuk has been inhabited by Muslims, Jews and Christians. In Kuzguncuk there are two churches, two mosques and two synagogues standing side by side; which brings to mind Istanbul's religious pluralism and its multicultural identity.

In Kuzguncuk we can find the Bet Yaakov Jewish Synagogue which was built in 1878; the Üryanizade Mosque originally built in 1860; the Greek Church of Ayios Panteleimon built in 1821; the Armenian Surp Krikor Lusavoriç Church built in 1861; the Bet Nisim Synagogue built in 1840; and the Kuzguncuk Mosque built in 1950. In the past; Muslims, Jews and Christians; Turks, Armenians and Greeks lived and worshipped together in peace, harmony, respect and tolerance in Kuzguncuk. Unfortunately, following the World War I, this social integrity has been lost. Now, the temples are still standing but they lack most of their worshippers.

In this project I want to emphasize that it's possible to live together. As a local in Kuzguncuk, I wish those days would come back. If you have a chance to come to Kuzguncuk, you'll see that the buildings are symbolizing multiculturality here. To illustrate this; I used the photos of the doors that I shot from different buildings of Kuzguncuk. I marked the locations of the mentioned temples on Kuzguncuk map. Showed the map lines blurry because they are in reality only humanmade, in fact there are no borders between people.



COLOPHON



Locality & Global Discourse Exhibitions:

October 7 -18, 2019, 151 Hubbell Street Gallery, San Francisco, California

May 27 - June 9, 2019, Kadikoy Genclik Sanat Merkezi Gallery, Istanbul, Turkey.

This catalog was produced for an exhibition at California College of the Arts under the direction of S.A. Prof. Mariella Poli in 2019

Catalog designed by David Pelaez Gonzalez

Heading: Reross

Body Type: Acre

