

QUESTIONS OF



IDENTITY 05

CALIFORNIA COLLEGE
OF THE ARTS
X
MEDITERRANEA UNIVERSITY OF
REGGIO CALABRIA



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QUESTIONS OF IDENTITY

Hybrid-ism & Multi-Ethnicity

Immigration is central in the cultural narrative of the United States, however, in the last decade the mass migration connected with a changing global economy and political unrest has increased immigrations impact. Over 258 million people in the world do not live in the country in which they were born. These people, international migrants, represent approximately 3.4% of the world's population according to the United Nations, in 2017.

The diverse cultural landscape within San Francisco continues to evolve, each new wave of immigration or refugees over generations both transform and are transformed through existing world communities creating hybrids of cultural identity or "Hybrid-ism". The platform for the artworks on view in this catalog and exhibition are a result of an Interdisciplinary, International Course of Design and Art, "Hybrid-ism & Multi-Ethnicity" from the Diversity Program, Department Humanity and Science at the California College of the Arts, San Francisco, in an exchange with the Mediterranean University of Reggio Calabria, Architecture Department, Italy.

The idea of this exchange grew out of my yearly visits to Italy, where I observed a rapidly increasing new multi-ethnic migration. Italy faces political questions that reflect the pressures of modern globalization, economy, geopolitics, forced migration from neighboring regions such as the Middle East, North Africa and Sub-Saharan Africa. Areas and issues under examination include the representation of the multi-ethnic diversity mostly in underprivileged situations, with attention to the struggle and conservation of culture identity in a Hybrid landscape.

This course is focused particularly on Refugees, Immigrant children and youths. This catalog and exhibition feature the artworks from an interdisciplinary and culturally diverse group of artists/designers investigating current and historical dilemmas facing new immigrants, refugee as well as their influences on local and global culture in everyday life. Each body of artwork represents an individual's experience in visiting Community Organizations and engaging with new waves of immigrants and refugees. The individual views in this catalogue and exhibition are a result of the complete commitment from each participant in a term length project registering their experiences, perception, vision, interests and esthetics with regard to these underrepresented communities.

Senior Adjunct Prof. Mariella Poli
Diversity Program, Department Humanity and Science
California College of the Arts



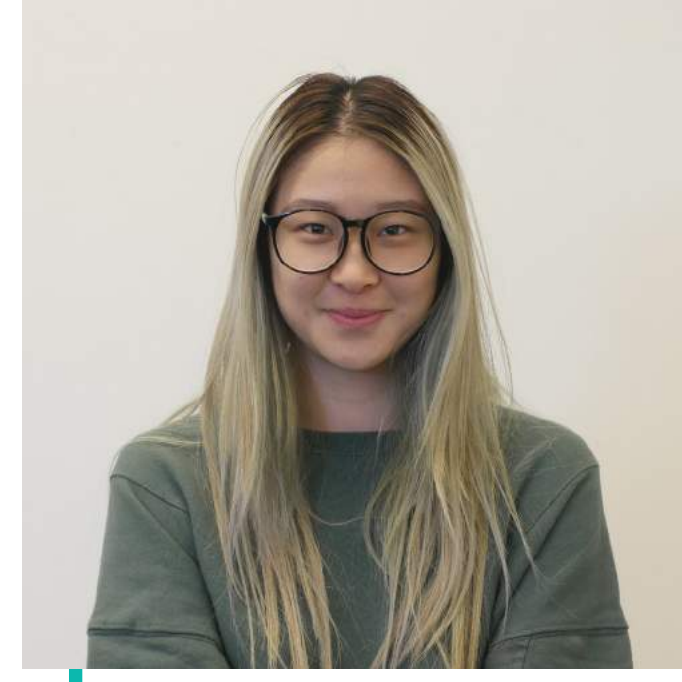
CHENGXIANG CHU

Chengxiang Chu is a senior student of fashion design at California College of the Arts. He is from Wuhan, China. When he was a child, he liked drawing very much and was very interested in fabrics and colors. He believes that clothes should not be just a tool to keep warm, but also a way to express people's personality.



YITONG ZHAO

She is currently a senior in the BFA of fashion design program at California College of the Arts. From a young age she has been drawn to fashion, and even found calmness within it. Slowly, she realized fashion has become an inevitable part of her life. "Clothes ought to be our remembrancers of our lost innocence." What Thomas Fuller said is exactly how she feels about fashion. Fashion gives her power and motivation to find my authenticity. She loves to look for the unknown in the known world, to explore the unknown with the known people.



QIAOYI WU

Qiaoyi Wu who comes from Beijing, China is a senior fashion designer in BFA at California College of the Arts. She likes crafting, hanging out with her friends, and go shopping.

She studied business in Seattle before came to CCA. She found art is more attractive to her, So she changes the major to fashion design.

Fashion is really close to life, people have to wear clothing every day. Also, she is good at observing the things around her to find inspiration. Fashion design now is become part of her life.

SNAPS = MORE

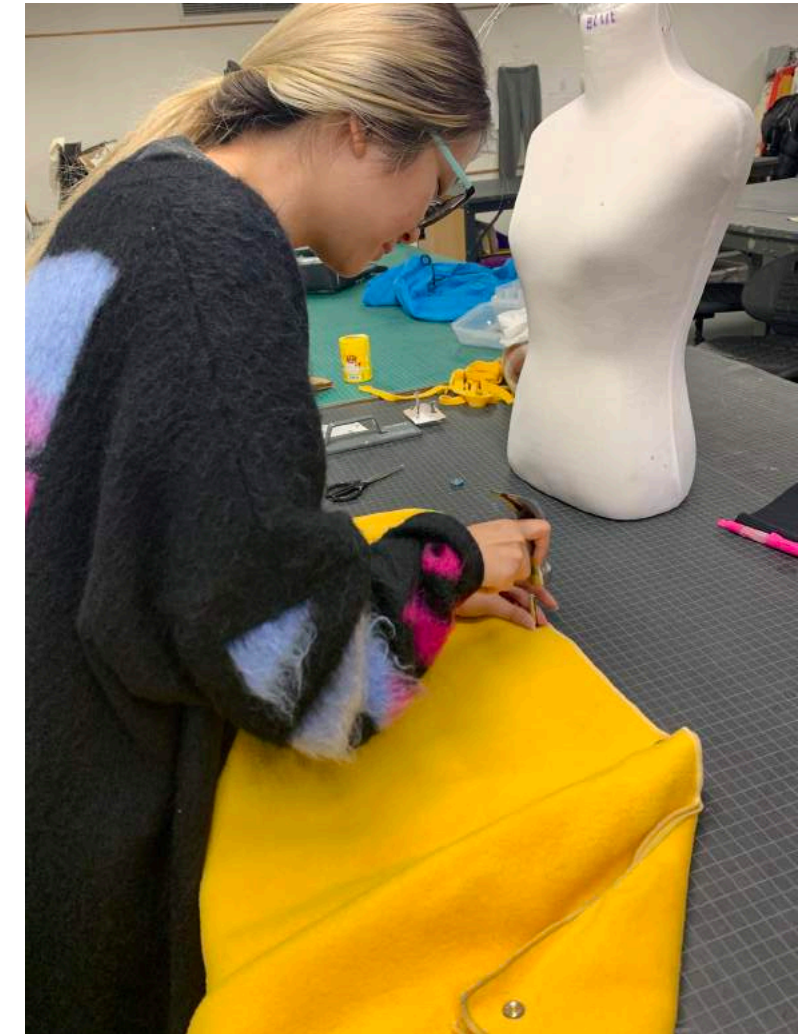
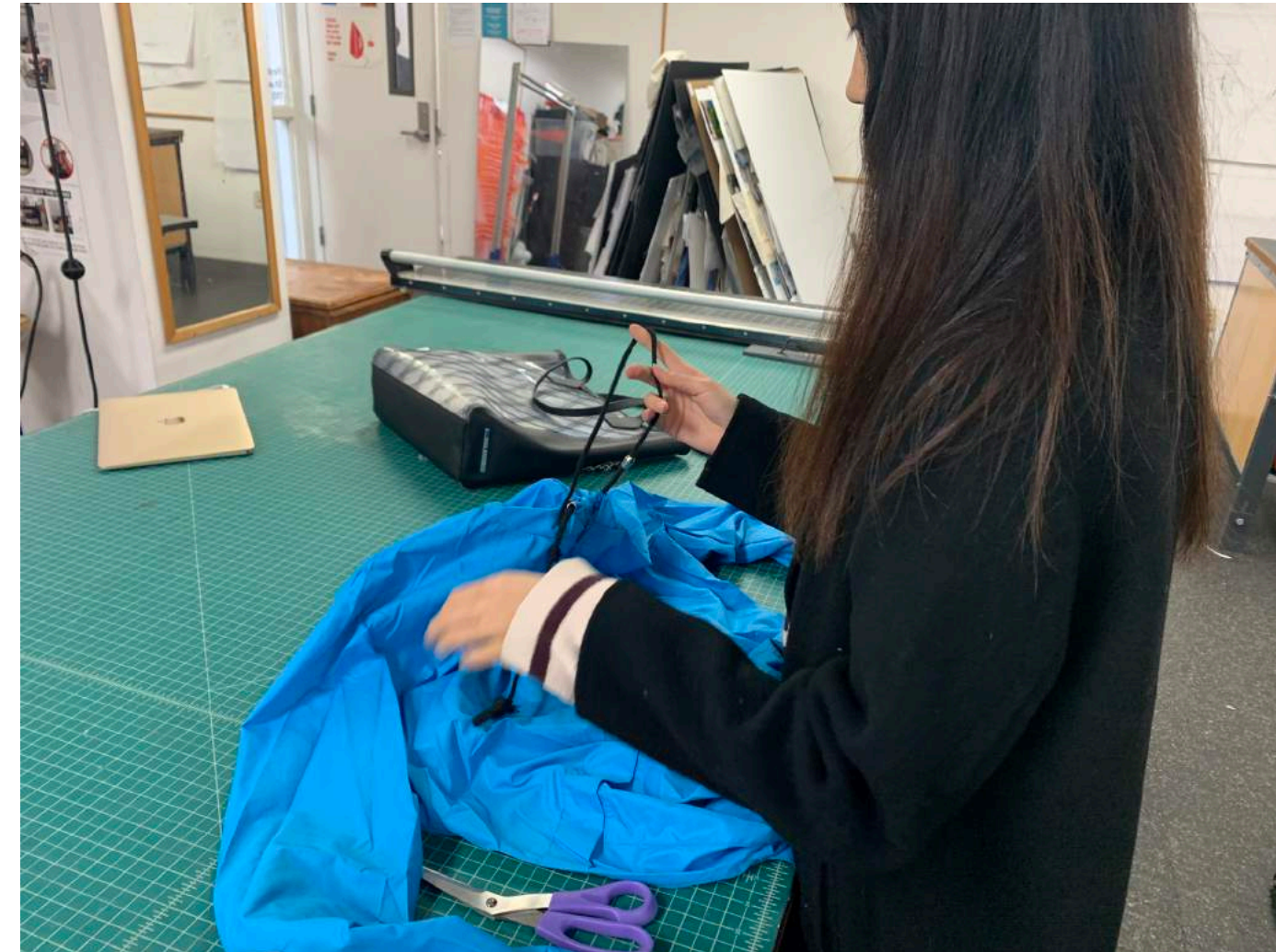
In recent years, the United States has faced an unprecedented influx of unaccompanied children attempting to cross the U.S. -Mexican border. These children are suffering in their home countries in Mexico and Central America. The San Francisco Unified School District has hundreds of newcomer students each year, some of whom arrive without their parents or other families. We went to visit them and talk to them. As fashion designers, we want to use clothing to bring immigrate children to hope in their daily life. We want them to be happy and hopeful to face their new lives. As we design the garment, we decide to make three function layers based on their needs.

The inside layer provides a warm and comfortable sleeping environment. Cotton is very warm and not heavy. We considered the comfort and the price of the fabric and finally chose Kona cotton. This fabric is easy to clean and warm. In terms of pattern, we simplified the structure of the clothes, making them easier and cheaper to produce. Minimizing the cost of clothes lets more children own clothes.

Fleece is used in the middle layer, which is very warm. Children can wear it in the fall or winter. Also, It can be turned into a quilt, which can cover children when they are sleeping. They can change the size of the clothing to make it more fun. The outside layer s a rain jacket, which can be worn during every season. we use lightweight waterproof and durable fabric and is easy to carry for children. Also, the jacket can convert to a backpack for students to use at school.

And we use orange, yellow and blue as the main colors for our outfit. Orange is associated with joy, sunshine, and the tropics. Orange represents enthusiasm, fascination, happiness, creativity, determination, attraction, success, encouragement, and stimulation. Yellow is the color of sunshine. It's associated with joy, happiness, intellect, and energy. Blue symbolizes trust, loyalty, wisdom, confidence, intelligence, faith. Through this dress, we hope children can be more easily adapt and face future life.









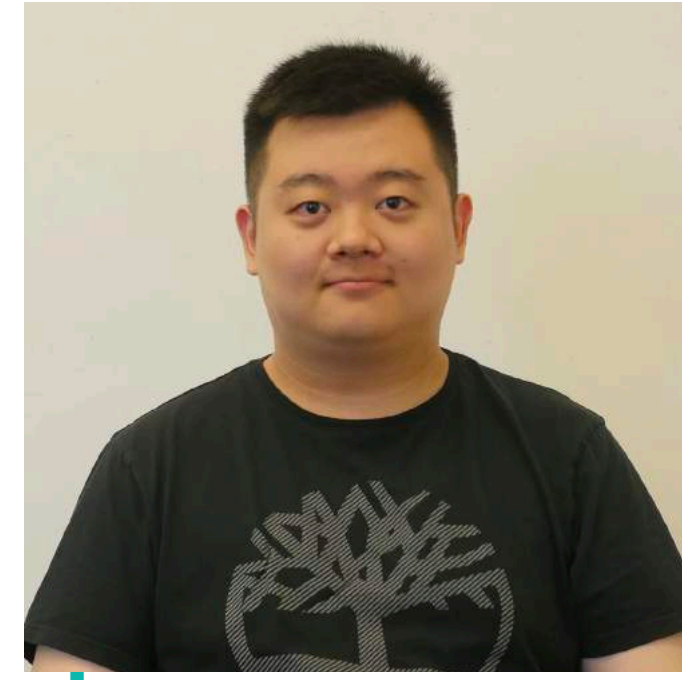
JACK FANBURG

Jack is a filmmaker from a small town in New Jersey known for quaint pumpkin patches and soccer-moms that drink Xanax-flavored chardonnay. A New Jersey native- Jack primarily writes. Fanburg specializes in the production, financing and distribution of films. With an affinity for connecting people, Jack Fanburg relishes in his talent for bringing people together- both immigrants and citizens.



MARCUS FEI

Marcus is a current senior graphic design student at California College of the Arts in San Francisco. He is focusing on interface design, experience design, and branding. He would like to solve the real problem via graphic design with a direct and clear way. Marcus believes that great graphic designers connect a notion to a universal unconscious. He has a plan to leave the graphic design industry and become an actor when he turns 50 and become a cook when he is 70.



MOORE BI

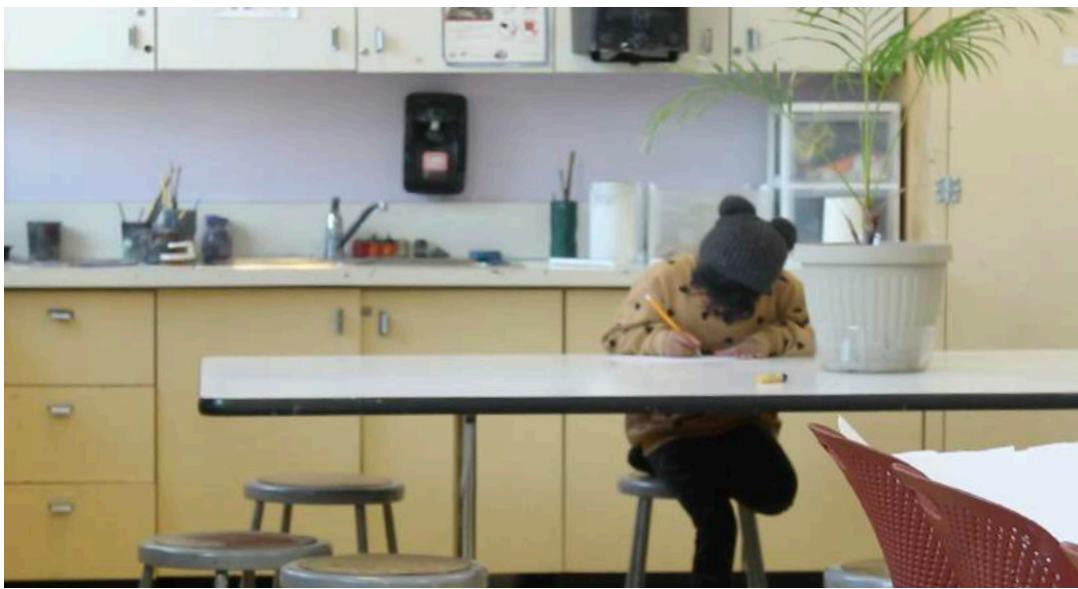
Schooled in the United States at California College of the Arts, Chinese Designer Yuling Zhang (Scarlett) 's design is deeply influenced by her passionate curiosity for the world. She views each design as an opportunity to explore thoughtful spacial possibilities and use of materials intertwined with a strong commitment to social and environmental sensitivity. Working collaboratively with various people, she endeavors to create a picturesque and narrative-evoking space that provides people with dramatic experience and gentle accompany. This semester her work is taking a political route within the diversity studio class — Hybridism and Multi-Ethnicity, where she used her interior design background to create a prayer space on the US-Mexico border to support migrants spiritually.

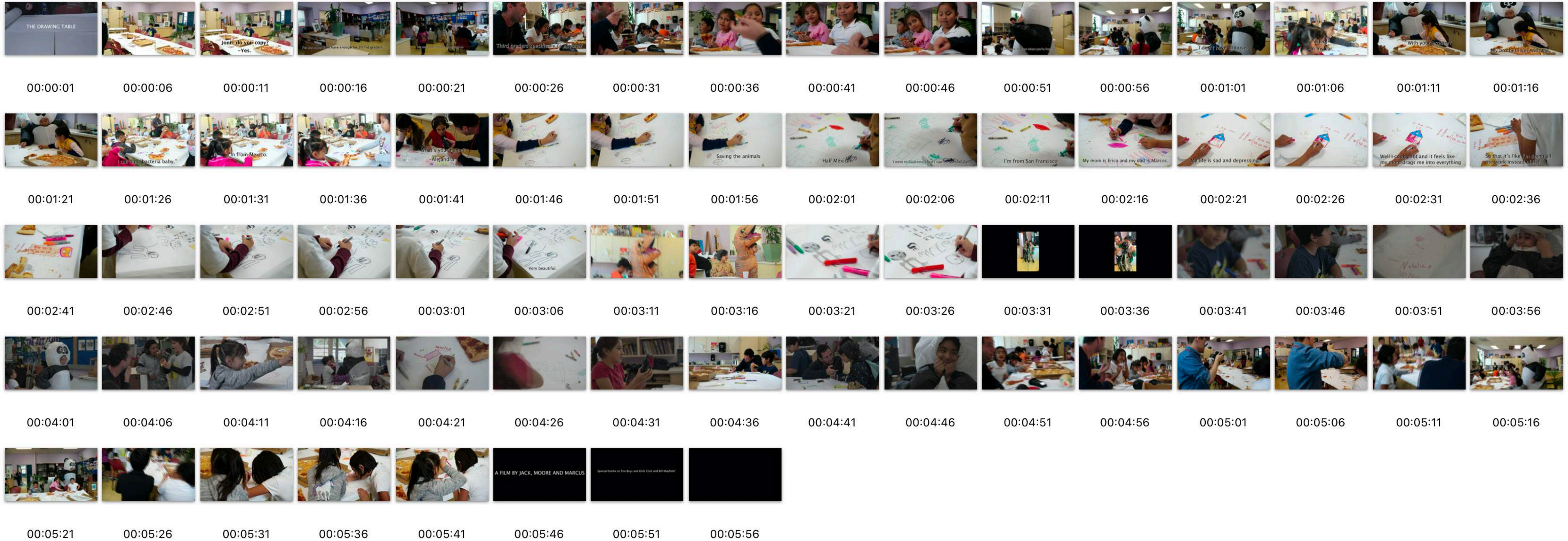
DRAWING TABLE

The purpose of this project is mainly to evoke people's thinking about forced immigration by finding the emotional communication of each person. The most interperatable part of everyone's emotions is the hometown. Although everyone's memories and perceptions of their hometowns are not the same, the feelings of hometown people who miss their hometowns are all interpretable. Under the premise of emotional inter-communication, it is more feasible to think from the standpoint of others.

This activity can really help all forced and unforced immigrants to release their emotions. This activity is very helpful for opening up the subject's heart and giving the audience a stronger sense of substitution. At the same time, this activity has also made our whole project more perfect. It is no longer a simple video. It has practical significance. It helps others in reality, and gives others joy. The use of VR can also immerse the audience into the joy of the people who are drawing.







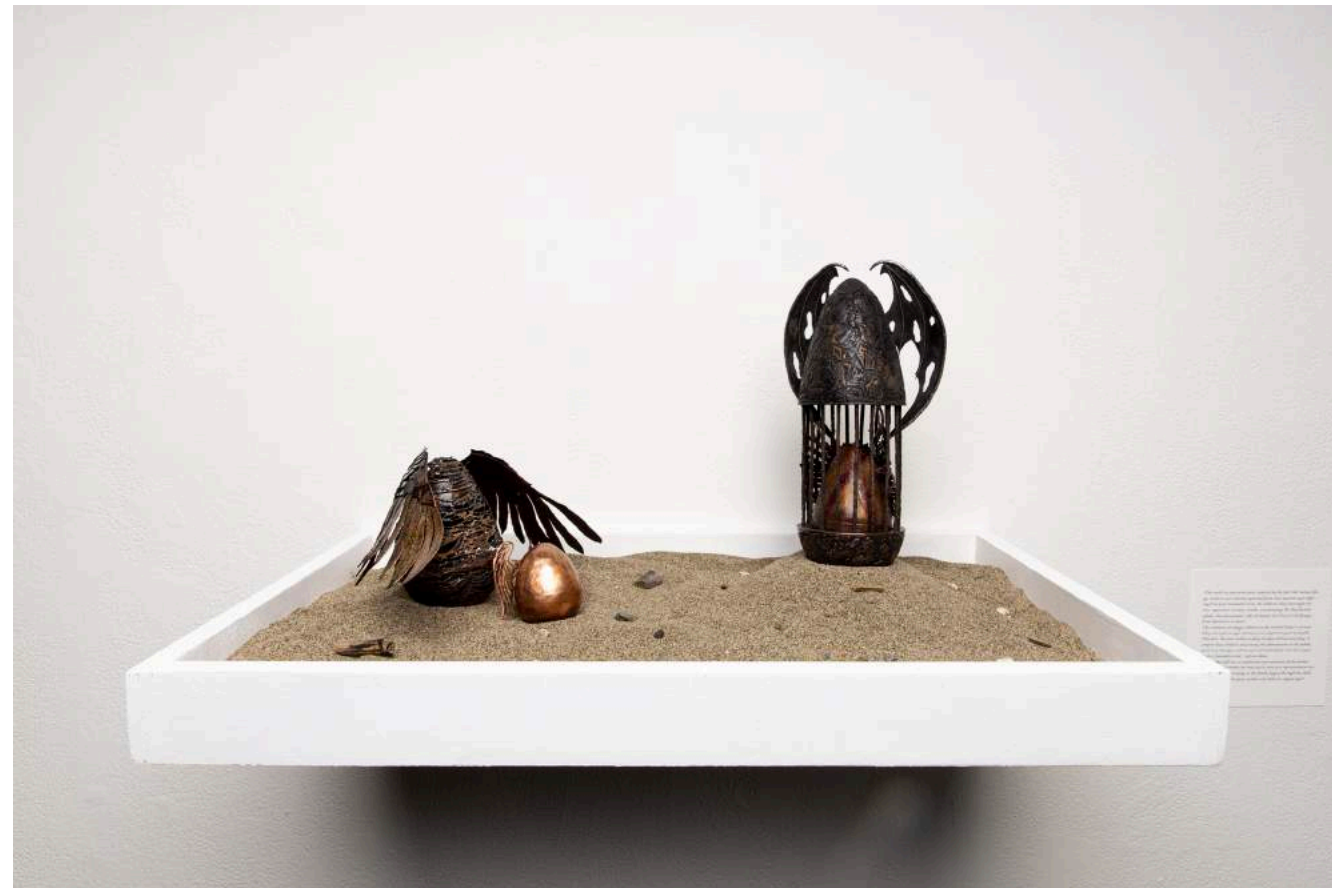


MATRYOSHKA DOLLS

This work is a narrative piece, inspired by the fact that many refugee children are violently separated from their parents and suffering from post-traumatic stress. As children, they have night terrors, separation anxiety, trouble concentrating. As they become adults, they face greater risks of mental and physical challenges, from depression to cancer.

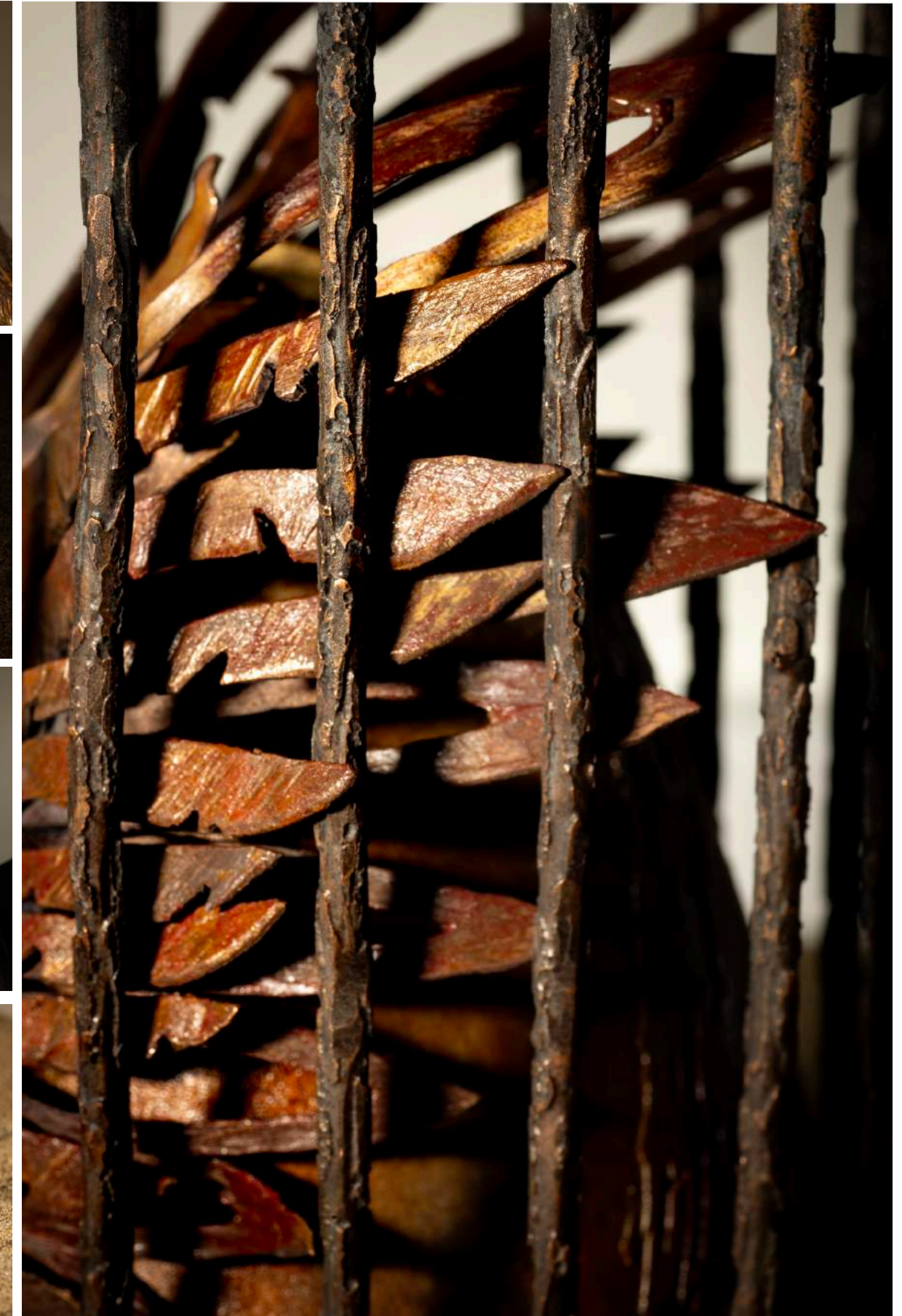
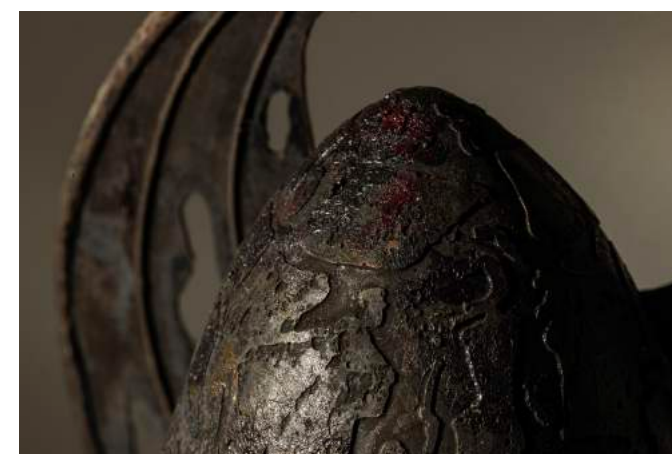
The condition of refugee children in the United States is serious. They don't get enough attention and support to grow in health. Therefore, the piece utilizes a play therapy method, sand play, to comfort these children and convey this phenomenon to the public. Sand tray therapy is often used with individuals who have experienced a traumatic event, such as abuse.

Matryoshka dolls are a traditional representation of the mother carrying a child within her and can be seen as a representation of a chain of mother's carrying on the family legacy through the child in their womb. In the piece, mother and child are ripped apart heartlessly.



CHAUNCY LIU

Chauncy Liu is from China and is currently a senior at California College of the Arts in the BFA of Jewelry/Metal arts. By practicing craft skills, she has become fascinated with traditional jewelry of different countries. This has become her motivation to keep working and experiencing more about the world. Viewing nature, learning different languages, and interacting with diverse cultures are her favorite ways of discovering life and art.







CRYSTAL YANG

Crystal (Xiaoyi Yang) is a graphic design student at CCA. She was born in China in 1999 and she took high school in Toronto. Because of the love of graphic design, she goes to the U.S to get more understanding and learning. Xiaoyi love to make graphic design by exploring different analog typefaces and visual languages using different material. Instead of media making work, she thinks hand exploring will makes the work more dynamic.


THE UNSEEN

While 1 in 14 Immigrants are highly connected to the region's children and citizenry. While 1 in 14 children is an immigrant. 7% of immigration are children. 54% of immigrant children with immigrant parents. Children are sleeping on concrete floors in frigid, overcrowded cells, without soap or toothbrushes, which were being kept in "safe and sanitary" facilities, as required by law. And I think the refugee children need some guides and information about being hopeful and positive to the world as I watched some short videos and did research about refugee children think the world is dark and hopeless. So as a designer, I want to design a book for refugee children to help them go through the hard times. I was inspired by the "Your shots" program from National Geographic. The photographer from the "Your shots" program took photos and wrote the warm stories behind the photo. I feel those are the exact things that refugee children need to know that there are still a lot of good things happened in the world. So, for my book, I combined the stories and background with refugee children and giving the stories from no hope to hopeful. The book is going to separate into three to four parts. And I want to give a feeling to children that the book goes through from dark to light (hopeful). The first part is about the stories of refugee children in Syria. The second part is a refugee from Syria children share their keepsakes and memories. The third part is refugee children from Syria share their hopes. These stories do not only come from the resources of the website and books, but the stories will also come from the organization in San Francisco, I will help.






Yara




Yara, 10, holds her doll, a birthday gift from her father. She has missed the doll ever since they fled Syria. There were thousands. Dad and her mom were together, but she says, "I wanted to bring my baby bear, but my parents said no, it was too big, so I put Farah in my bag." She wants to return to Syria someday and has pledged to bring Farah back with her. "I will dress her up and get her ready and we will go. But this time, I'm bringing all of my toys."

10 The Image Kump Kung 11

"Ninety-two percent of these victims were girls like Ana"




One day, when Ana was 17 years old, her life changed completely. She was in her family's home in El Salvador when gang members broke in and "kissed" her. At the time she didn't understand why this was happening to her. Although gang violence was prevalent around her home in San Salvador, she tried to stay out of their way.

Later on she discovered that gangs were attempting to recruit her brother. When he refused, Ana became a target of their attacks. In 2018 alone, there were at least 4,300 incidents of sexual violence in El Salvador. Ninety-two percent of these victims were girls like Ana. Now Ana and her brother live safely in Panama and work every day to put their past behind them.

11 The Image Kump Kung 12

Jafar



Jafar is a second-grader from Hama, Syria. He loves to study English. When he grows up, he wants to be a teacher and to invent new cars. His biggest wish is to return to Syria. He's not fond of Lebanon because he wants to be with his relatives back home.

12 The Image Kump Kung 13



Hala




Hala, 11, keeps the photos she brought from Syria hidden, to protect them from ISIS. But she sometimes takes them out to look at them, to remind her of her former life. Her favorite one is of her and her brother. "It was a Friday. My mom had dressed me nicely for Friday prayer, then we went to the market and a mosque," Hala says. "After that we went to a photographer's studio where the photo was taken. When I look at this photo, I remember those days again."

13 The Image Kump Kung 14

"I didn't know where we were heading but I knew that war forced me to leave my home"



Rami remembers the evening his family fled from their home.


"It was dark and harrowing. There was war and much fighting going on," he said. "Mortar shells rained down on houses in our town, destroying buildings and killing everyone inside. A rocket landed on top of a three-story building, crushing it like you crush biscuits. Our house was burned down, so we fled to the back town beyond the border. I don't know where we were heading, but I knew that war forced me to leave my home."

Rami dreams of returning to Syria someday where he wants to be a teacher.

You can help give Nurayn, Rami, Rami and millions of other refugee children a future by urging President Obama to commit to ensuring that refugee children are safe and in school.

14 The Image Kump Kung 15

Mona



Mona loves to study and she draws every day - her favorite things to draw are houses and roses. She wants to be a pediatrician or an artist when she grows up. If she had one wish, it would be to go back home to Syria, which she has only seen in pictures.

15 The Image Kump Kung 16



MAYA PEREZ

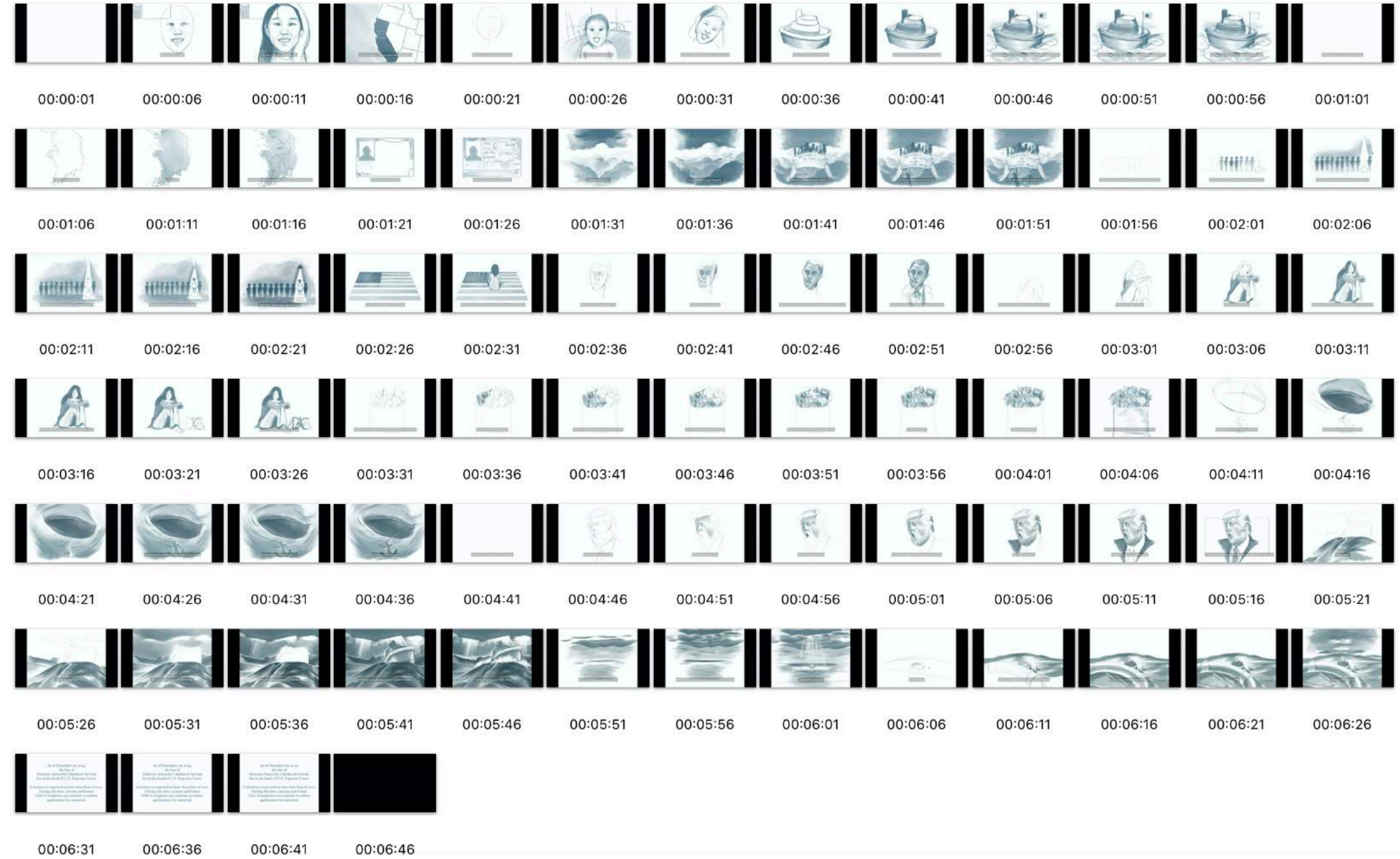
Maya is a 3rd year Illustration major from San Jose, California with a focus in storytelling and visual development. She works in both digital and traditional media, with a wide range of styles. She is heavily influenced by the subtleties of human interactions as well as the more abstract concepts of emotions and one's inner psyche. Her passion lies in creating immersive environments with a discernible atmosphere that invites viewers to enter her work.

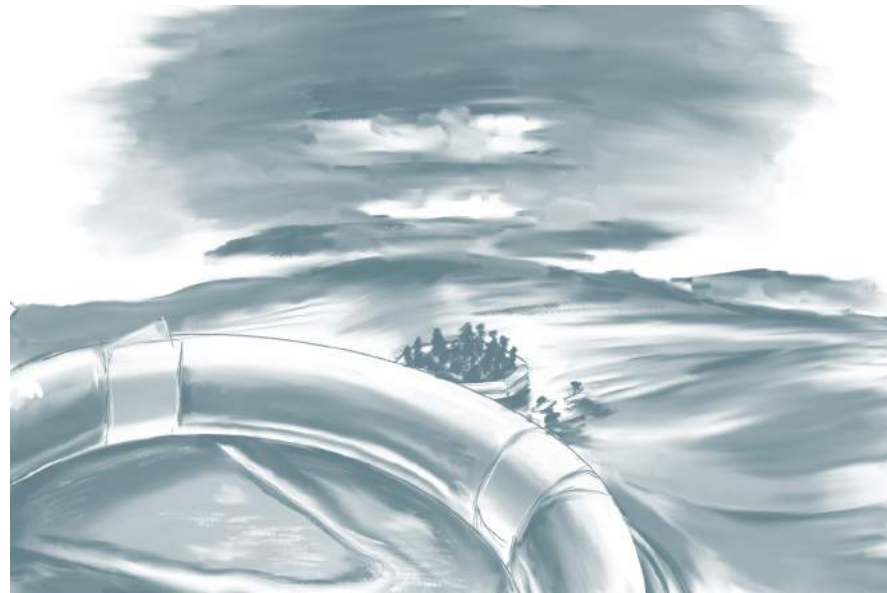
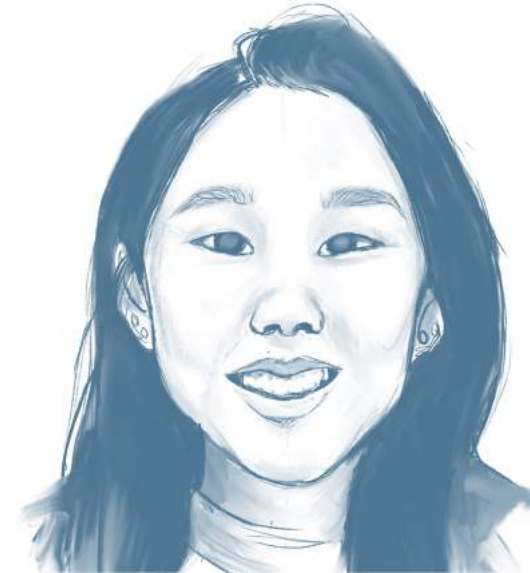
A CONVERSATION BETWEEN TWO

In June of 2012, the Department of Homeland Security announced Deferred Action for Childhood Arrivals (DACA). DACA would not deport undocumented youth who came to the United States as children and met certain qualifications, giving them temporary permission to stay and acquire a work permit. In June of 2017, the Trump administration announced its intention to rescind DACA, leaving over 690,000 people in a state of constant anxiety as they continued to renew their status every two years.

The administration that wants to strip these undocumented immigrants of the only homes they've ever really known refers to them as people from "sh*t-hole countries", pushing an "us" versus "them" narrative. With this project I am focusing on one individual's experience in order to emphasize the humanity of those the current U.S. government wants to distance themselves from. Just because the United States was not their country of origin does not mean they're any less American than those classified as "citizens". We are a nation of immigrants. Sometimes those in charge choose not to empathize with those who come from said "sh*t-hole countries", perpetrating the growing gap between the American people and immigrants through the use of dehumanizing language aimed at those foreign to the United States.

My project is a conversation between two people; one is myself (a U.S. citizen), the other is my friend (an undocumented Korean immigrant protected under DACA) playing over a sequence of timelapsed illustrations depicting aspects of her life. Everyone has their own stories, and no two stories are exactly the same. This project is centered around someone I have known for years and consider a very close friend. This project should feel more like a conversation first and an interview second. Our interactions should feel more like a genuine and candid exchange than like a stale interview. I chose to illustrate aspects of her life rather than use photographs in order to capture more abstract ideas and emphasize qualities such as uncertainty, a lack of a consistent home, and general anxiety. I chose to play the conversation over the illustrations to convey that the subject is a speaking human being. This is her voice. Listen to her voice.







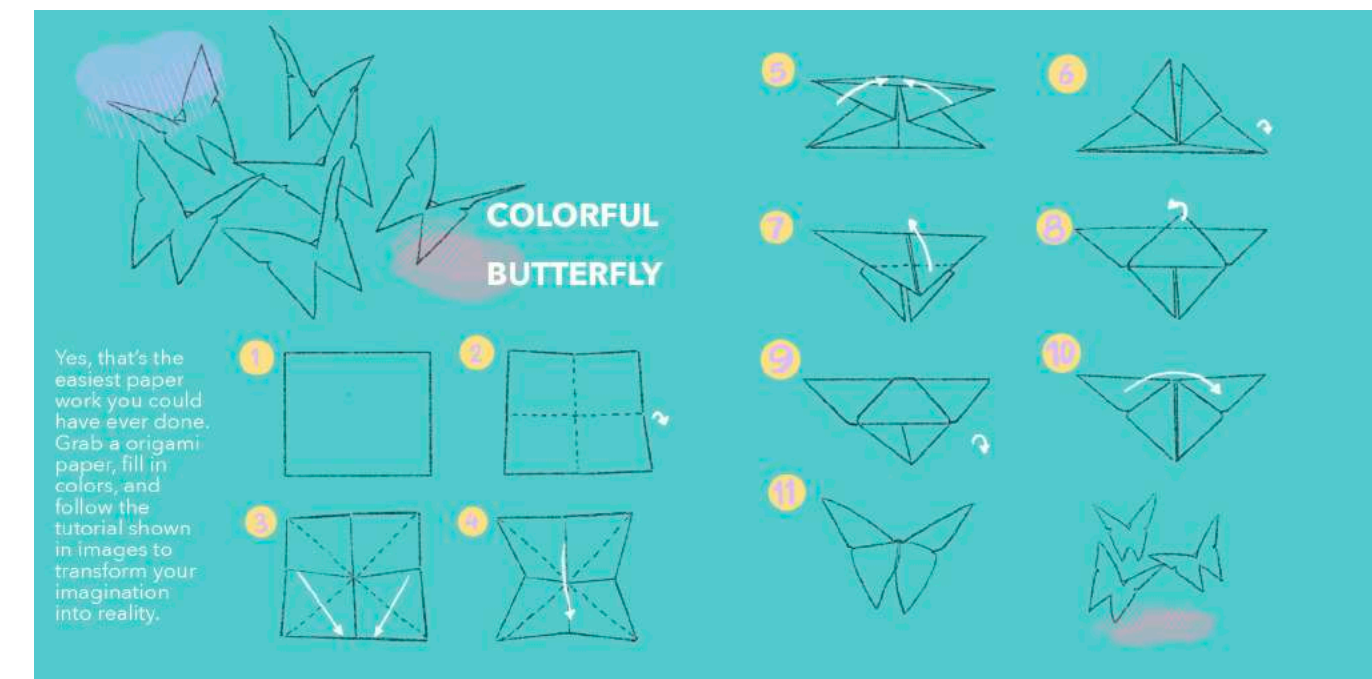
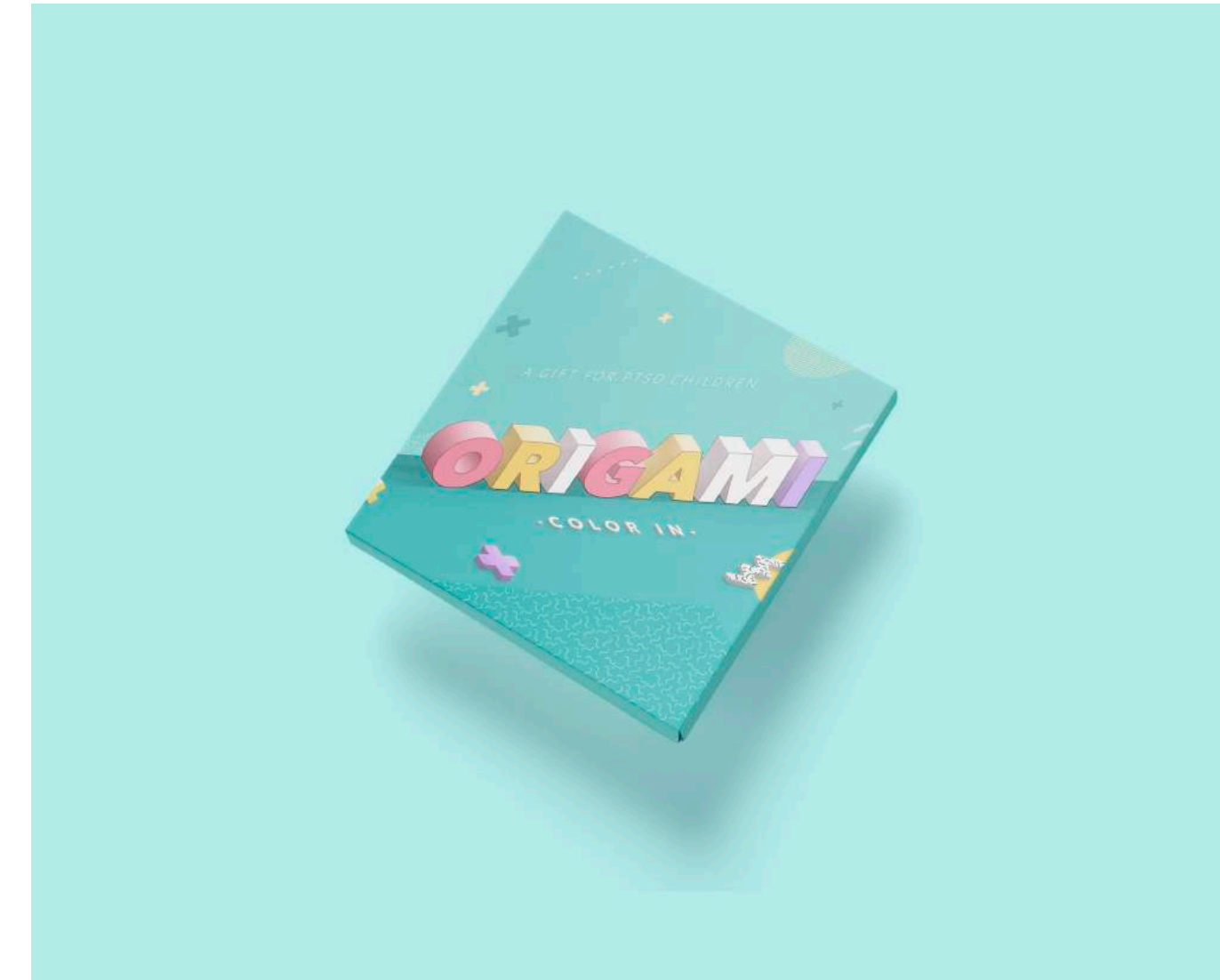
MOMO GAO

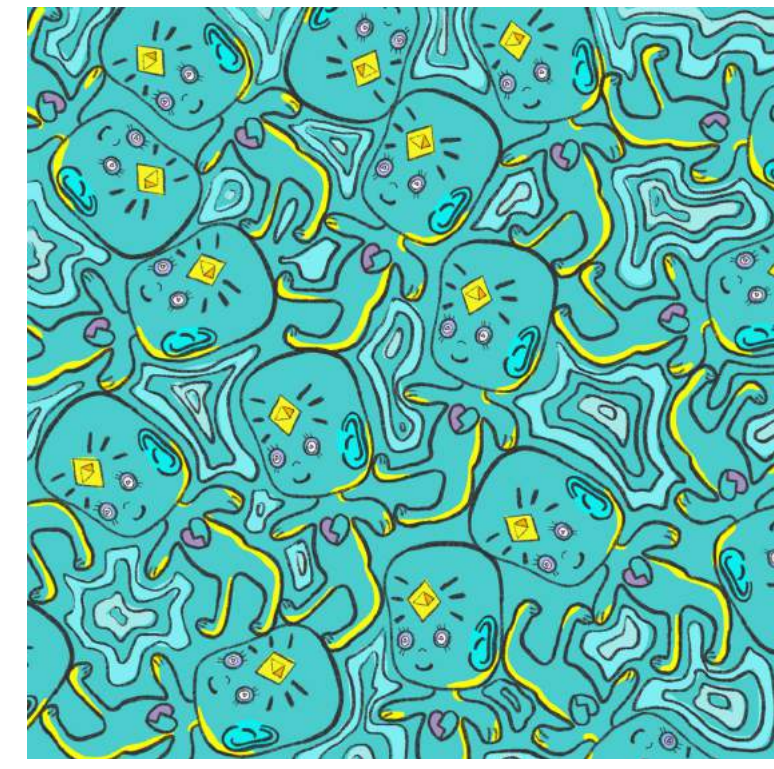
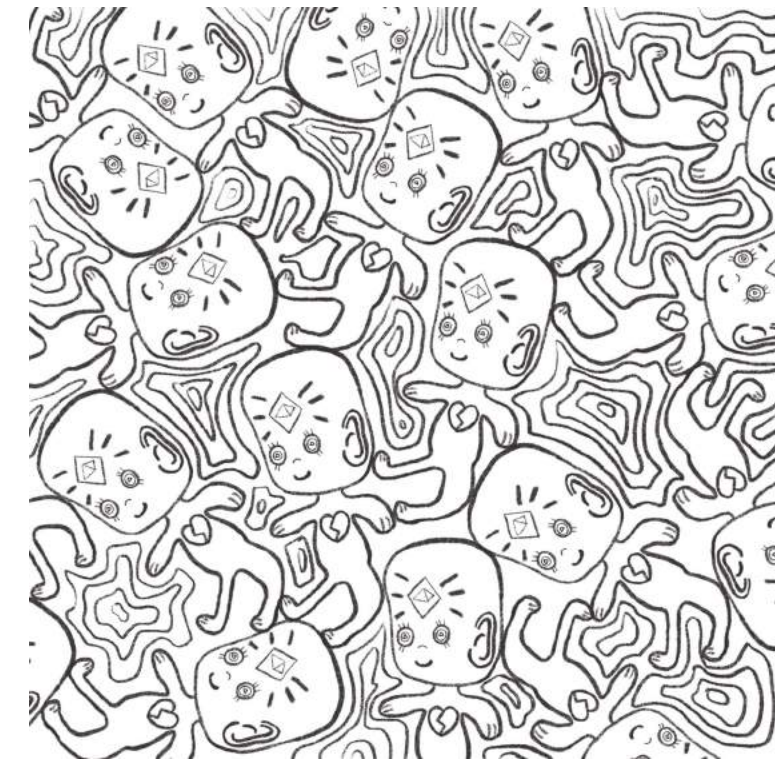
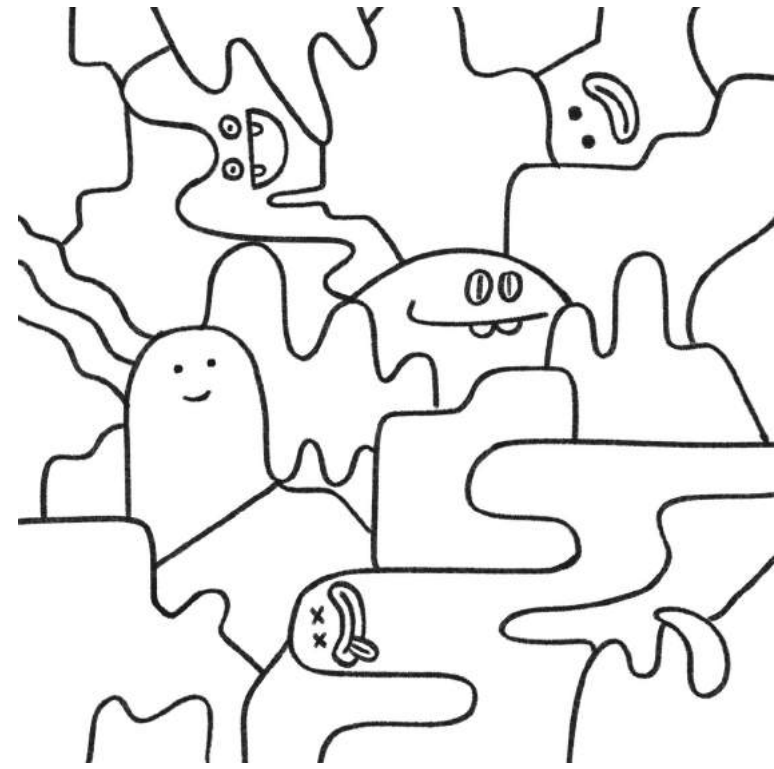
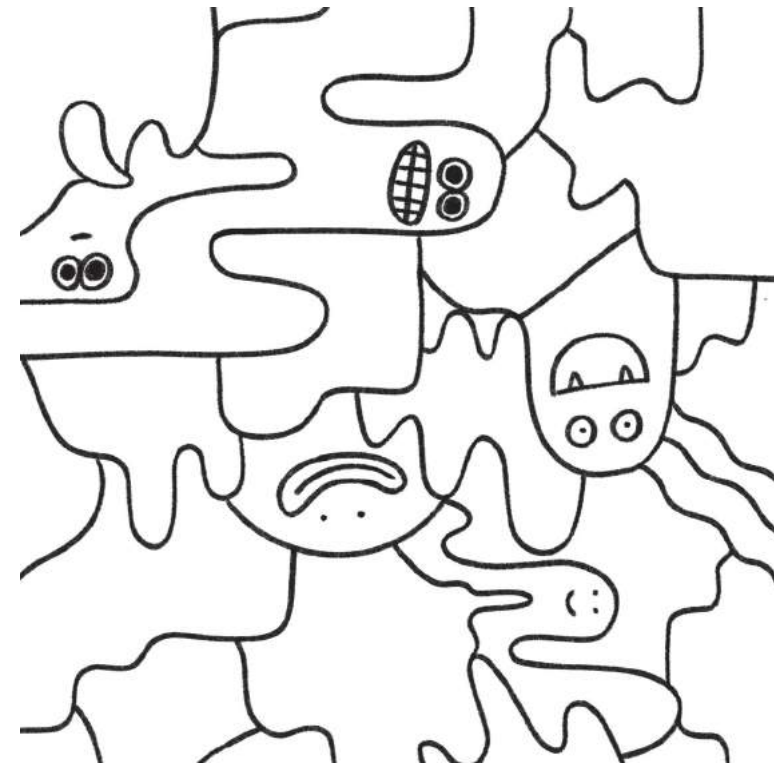
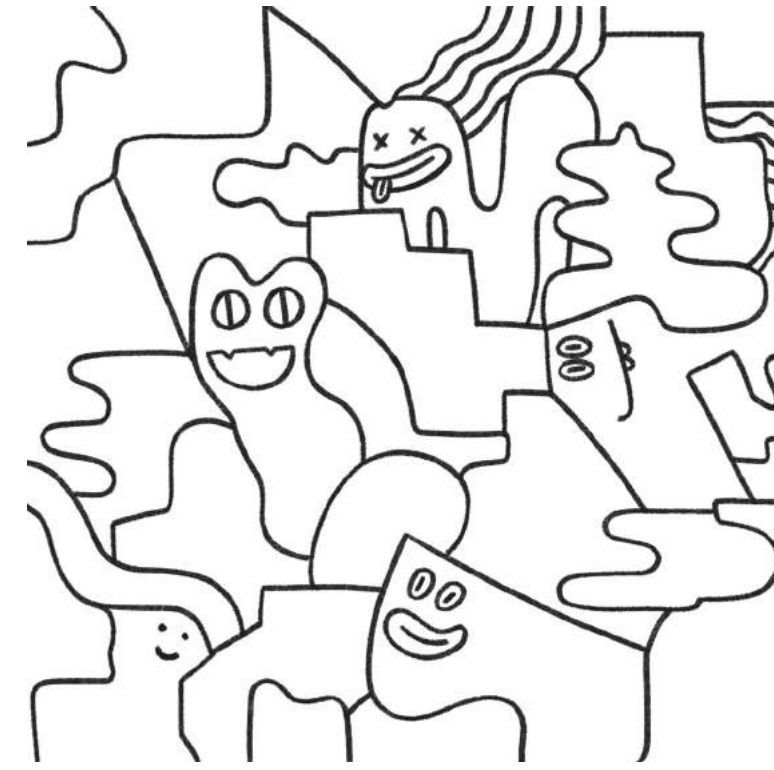
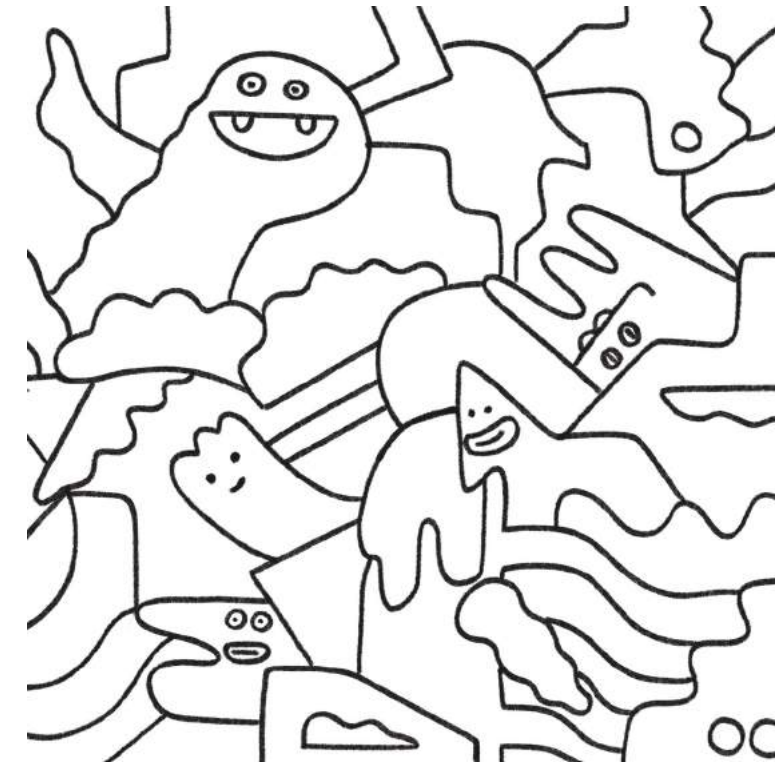
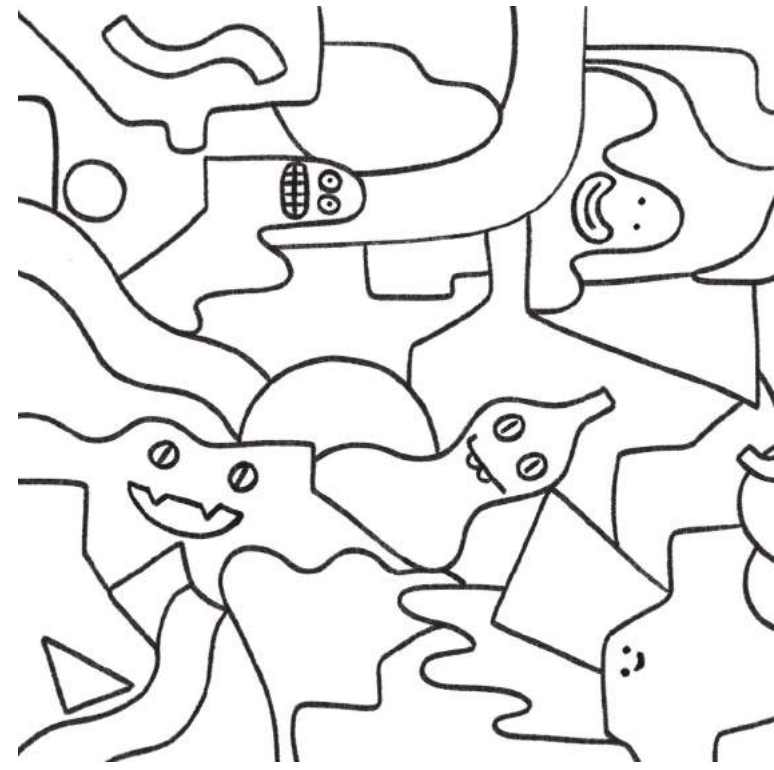
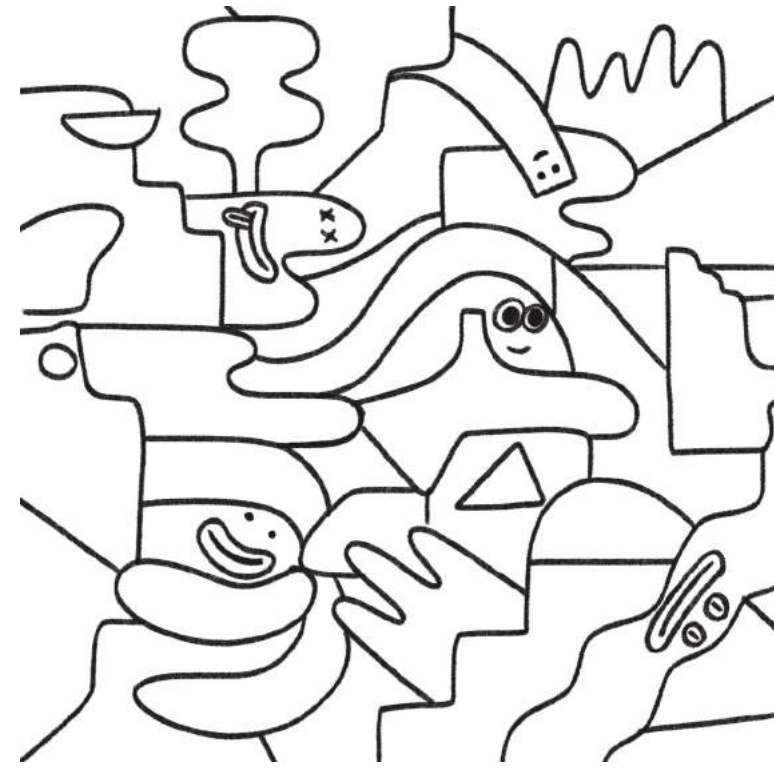
MoMo is a senior student in the CCA graphic design program who comes from Beijing, China. She is a cat lover and owns two cats, one is Mochi another is Simba. Before digging into graphic design, She had an illustration background. For her, graphic design is not only typography and graphics but a communication method.

COLOR IN ORIGAMI

I want to find a way to help them, especially with their mental health. Another reason I want to focus on unaccompanied youth is that it is a serious issue in California, especially in San Francisco right now. California reported the largest number of homeless unaccompanied youth which is 12,396 people, accounting for one-third of all unaccompanied youth, which means that 1 in 3 young people experiencing homelessness in the U.S. lives in California. Numbers tell thousands of stories and break my heart. I hope to pass the positive power to them and let them feel the care from society. At the same time, I wanted to open their hearts in an artistic way, to deal with their pain and all the other negative emotions. Based on this idea, I started to design my Origami paper. On the front is the contour of a set of illustrations I designed, while on the back is a large area of blank space for children to write, except for one guiding sentence.

The design of the illustration is based on abstract shapes, and I hope that anyone who gets the paper can fill in their own colors according to their experience and their understanding of each shape. The smiling emoji on the illustrations are designed to add interest, adjust children's mood, and simply hope. As a saying goes, "Smiling really can make people feel happier." Completing the visual design is only the first step, and I will continue to keep in touch with community organizations to complete this project.







THE EXHALE SANCTUARY

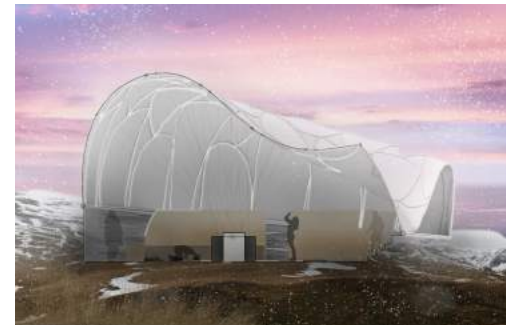
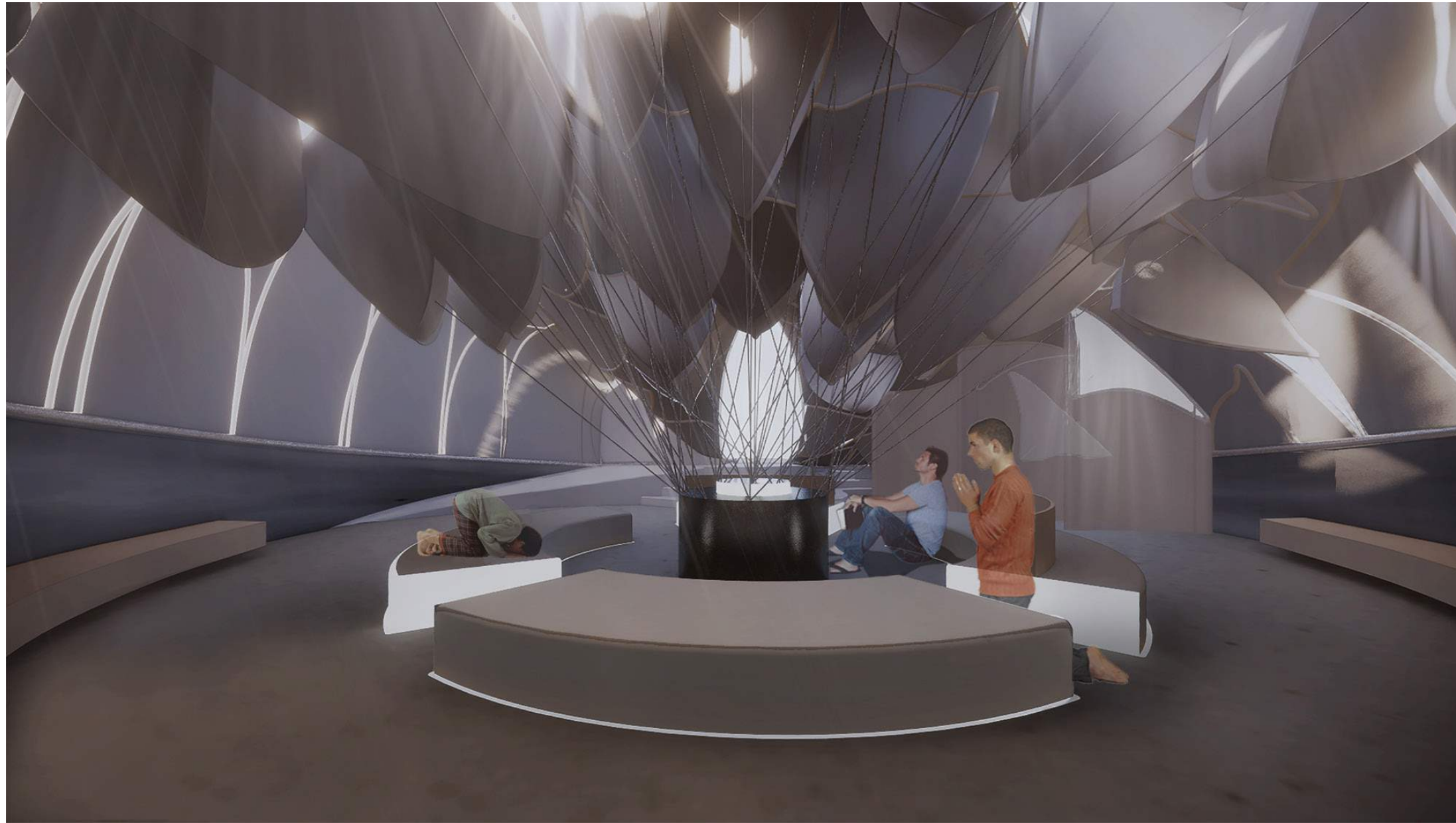
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SCARLETT ZHANG

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Interview Notes

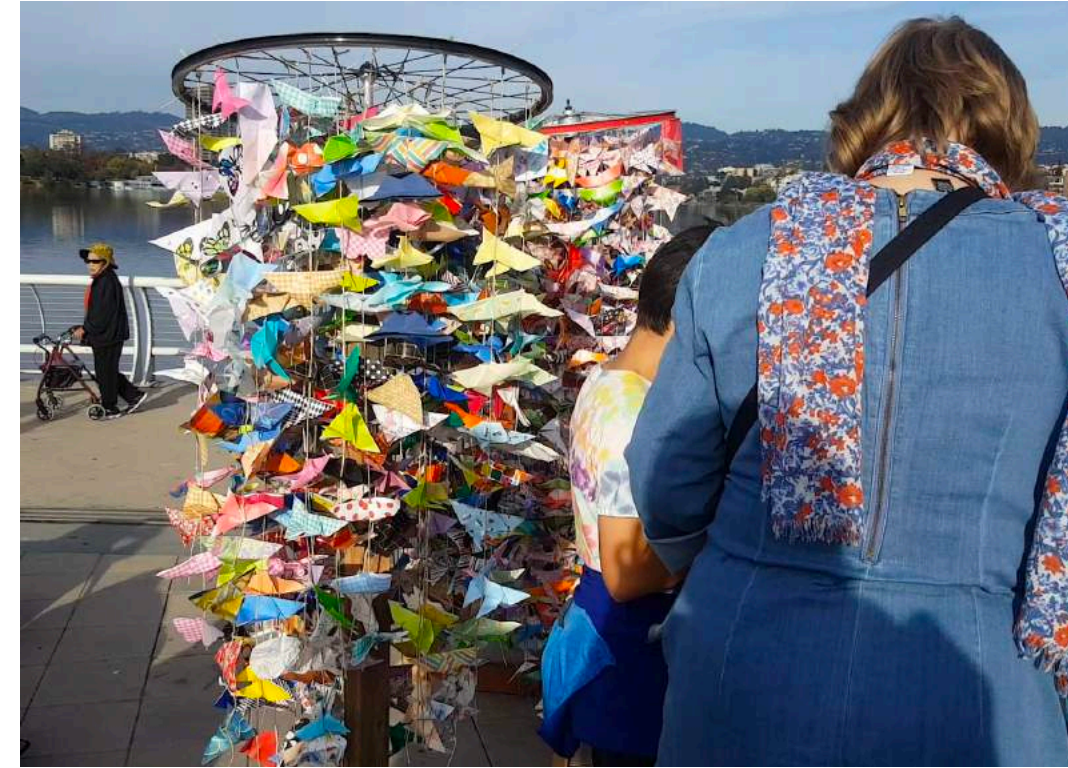
Scarlett: Can I ask you few questions? It's about the us border& mexican religion
 Luis: Sure I'm happy to help ;)
 Scarlett: I was doing some research but if you know sth about it, it saves me a lot of time
 Luis: I'm catholic and I lived in the border all my life :p I have to know some things :p
 Scarlett: Great! ! If I asked sth offend you, I didn't mean it.
 Scarlett: Ok so I was thinking about designing a sacred place/modern church/spiritual place for migrants who are trying to cross the border. Does that sound doable? Like it won't offend Americans and Illegal Migrants at the same time. Are these migrants mostly catholic? Do catholic do pray as Muslim? Like they need a space to kneel down and do the pray
 Luis: I mean it sounds great for me! Many people that are trying to cross the border they need a place to rest and of course pray and obtain any spiritual help, and I would say that 90% of Mexicans are Catholic and no, Muslims is a different thing, but in the physical act of praying, we can either pray sitting down or kneel
 Luis: Yeah, you confess your sins to a priest, and then he forgives you in the name of God. You have to tell the priest what your sins are, like actually speak. And yes they use like a little booth, but doesn't have to be in there, I mean a priest can take your confession in any place if he wants to.
 Scarlett: Can you confess your sins in a quiet public space? Like when you do pray.
 Luis: It could be at your house. Yeah is normal in old people, the priest goes to their house and confess them or give them the communion.
 Scarlett: For Catholic, do you pray to sth(represent God) or you don't have to?
 Luis: You don't actually need the booth. Normally we pray to our loves ones who passed away, to saints or God. We can pray anywhere basically and no, we don't need any images. Some people like to use images, but we don't need them. I'm pretty sure you can, we can pray at our own houses. But like for example, if you are attending mass you have to have certain things in order to have a mass
 Scarlett: Do prayer normally talk to each other? Or at least have some interaction?
 Luis: A Mass is a celebration that Catholics have in order to remember the death and resurrection of Jesus, we attend the mass, listen to the Gospel and then the Priest consecrate the Bread and the Wine, and it becomes the Body and Blood of God, and idk if you have seen a mass, but people line up to take the host. I mean praying is basically between a person and God. Si you can pray basically anywhere. Many people trying to cross the border need someone to talk, and if you hear a similar story, or hear people speaking your same language you are going to approach them. Many people leave their families when they try to cross, and they are by themselves. Do your project will make a great point in at least having company or someone to talk when trying to cross the border
 Scarlett: Is it because the criminal violence/gang people happened inside of the country that forced those people to leave?
 Luis: Yes! That's one of the reasons, mainly in El Salvador or Central America countries which are pretty dangerous in terms of gangs, and also because of low wages in their countries
 Scarlett: So other questions will help me choose the physical site. Do these migrants live near the border before they across it? Or they travel without stops

Luis: Not necessarily, many migrant travel a lot to get to the border, and some of them stay for a while and some just try to cross right away
 Scarlett: Ok then the problem will be who will go to my project/church
 Luis: But for example, if they're coming from El Salvador, traveling to the US, that's a lot of miles that they have to travel, so of course they have to make some stops
 Scarlett: If they don't live for a while near the border
 Luis: They don't stay for a lot, but there're a lot of people trying to cross, every day, the migrations doesn't stop, so even though they don't stay for long periods of time, the constant flow of immigrant will give you people attending every day
 Scarlett: I don't understand the procedures of crossing the border. So they get there and wait in line? And everyday the border allows limited amount of people go inside? They can only enter through the ports?
 Luis: To cross the border legally you have to have a passport or permission from the US government to cross, the people that have permission normally live in the border, and they do wait in line to cross, and no there's no limit for how many people cross every day. Illegal immigration, which I feel is what you want to focus on is people that do not have a passport or permission to cross, and they cross illegally, either by walking on the desert or swimming through the river
 Scarlett: I think I'm considering about illegal migrants So the Wall is for legal immigrants or illegal ones?
 Luis: Yeah, cause illegal immigrants are the ones who leave their countries o seek a better life because of drug wars, gangs, low wages, etc. The wall is trying to keep away Illegal immigrants. People that have passports they can cross any day through the ports
 Scarlett: By swimming do you mean they can board in any of these States in America? These adjacent places to Gulf Mexico
 Luis: No, in between Mexico and the US there's a river called "Rio Grande" and they swing through the river. They cross through Mexico but not illegally, because Mexico is a free country, so you don't need a passport to enter Mexico.
 Luis: The US only gives refuge to people from specific countries that are affected by war, for example Afganistán, Iraq, Cuba, but not for Latinoamérica. Maybe your church is exactly and the border and you can enter the church from the two sides, and you can have a confession box, with two seats, where you can have a person from the us and one from Mexico speaking to each other. And that's your 2 people interaction
 Scarlett: Aren't the illegal immigrants be detained after they cross?
 Luis: Yes, but they're not going to cross. They're goin to stay in the part of the church on the Mexico side. But normally, when a person crosses the border illegally, they're not able to come back, and they live their families on the other side, and some of them last years without seeing their families, maybe this is a way for them to see each other again
 Luis: But that's good, because it shows that your project has a lot of potential and possibilities
 Scarlett: Anyway THANK YOU!
 Luis: It's true! Is a good project, and it has a lot of potential
 Luis: You're welcome, I'm happy to help!



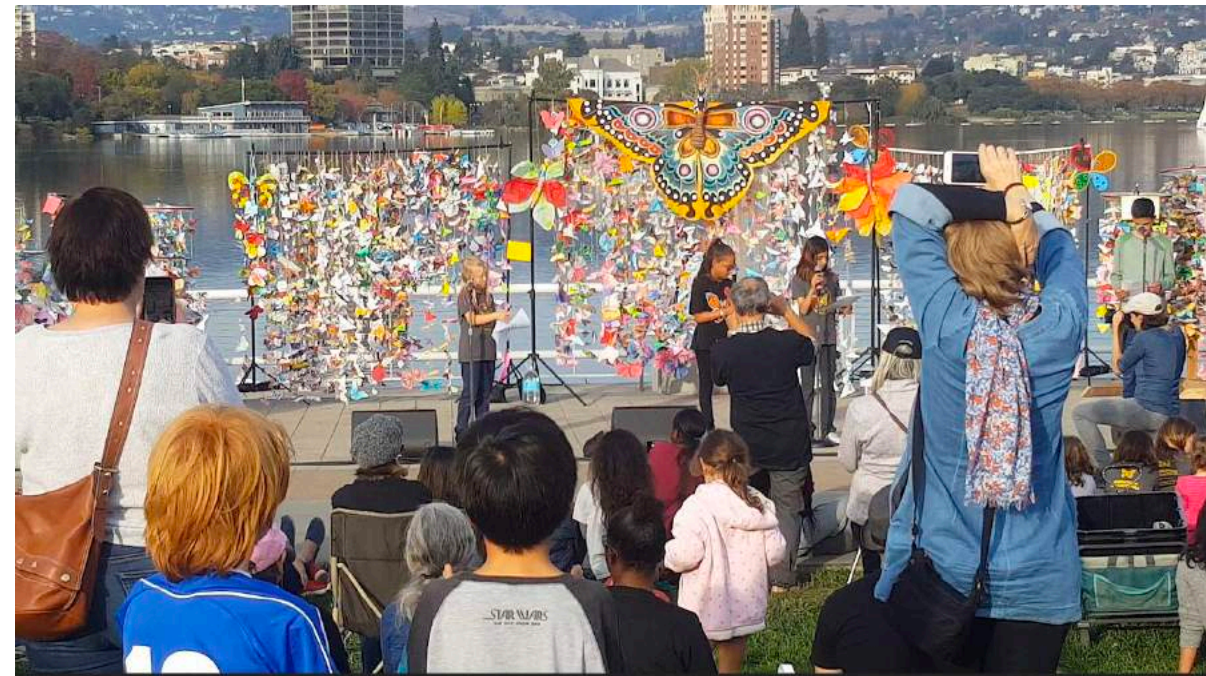
DACA AWARENESS

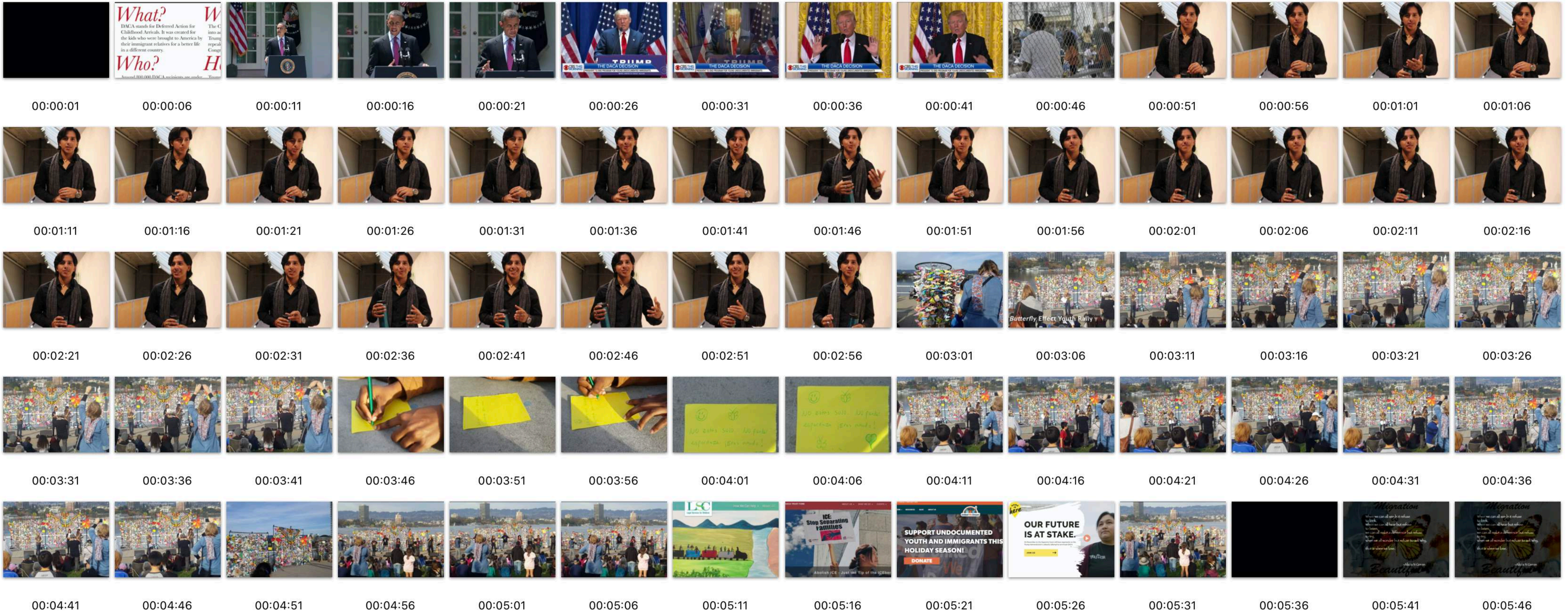
For this project I intend on spreading the awareness of the DACA program. Through cinematography, my goal is to provide the general public knowledge about the brief history of DACA along with the families that have been affected. With DACA floating in limbo, the futures of nearly 800,000 immigrants are thrown into uncertainty. Families have been torn apart, children are being locked inside detention centers and individuals have lost their lives coming to this country. With this project I will highlight some of those stories, providing the viewer an insight into what it's like from the recipient's perspective. By the end of this project, I will provide information on how people can take action and get involved within the communities and organizations that help fight the fight for the DACA recipients we call Dreamers.



TAKIRA TURRENTINE

Before coming to California Takira resided in Canton, Michigan. She took an interest in cartoons and comic books around the early age of 7, thus leading her down the road of an artist. She is currently a Senior Animation major at California College of The Arts. To her, animation is a way to express her thoughts, emotions and ideas. Animation is also a form of escapism; a release from reality. When she isn't animating she is usually found in her room jamming out on the guitar, watching YouTube videos and or playing video games.





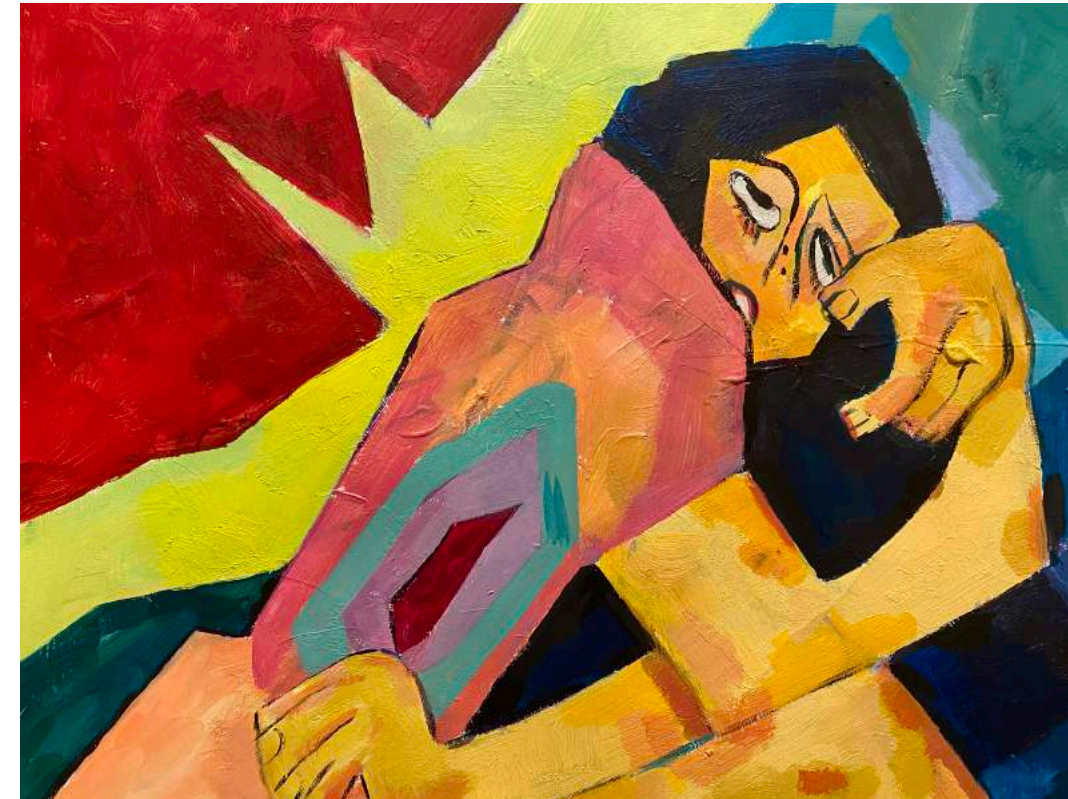


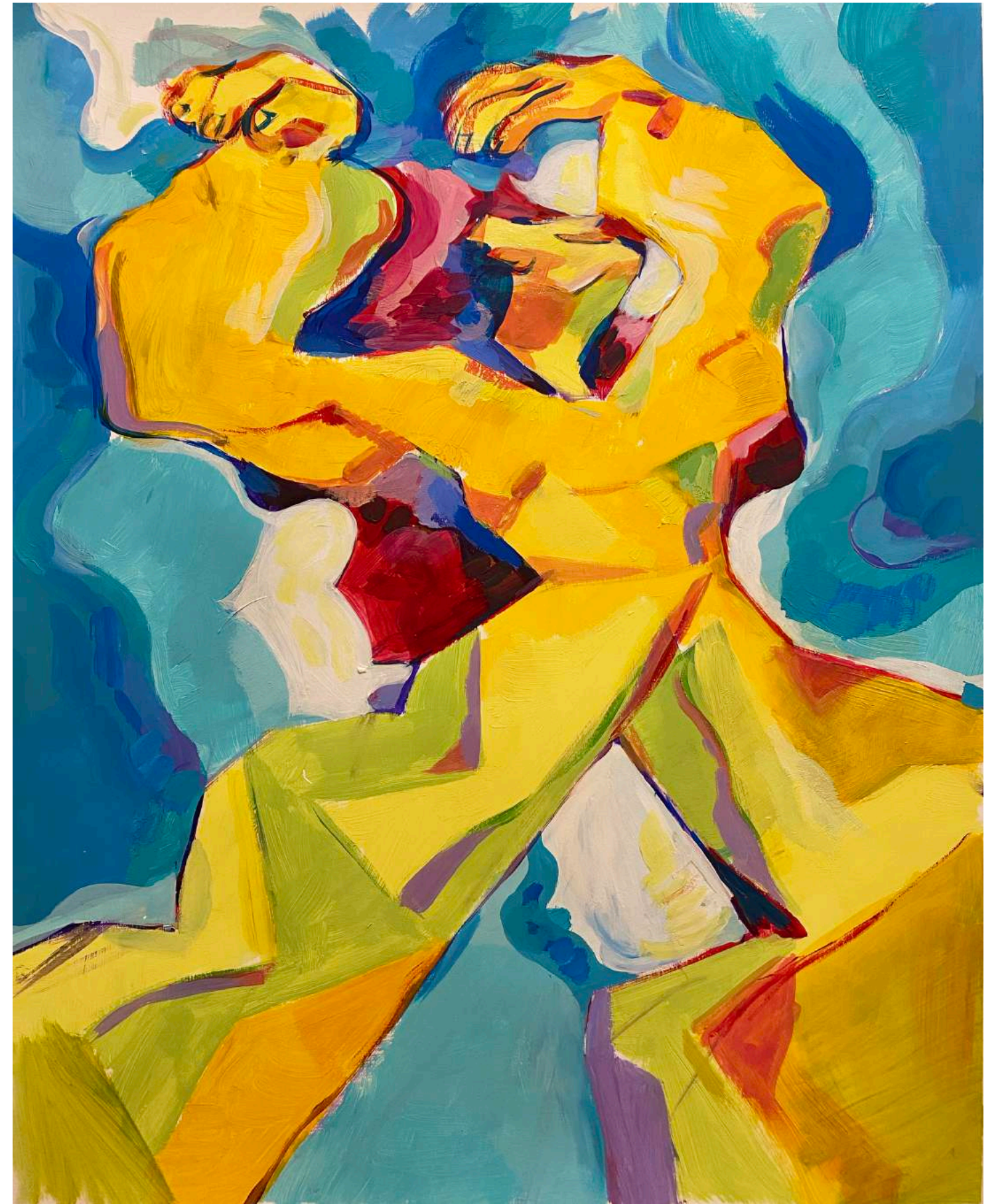
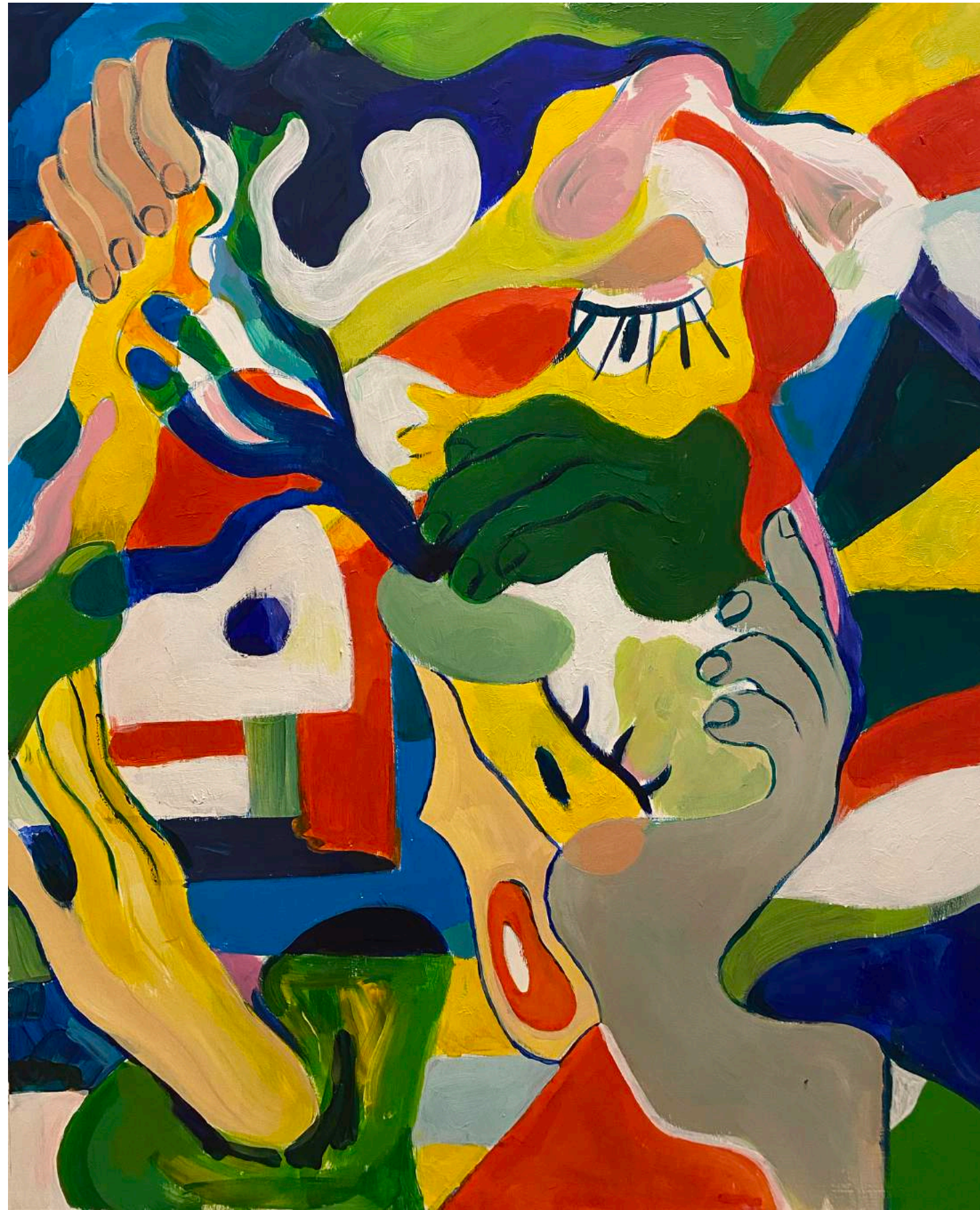
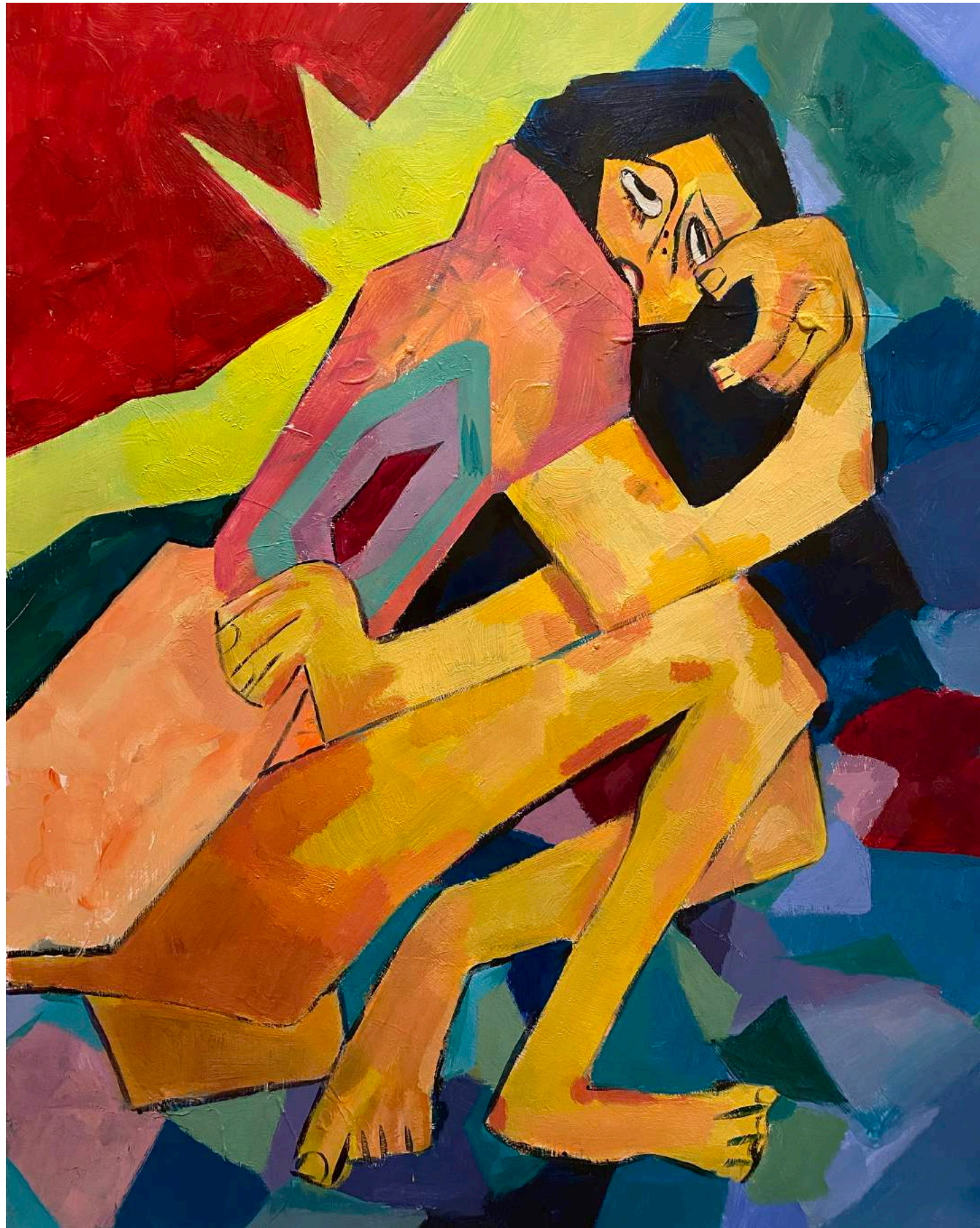
THE STRUGGLE TRIPTYCH

Zara's project is focused on bringing awareness of the struggle of being a female immigrant and all the hardships a woman might face on her journey. While being an immigrant is a tough and scary thing as is, the societal connotations of being a woman add much more strain and fear to the journey. After doing her research with the Women's Building, Zara discovered that a big percentage of immigrant women seeking help were victims of domestic violence, and that was a big part of what was harming their mental health. While not limited to women, paired with sexual harassment this is a problem that can be life altering, a trauma that stays with someone for an incredibly long time. In some cases, these women are traveling with children, which becomes an even more pressuring situation from them. With a triptych, she wants to portray this powerful journey - and to show the hard work eventually paying off. The overarching theme is transformation - going from confusion and fear in the first piece to metamorphosis in the second and contentment in the third. The goal is to be both optimistic about what it means to be a female immigrant running from potentially life-threatening situation and to be realistic at the same time: to bring both hope and attention to people who might have or are currently dealing with a similar situation in their life.

ZARA AVOYAN

Zara is an illustration student originally from Yerevan, Armenia. She is interested in making work that takes a deeper dive into her emotions while trying to make it relatable and accessible to others. She is very inspired by fashion, fine art, photography and music, and wants to be the creative visionary of a big project someday, such as an art director for a movie, a fashion collection, or something of the like. Her friends often mention that she is always drawing, but she also dabbles in graphic design, coding, product management and more. She is the recipient of the All Honors student award at California College of the Arts, and hopes that her work will only keep growing in the future.





DRAW MIGRATION ROADS

DRAW MIGRATION ROADS is the topic of the course that investigate the immigration phenomena in Italy through the Centri di Accoglienza Straordinaria CAS (Hospitality Centers Straordinaria), in order to propose actions of integration by the use of art. This scale of international flow of people is an alarm to confront this phenomena, as citizens of Mediterranean but also as architects. It is essential to deepen the knowledge of this situation as well as to interpret it and read it in terms of new ways of dwelling the house, the public space and the city.

Thus, the academic structure proposes LaboratorioCondiviso (Shared Laboratory) with a double goal: on one hand to open a political and social debate between the students, and on other hand to direct them in exploring new tools that can be implemented into the architectural discipline.

The Italian Centri di Accoglienza (Hospitality Centers) are located in existing buildings that are inadequate spaces for accommodating and integrating different cultures and ethnicities. The students should develop design for articulating spaces for meeting and aggregation, and are free to experiment with different spatial actions and moments of integration.

This experiment is developed in a form of a LaboratorioCondiviso (Shared Laboratory) where a group of migrants coming from one Centro di Accoglienza (Hospitality Center) located in Reggio Calabria can meet and discuss with each other. Those moments of sharing knowledge on one side let the students to face the global crisis related to the migrants and the drama related to the refugees communities and on other side through storytelling of personal experiences will generate new forms of knowledge and mediation of the art and the architecture.

The academic organization therefore tends to encourage individual research methods capable to relate to the collective and broader dimension of architectural topics; the Laboratory is constituted as a place for open confrontation, stimulating critical individual and group approach.

Individual and collective reviews offer opportunities of exchange, both on theoretical and practical issues, which are accompanied by the active participation of each student on the digital platform with the students of the California College of Arts in San Francisco.

The exchange between the students, who live in a totally different cultural condition, has been proved as an effective method in terms of the transmission of knowledge and stimulating specifying aspects that can become moments of collective improvement.

The students have been asked to formulate their own thoughts about the project according to a three-stage process: the submission of a presentation in which they have to formulate a personal point of view within the disciplinary debate on architecture, the relationship between the arts, up to the identification of prefigured, or already completed, experiences of active participation.

The second stage is marked by the synthesis of cognitive hybrids and particularly focuses on cultural mediation and common work. The outcome of this continuous work is reported in a leaflet, conceived as a narrative device. The third consideration will be focused on an architectural scale and will concern the formulation of a shared and participated project of an architectural space for cultural and social integration.

Prof. R. Marina Tornatora

Arch. Alessandro De Luca, Arch. Francesco Leto, Arch. Cristiana Penna, Arch. Francesca Schepis

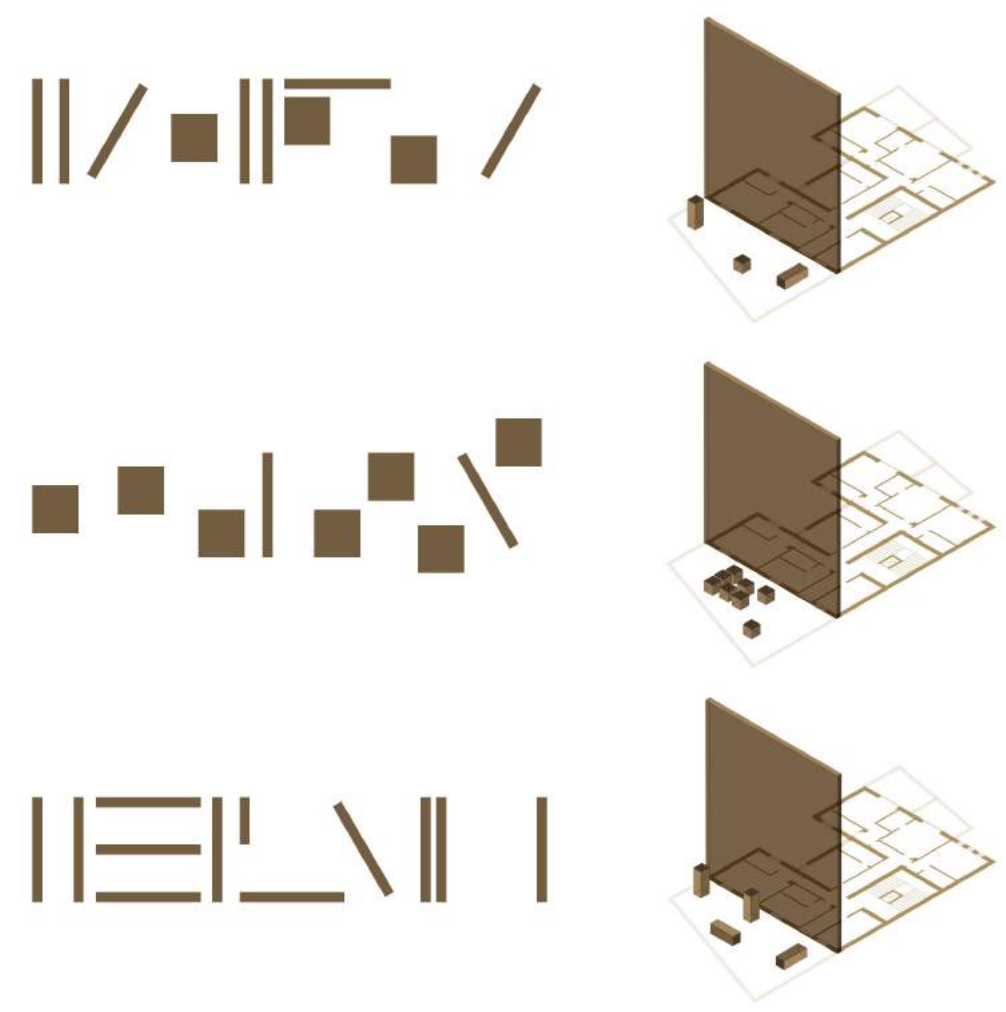


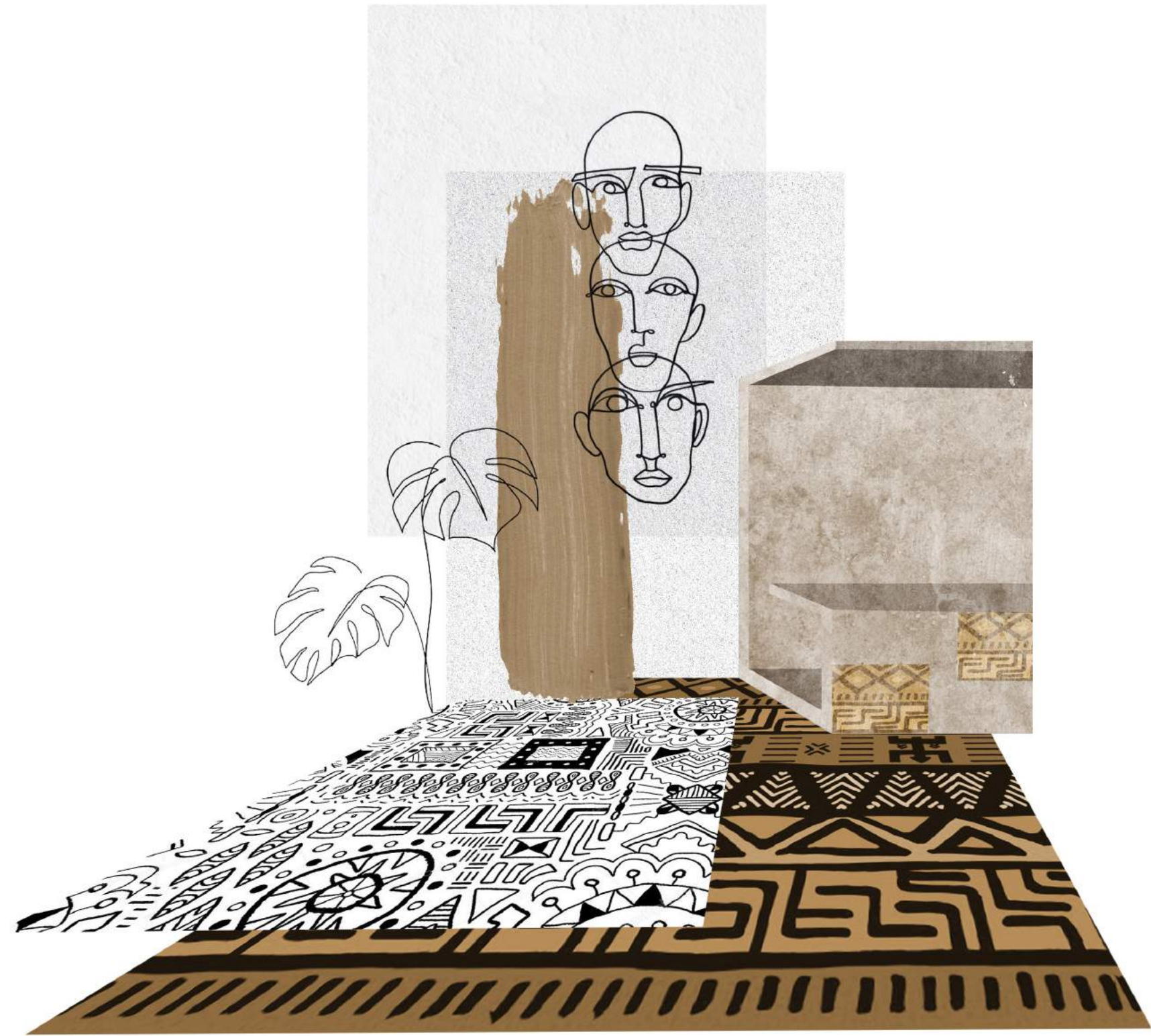
MATTEO MILANO

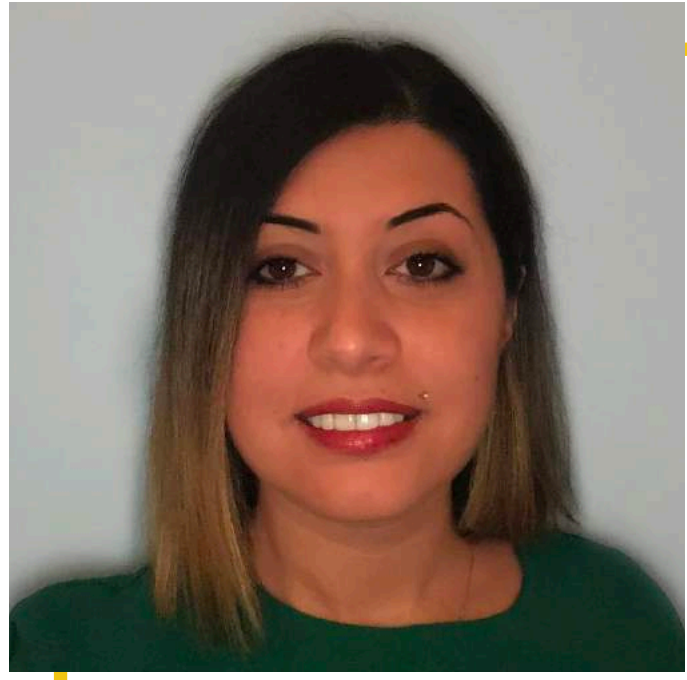
He is 23 years old and He was born in Cosenza. He studying Architecture at the Mediterranean University of Reggio Calabria. In the last years, He has the opportunity to improve him skills participating to many projects, exhibitions and workshops such as The 16th Biennale internazionale di Architettura to Venice - MACEDONIA Pavillion. In the summer of 2019 He has the possibility to work to Nio Architecten in Rotterdam, Netherlands as Erasmus+ Internship. Him interests are architecture, art, photography, 3d virtual modeling, painting, drawing.

UNTITLED

You are thinking about the difference?
The difference is only a mental and visual condition about an habit.
We must try to conceive the difference as a way to think differently.
This is the difference.







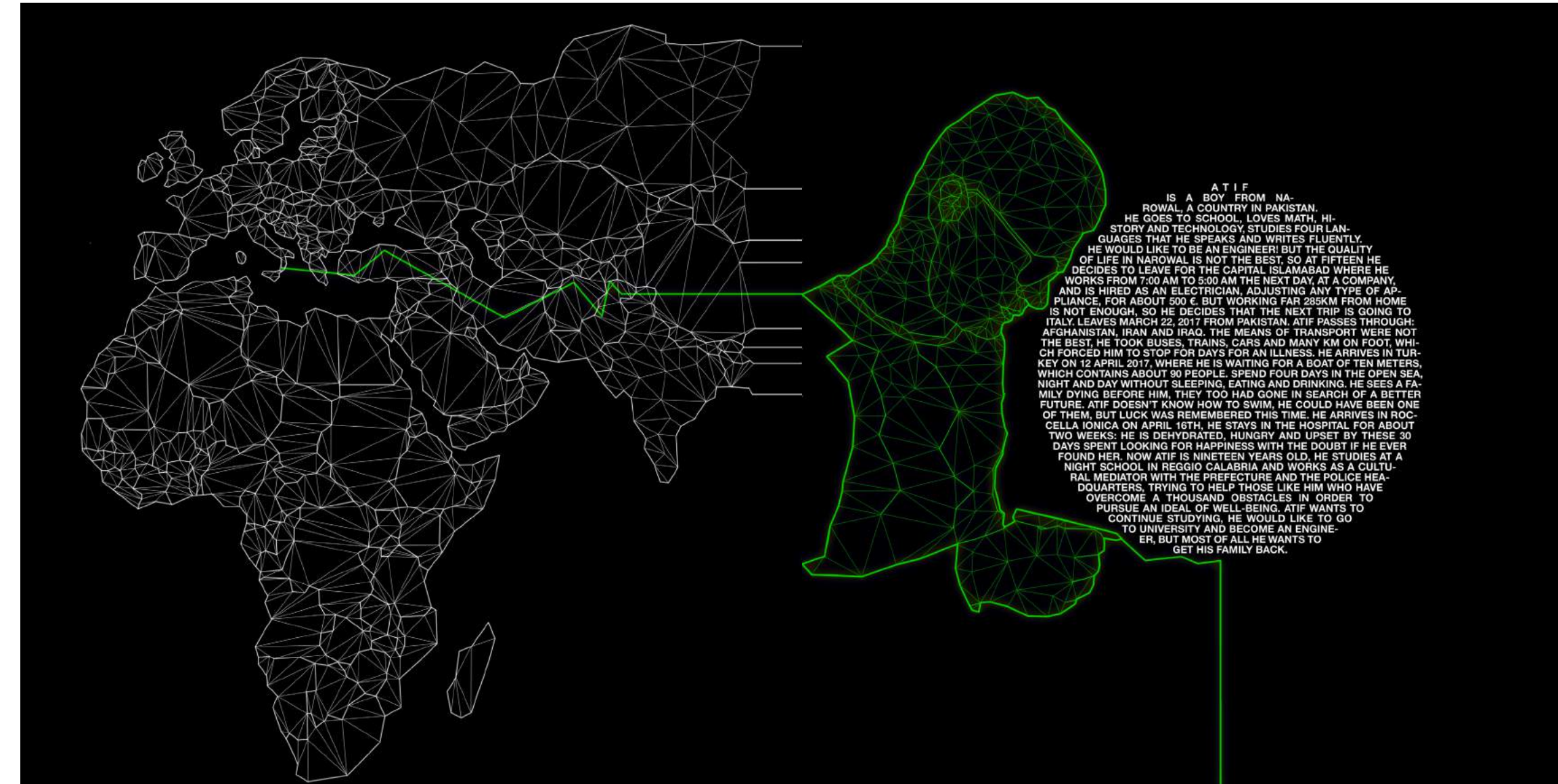
I+IN=IN_ INTIMITY INCLUSION INNOVATION

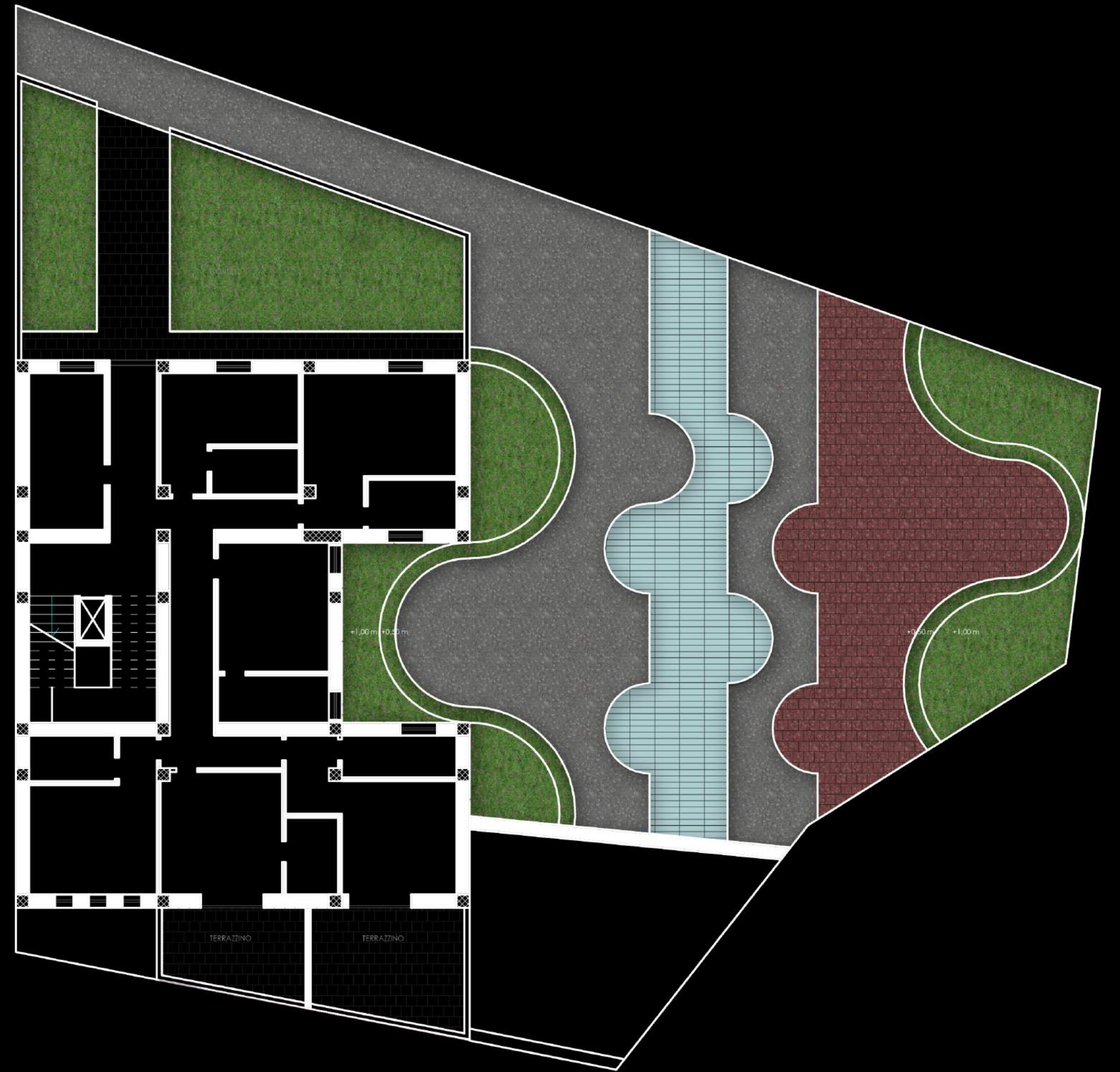
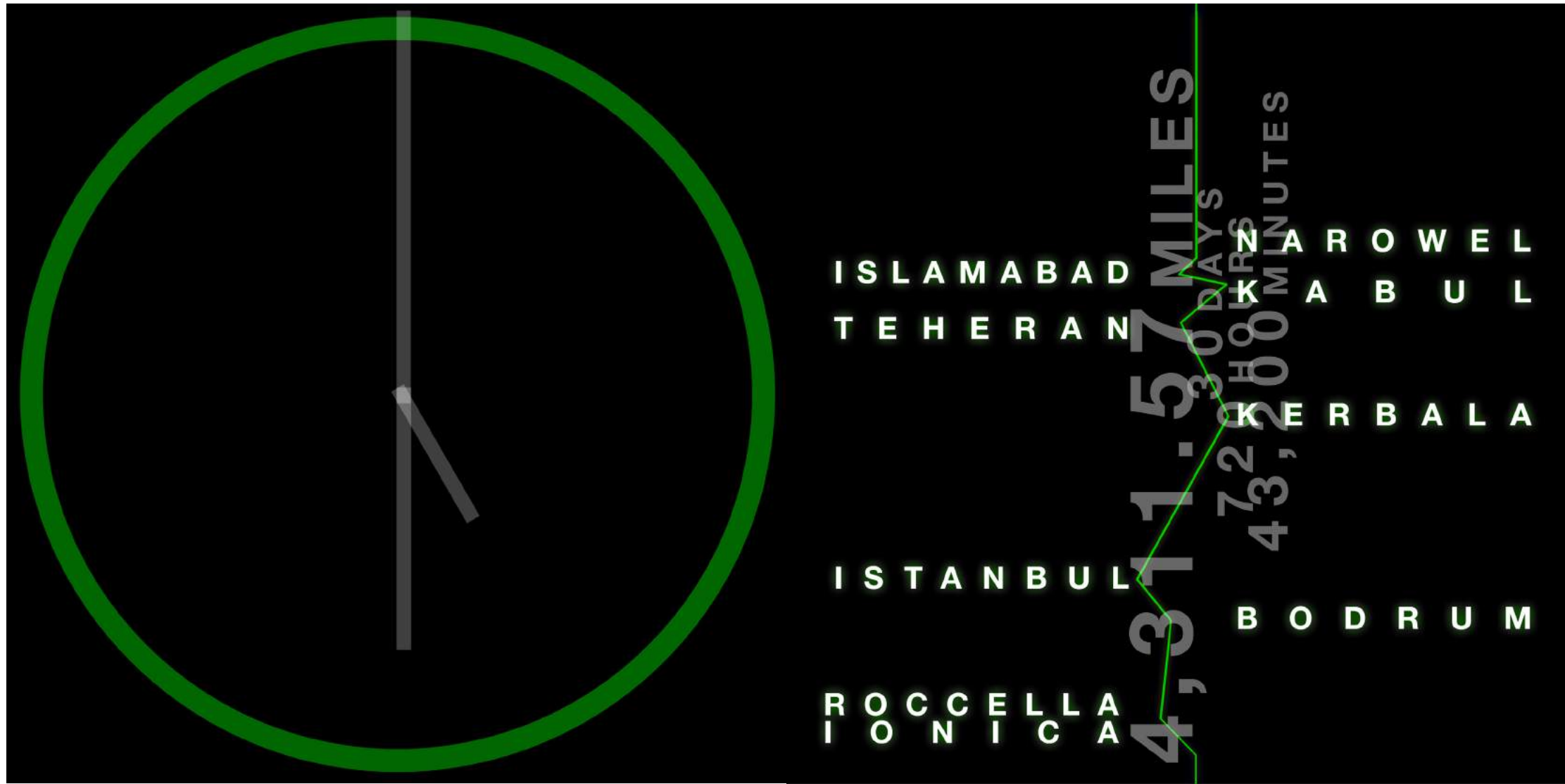
The theme we dealt with during the course was "Hybrid-ism & Multi-Ethnicity", and it was addressed together with the young men of the CAS of Reggio Calabria, mainly with Atif, a Pakistate boy of 19 years. Two of the main problems we have encountered talking to these guys and with him, is the sense of unity and intimacy that everyone is looking for. They can't become real friends, because they always want to be moved from one city to another, and they can't have a completely private space, being all together in a big community. As a symbol of this concept, we found a similarity in the shape of the circle, which in its simplicity tends to dare the idea of union and intimate space of every single person. The circle was the key theme of many architects and artists, we could mention Carlo Scarpa with the " Tomba Brion ", a symbol of the link between the couple also in the afterlife, or Kandinskij with the painting " Circles in the circle " , where the set of circles is intended as a group of individuals with the intent of a well-defined space.

This project idea is realized in the creation and in the remodeling of the external and internal spaces of the Hotel Eremo (next headquarters of the CAS) trying to create intimate places for those who feel the need for privacy, and spaces of aggregation for those who want to live in a way more active time spent there.

FEDERICA VITALITI

She is 28 years old and she was born in Taormina. She is studying Architecture at the Mediterranea University of Reggio Calabria. In the last years she had the opportunity to improve her skills participating to many projects, exhibitions and workshops such as the regeneration of the coasts of Sicily and Calabria. In 2018, and for three months, she got the internship at Claudio Silvestrin Architect in London. Her interests are architecture, paint, photography and travel. Nowadays she is working on her graduation thesis about new architectural models/materials beside collaborating with one architecture studio in Calabria.







FRANCESCA MARIA ANDREA PISILLI

She is 23 years old and she was born in Cosenza. She is studying architecture at the Mediterranea University of Reggio Calabria. She participated to IMG2019 International and interdisciplinary conference about image and imagination and to the Call for Images. She also participated to "Idee per abitare il futuro", a Call for Ideas about cities of the future. The projects have been presented in EXPOCASA 2019. She is interested in Arts, especially in Landscape and Architecture Photography. She thinks that the multidisciplinary of Arts helps people to discover new visions and new perceptions of the world.

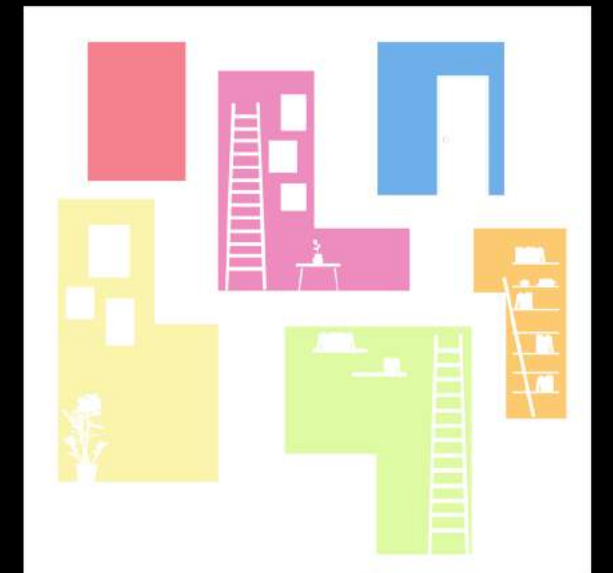
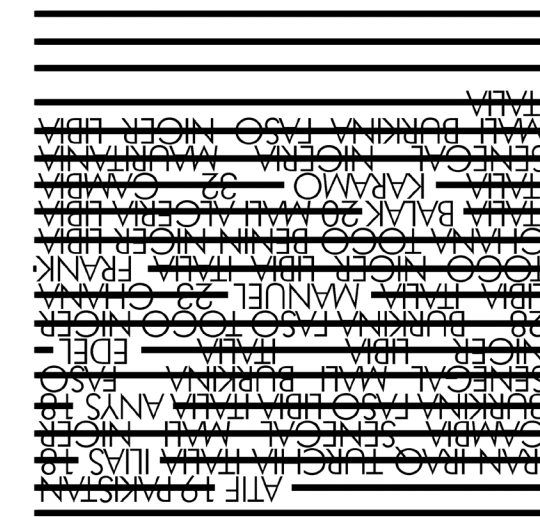


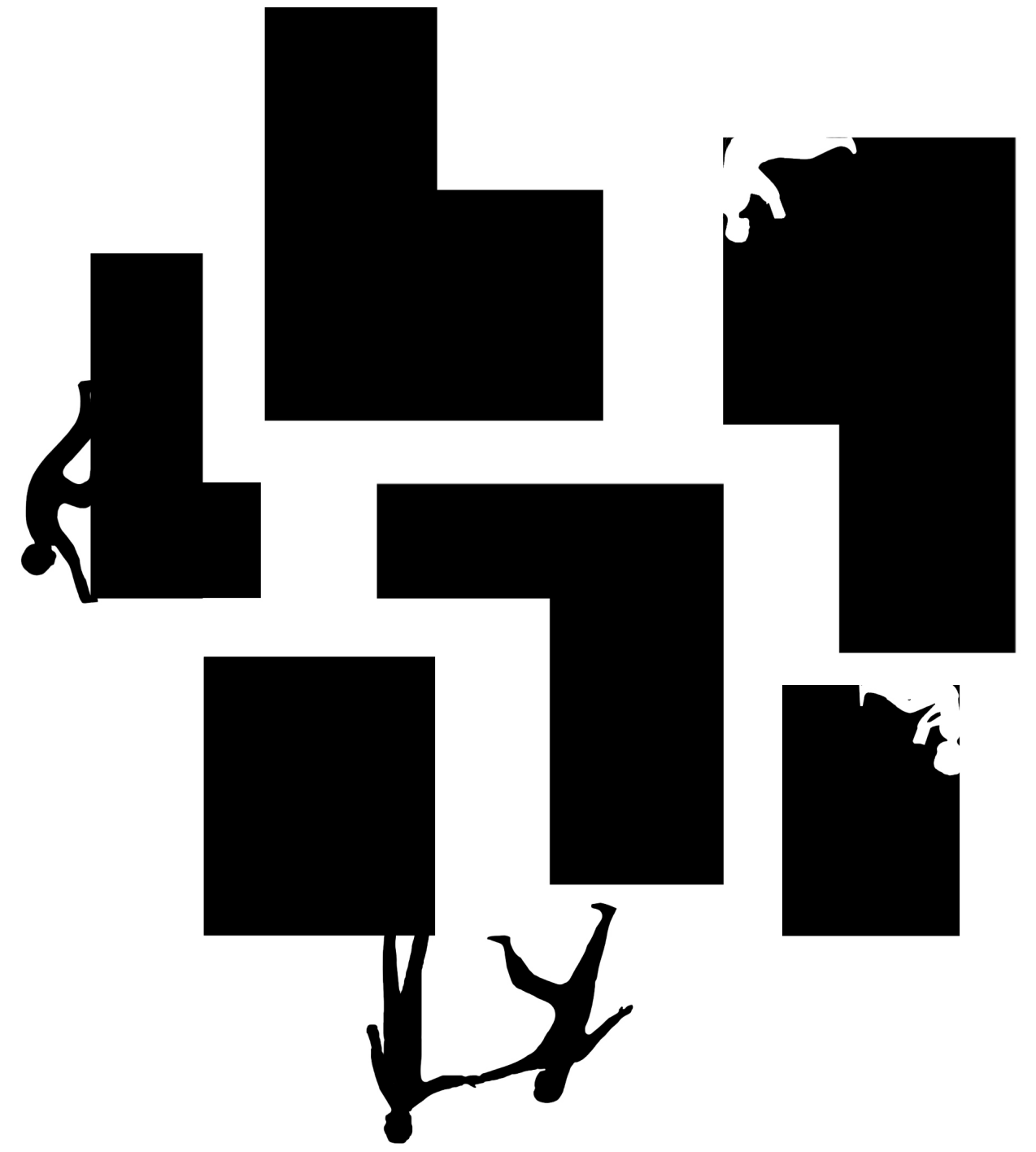
ALESSANDRO PERRI

He is 22 years old and he was born in Cosenza. He is studying Architecture at the Mediterranea University of Reggio Calabria. In the last years he focused his architectural research on the public spaces and the ways they can influence the social and cultural environment around them. He participated to several workshops such as the international workshop Mudchute Satellite, where, along with London students and migrants, he designed and he built some temporary structures for the inhabitants of Belmonte Calabro. He deeply believes in architecture as a collective effort able to shape our present and build our future.

CADAVRE EXQUIS

The cadavre exquis is a surrealist collective game which gives life to a series of random compositions: different elements are isolated from their nature to define new conjunctions and forms of contamination. Marcel Duchamp, a Dadaist artist, used to produce new shapes through the assembly of pieces of various objects, being able to define the Least Common Multiple. With this key to reading Letizia Battaglia imagined the photographic project "Boys don't cry": both through a concrete and metaphoric composition of photos with a Dadaist flavor, she realizes a synthesizer of heterogeneous shapes able to give a new significant beyond the individual meanings. The conceptual barrier of difference dissolves in the creation of a puzzle whose tiles offers their uniqueness to the composition of new mosaics. The refugee centers are temporary, non-permanents spaces, crossroads of cultures, crossing points, sometimes anonymous and undefined. In this context emerges the necessity to give a new emotional color to this meeting/conflict places between cultures. Simple, understandable and functionally flexible elements may be used to create intimate and collective spaces. Every piece can be assembled through the stream of consciousness. The Anamnesis is constantly stimulated: our perception of the space and the consequent interpretation of it derives from an innate awareness. The use of simple elements makes it possible to re-appropriate the sense of things in a continuous recognition of the essence of the elements. Wireless imagination, free inventiveness, is the generating force of ephemeral connections, that stretches beyond the constraints of error and reason.







HOW DO YOU DO IT?

The migrancy as well as the travel demands movement but in contrary to travel, migration is more the outward journey without the promise of coming back or even without sure destination. For those who migrate identity become something to hold on. In this perception we see every travel, every moving as lines with spatial configuration, sure time and these lines composing our background and so our identity in this moment. Each identity is different, unique and when differently identities get in cooperation among them, then we are part of something; something common also if we have different knowledges, origin, language...

That's the ground starting point in this experience and to arrive to analyse connections between people, shapes and space. During "hybrid-ism" project we, students of UniRC, were involved in an international discourse with the students from CCA. We were also involved in a series of laboratory with refugees of one CAS in Reggio. These meeting were fundamental to establish confidence atmosphere between them and us, then to be able to understand them story, them needs, them wish.

The interpretation of "Draw Migrant Roads" has as reference the book Supplemento al vocabolario Italiano of Bruno Munari. He made this vocabulary about Italian body language. From it we organized a photographic comparison through Italian, Pakistan and Burkina Faso usually gestures to see how we differently moving for the same thing. The experiment ended with the question: "How do you sitting ?". This's bringing us to our next step: project proposal. We need seat place to read, for meditation, to drink beer with a friend, to study, etc. So should be adaptable for every age, every needs. The solution are simple elements as wood stick that can be fixed to take shape as seats, tables or whatever object you believe it's possible to do by yourself.

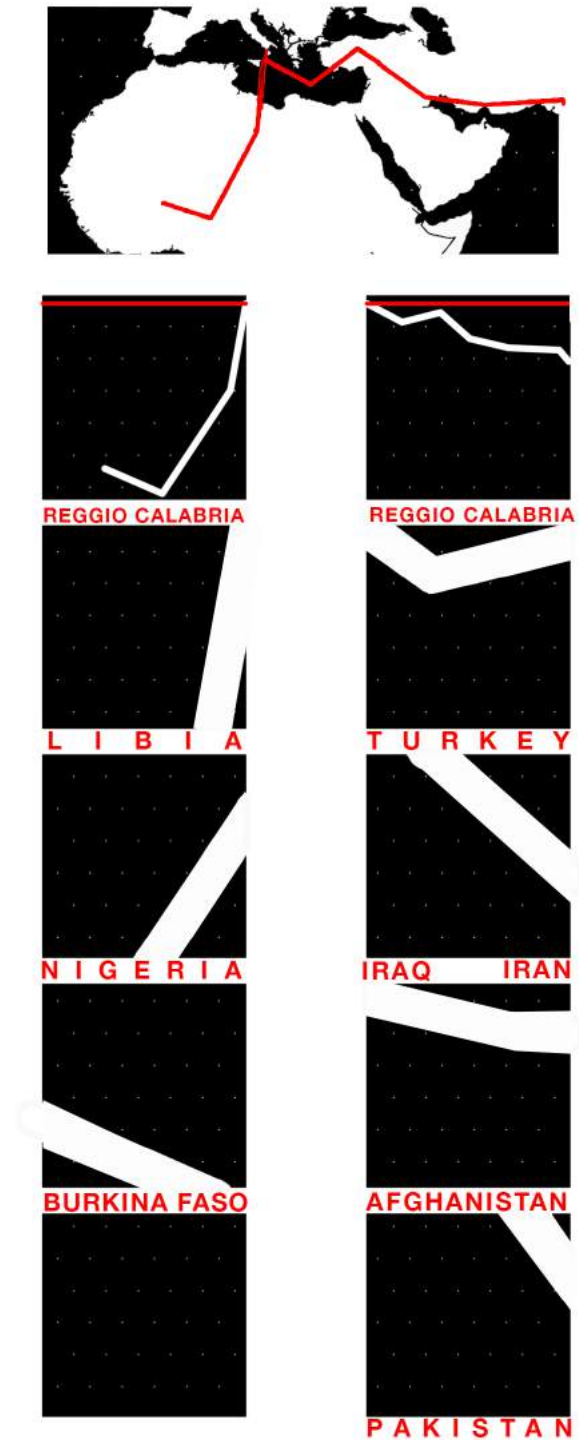
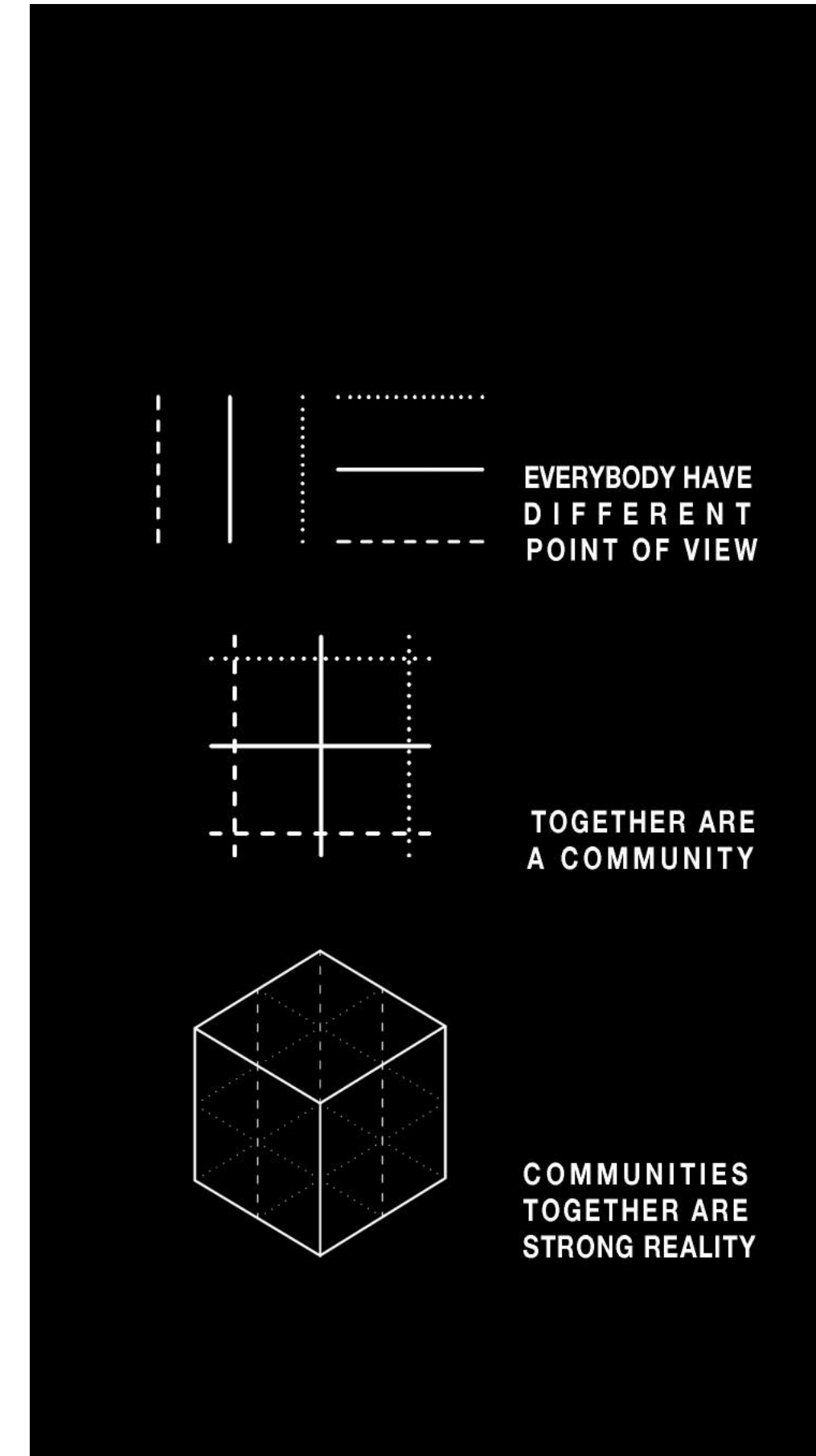


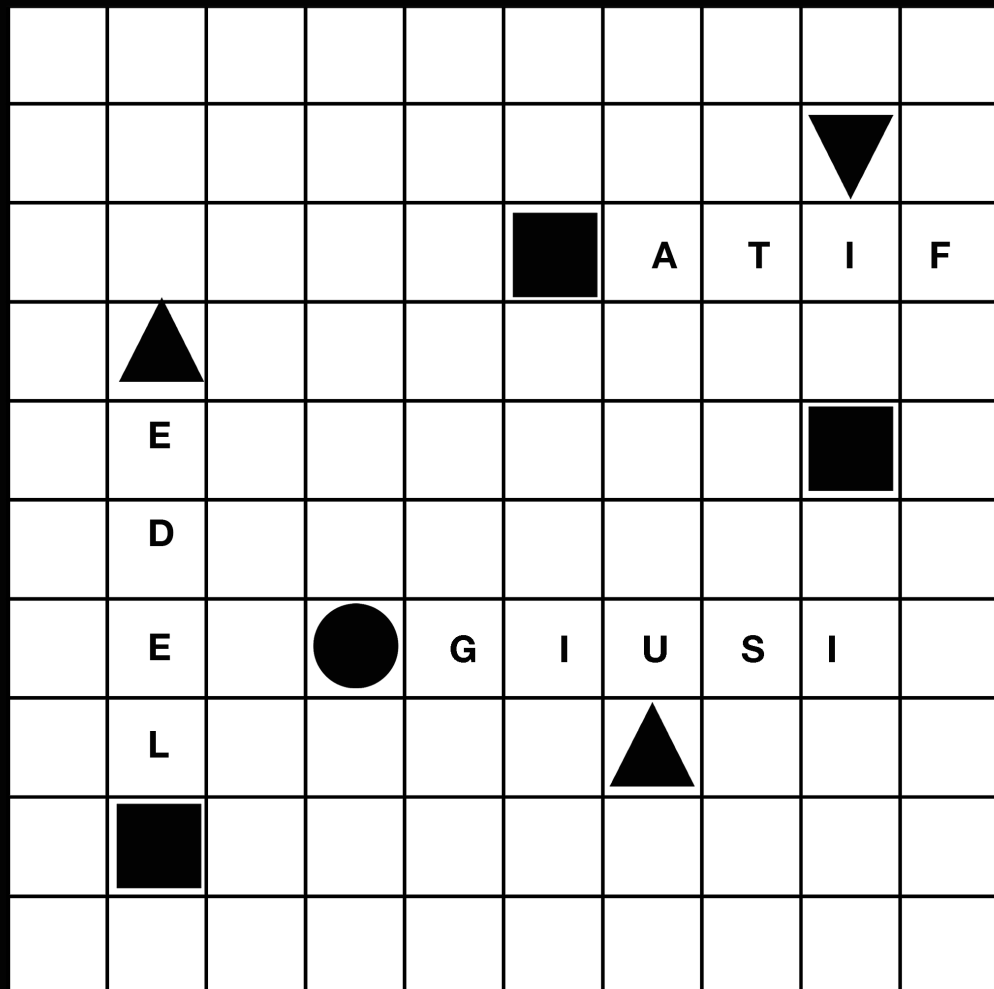
GIUSEPPINA VERDUCI

She is 24 years old and she was born in Reggio Calabria.

She is studying Architecture at the Mediterranean University of Reggio Calabria after a transfer from University of Pavia. In the last years she had the opportunity to increase her skills participating to many workshops such as Re_ThiNk Precacore. Ideas for the future of Precacore Village. In 2018/19 she had the pleasure to study at the Cyril and Methodius University in Skopje, Republic of North Macedonia as Erasmus Student.

Her interests are architecture, art, photography, 3d virtual, hand drawing.



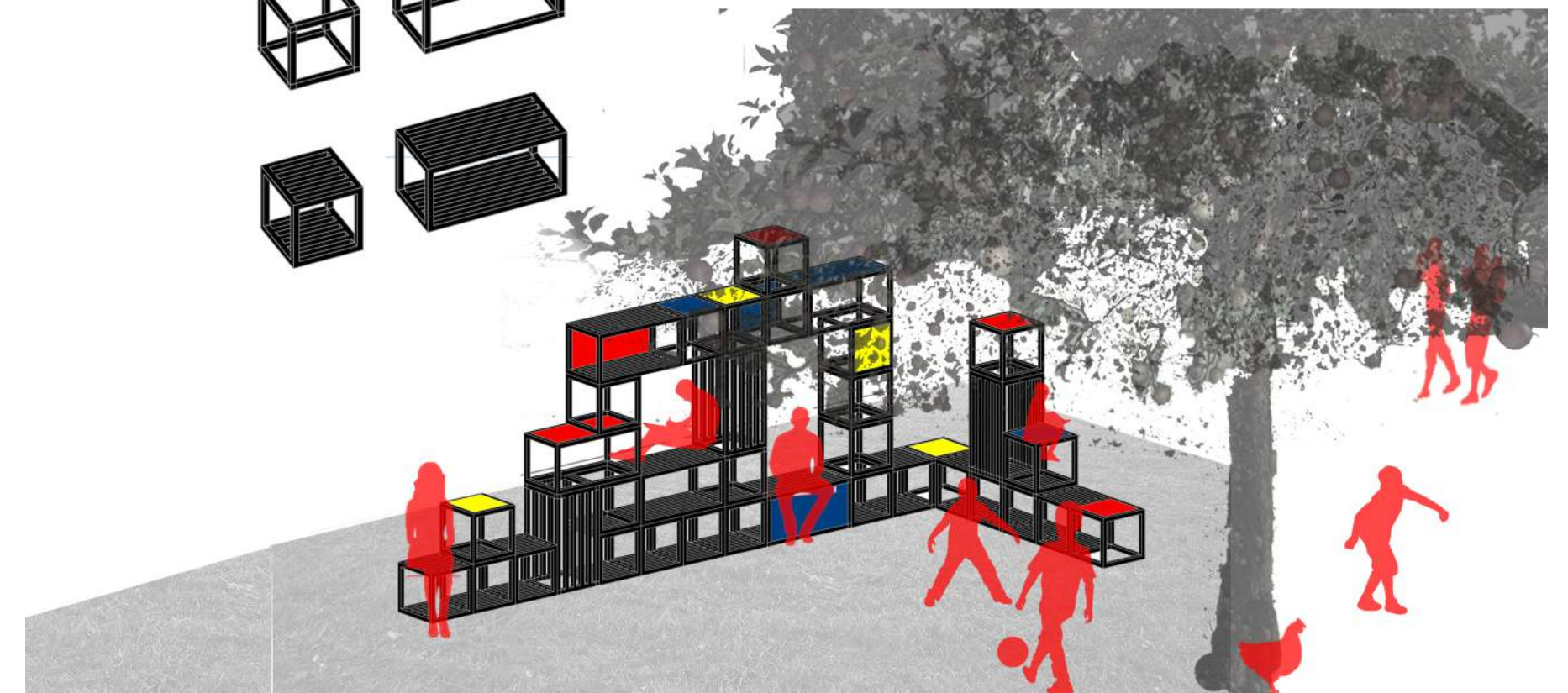
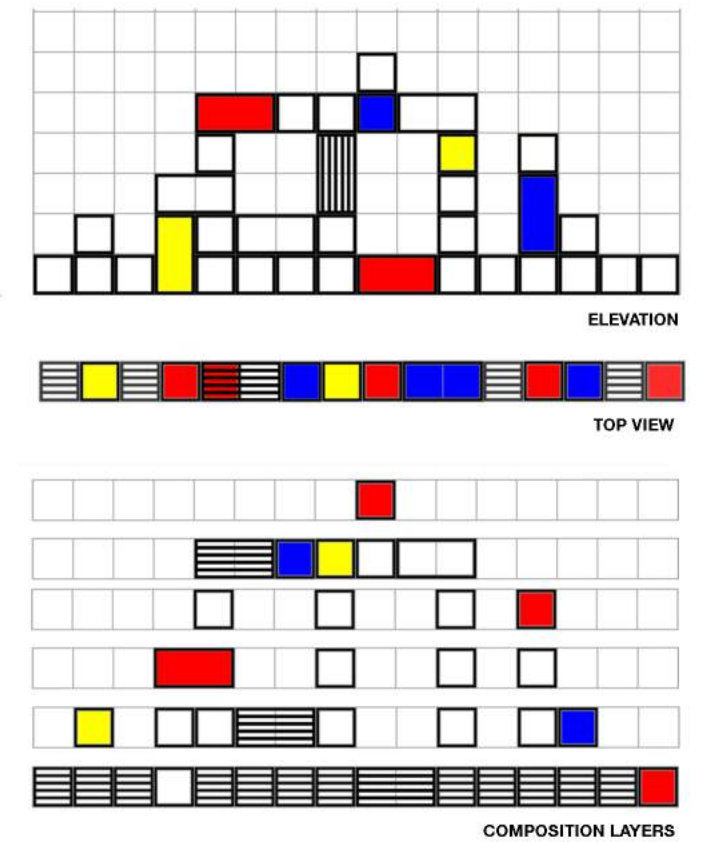
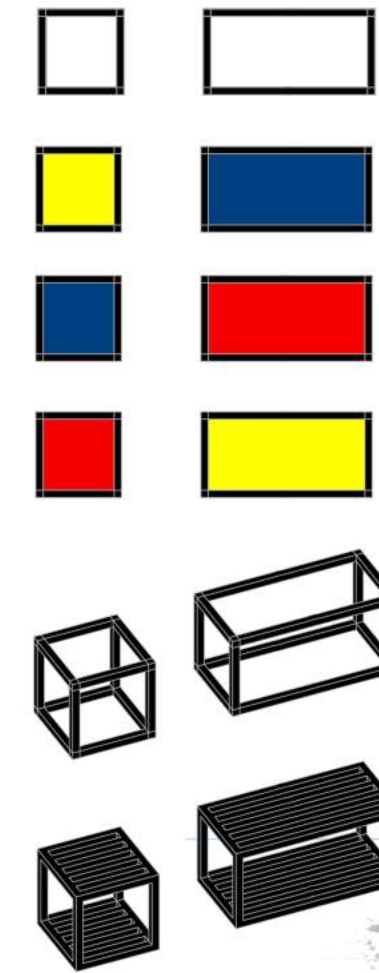


WHAT DO YOU SEE ?

- | | | |
|-------|----------|-----------|
| | | |
| MOON | FENCE | ARANCINO |
| | | |
| PIZZA | BOOK | ROOF |
| | | |
| WHELL | WINDOW | FIR THREE |
| | | |
| BALL | WALL | MOUNTAIN |
| | | |
| WATCH | PAINTING | PYRAMID |

WE SEE WHAT WE KNOW

PAINTED WOOD STICKS ARE FIXED TO TAKE SHAPE AS SEATS, TABLES OR WHATEVER OBJECT YOU BELIEVE IT'S POSSIBLE TO DO





A ROAD TO...

"A road to..." tells about the journey Anyss did when he left Senegal and Atif did when he left Pakistan thanks to the skylines of landscapes during their way to Reggio Calabria. These two young men are from two diametrically opposed countries, one different from the other, they both have different thoughts and lifestyles. But they have something in common: they left their families for a better future.

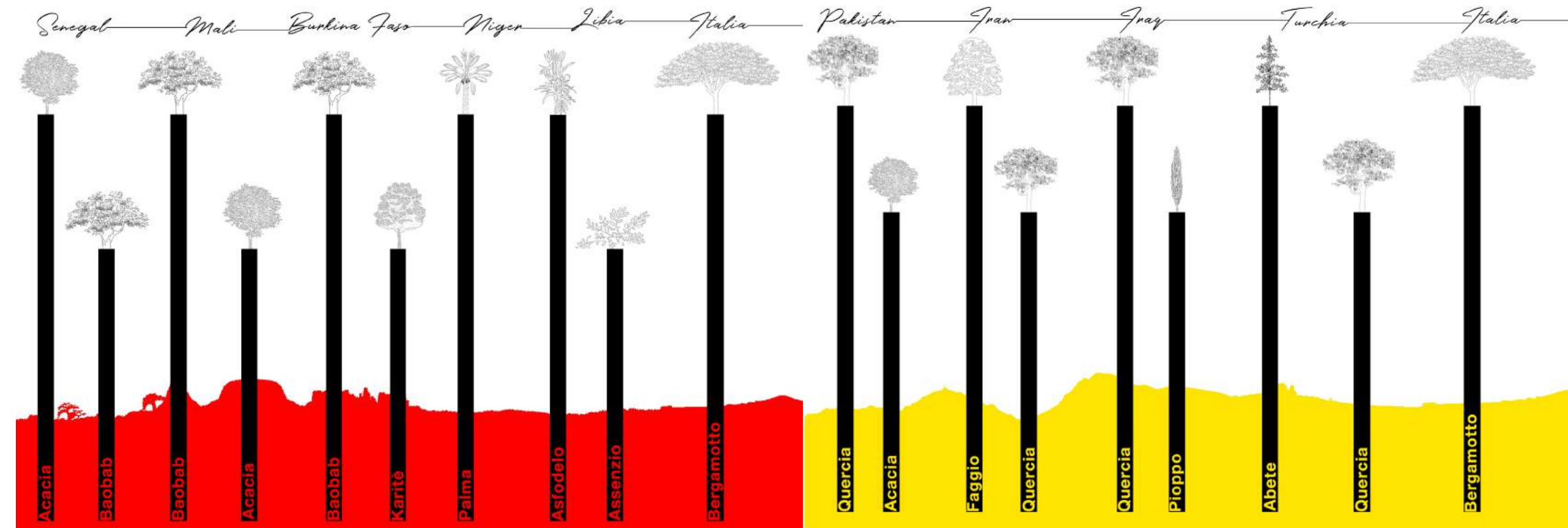
The title is the framework of their journey and the three words hold a path of which we only know the beginning and not the end of it, a way to a new home, a new future, a new lifestyle because Reggio Calabria isn't their destination but only a crossing point.

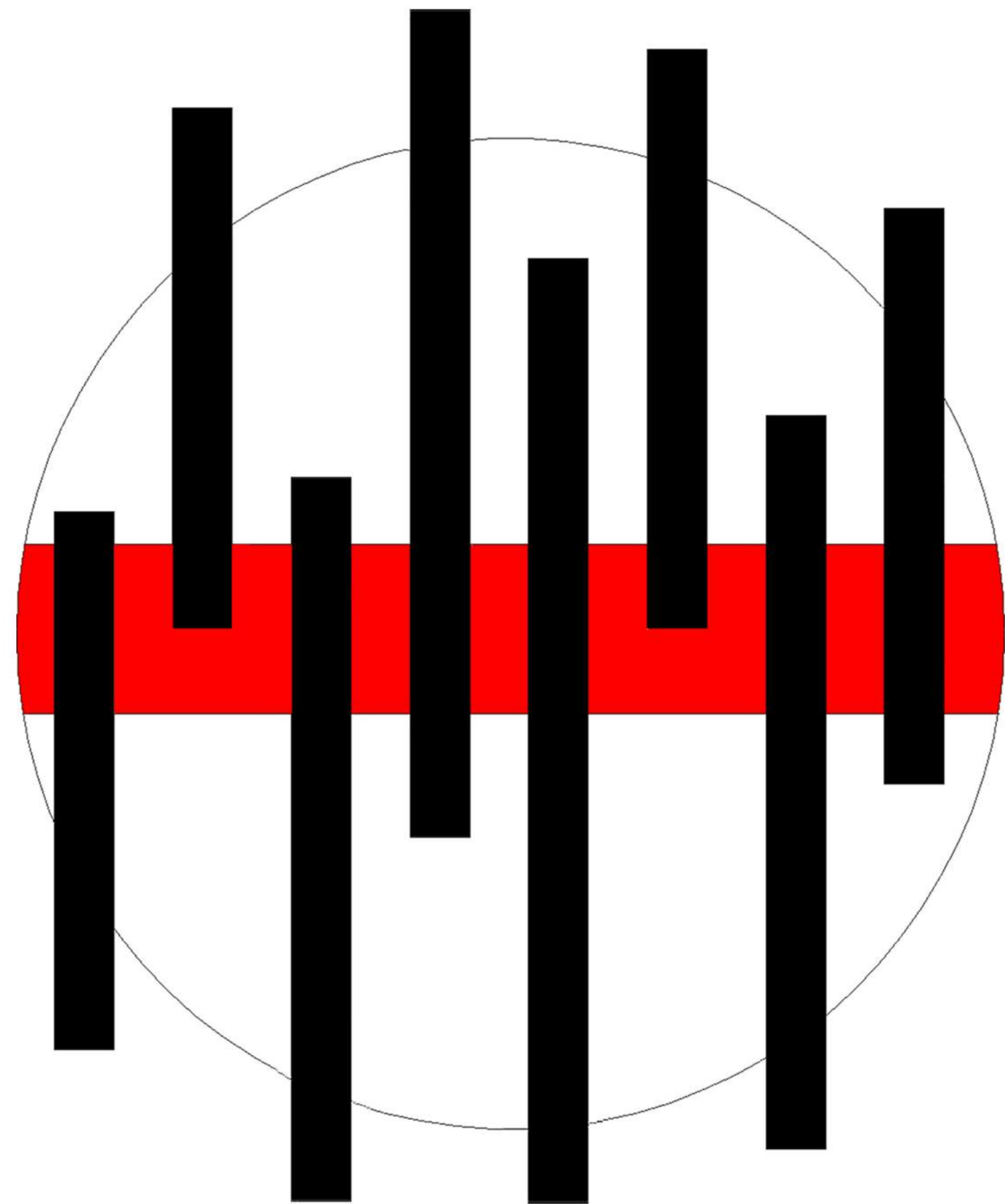
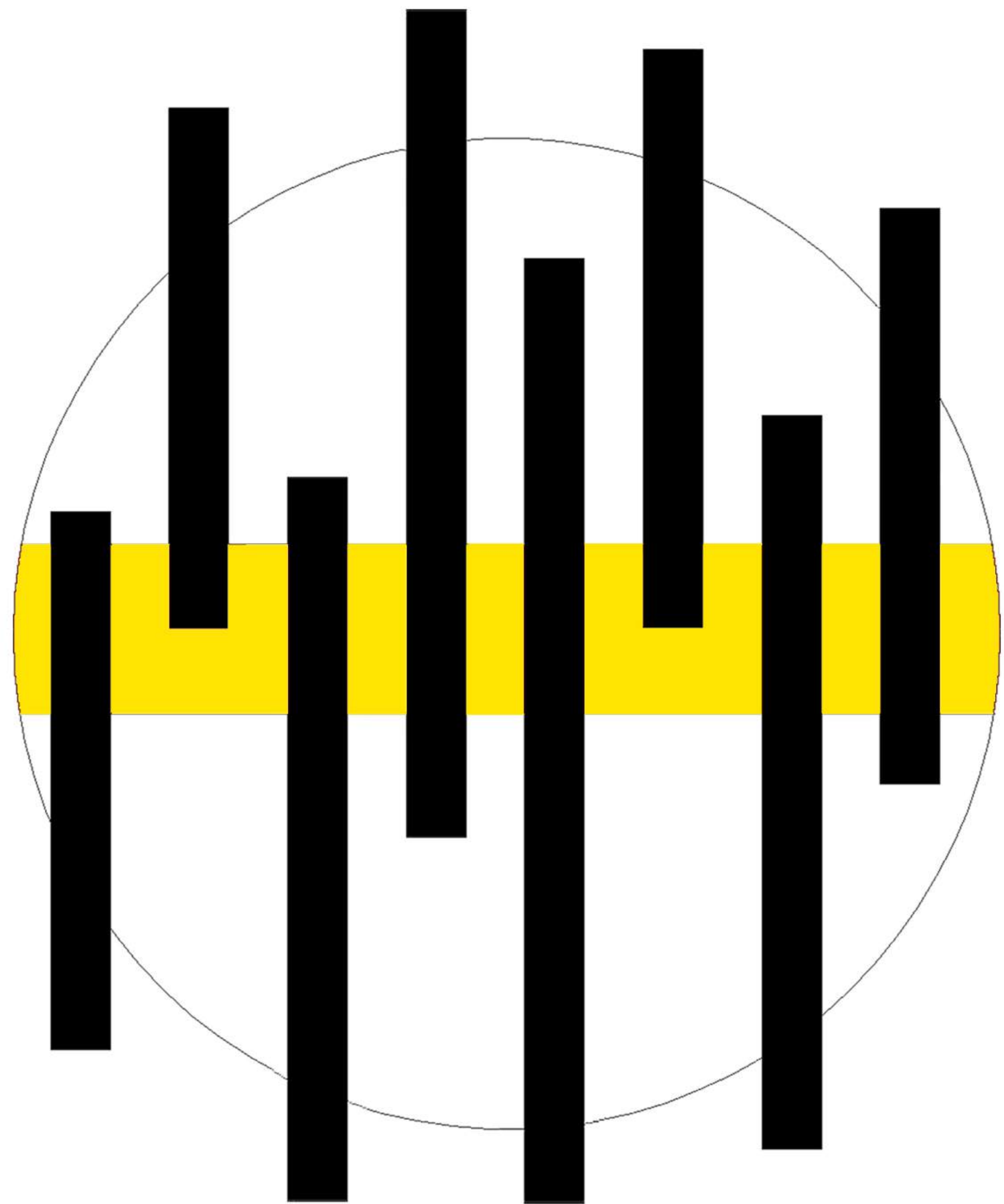
As already mentioned, this project tells their stories through landscapes. It focused about flora, looking for the typical African and Asian plant life. In Anyss' homeland I chose typical African trees like Baobab, Acacia, Karité, palm tree, asphodel, wormwood and then I inserted bergamot tree, typical of Calabrian territory. In the case of Atis we chose those typical plants/trees that are typical or common even if also in Italian territory such as oak tree, acacia, beech tree, poplar, fir tree and also in this case I chose bergamot tree.

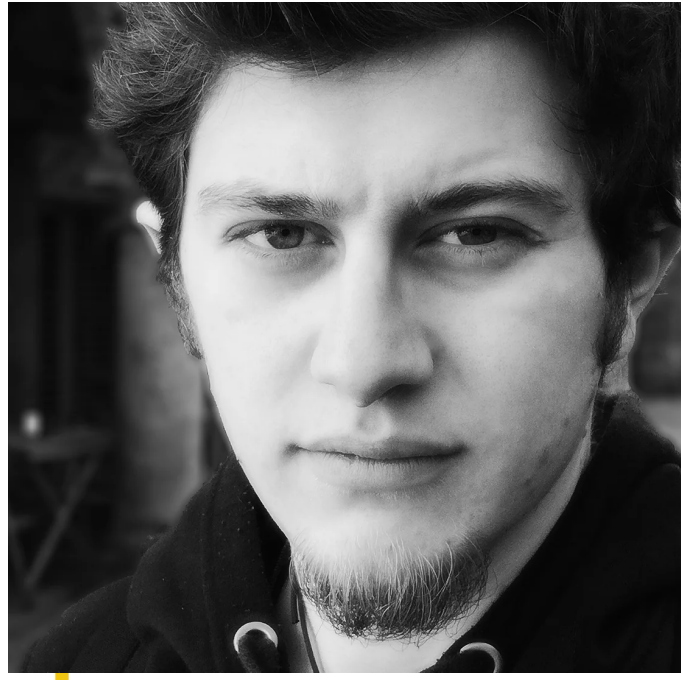
The idea for this project based on the integration of various type of wood useful to create elements that can interact between them and that can group people together. The concept of this project is a connection between the totality, the circle, and black insertions, rectangles that can be a reference to the link between the land and the tree from a planning point of view that can be forms of project itself.

MARTINA SULFARO

She is 24 years old and she was born in Messina. She is studying Architecture at the Mediterranean University of Reggio Calabria. In the last years she had the opportunity to improve her skills participating to many projects, exhibitions and workshops such as the partnership with the University of Volos in Greece in which she fulfilled her passion for architecture. In 2017 she visited in Athens where she had the chance to work on the project for redeveloping the area near the port. Her interests are photography, architecture, cinema, TV series and traveling.







GIACOMO D'AMICO

He is 23 years old and he was born in Sicily. He is studying Architecture at the Mediterranean University of Reggio Calabria. In the last years he had the opportunity to improve his skills participating to many projects, exhibitions and workshops such as the First International dArTe Summer School, where he worked with colleagues from Senegal. His interests are architecture, photography, music and TV series, but also scientific fields such as astronomy, in fact, he likes to understand how the universe works and to image how people will live and will explore it in future.



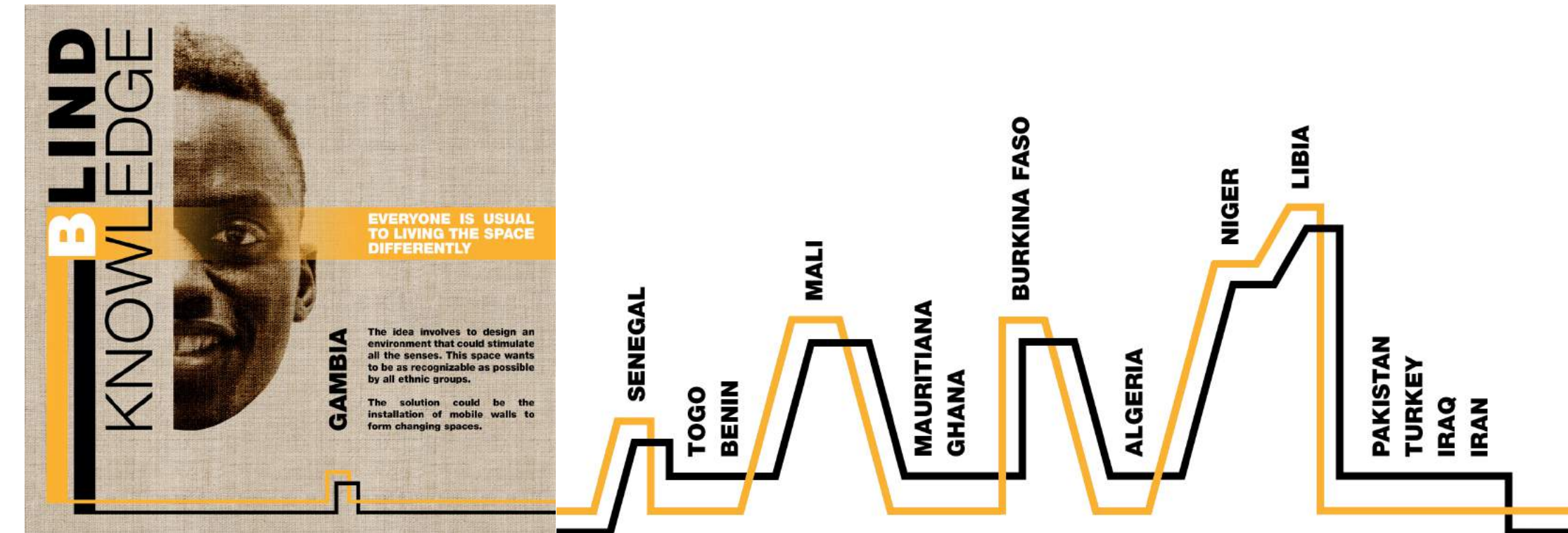
MATTIA PANDOLFO

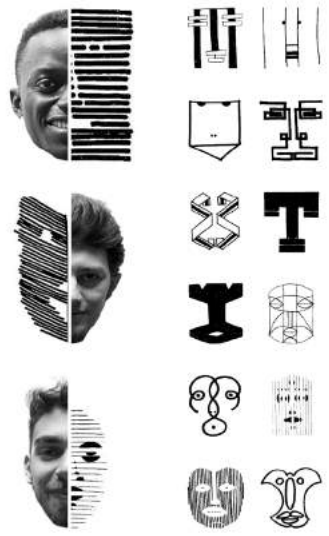
Mattia Pandolfo was born in Lamezia Terme on the 4th of January 1996. He attended the technical institute until 19 years old and then he start to frequent the Architecture University in Reggio Calabria. While studying he has set up the exhibition of Marcello Sestito called "I guardiani dell'orizzonte: Antropometrie e corpi misurati.", participated to a workshop in Rosarno #Paesagisolidali in collaboration with University of Cairo. He travelled a lot discovering different points of view like Marsille, Nice, Cap-Martin, Skopje, Paris, Bruxelles and Netherlands where he made an internship working at Nio Architecten Studio. His interests range from architecture to travel and photography.

BLEND KNOWLEDGE

"Copy, Transform, Combine" These three words started the process from which everything developed. They represent the three basic principles of creativity. Like M.C. Escher in his works in the "Metamorphosis" series, everything starts from a basic element, a line, which transforms and takes on other meanings, but at the same time maintains its own identity. In the project, this has been interpreted as the use of an element that can take on different functions and forms in relation to the user. Munari, in his workshop experience "Let's look ourselves in the eye" (2003), says that "Only those who have a different visual opening see the world in another way. So, combine the drawings, change the colours of the eyes, let's get used to looking at the world with the eyes of others." According to Munari, all those who have the same visual openness see the world in the same way and have no different observations to communicate. So, by a mask, you do not have the perception of who you are in front of and you are pushed to know it. The pre-project phase therefore focused on the knowledge of masks, customs and traditions from the countries of origin of the migrants who collaborated in the project.

The proposed idea is to design an environment that can stimulate all the senses. This space wants to be as recognizable as possible by any ethnic group. The solution could be the installation of mobile walls to form changing spaces. The possibilities are (almost) endless. The only limit is the imagination of those who will use this space and the needs that will arise. Some hypotheses of space distribution have been advanced, derived from the simplification and abstraction of some typical masks taken as a case study. From the complex forms of the masks to the line, a basic element that has created continuity in all phases of the project.





"Only those with a different visual opening see the world in another way."
 Then combine the drawings, change the colors of the eyes, get used to looking at the world with the eyes of others.



				<p>CREATE YOUR OWN</p>	





DIEGO SOTTILOTTO

He is 29 years old and he was born in Reggio Calabria. At the beginning of his academic carrier he studied construction Engineering at "Unical" (Cosenza) but then, he chose to study Architecture at Mediterranea University of Reggio Calabria.

In this years he takes part into many projects and exhibitions such as:

- "Arti& mestieri" at Castello Svevo where he exposed some of his illustrations
- "Ricostruiamo Morano", university project about the redevelopment of an ancient town in Morano Calabro and he cure the visual identity of an association which organize live concerts called "Turnover".

His interests are art, illustration, architecture and music.

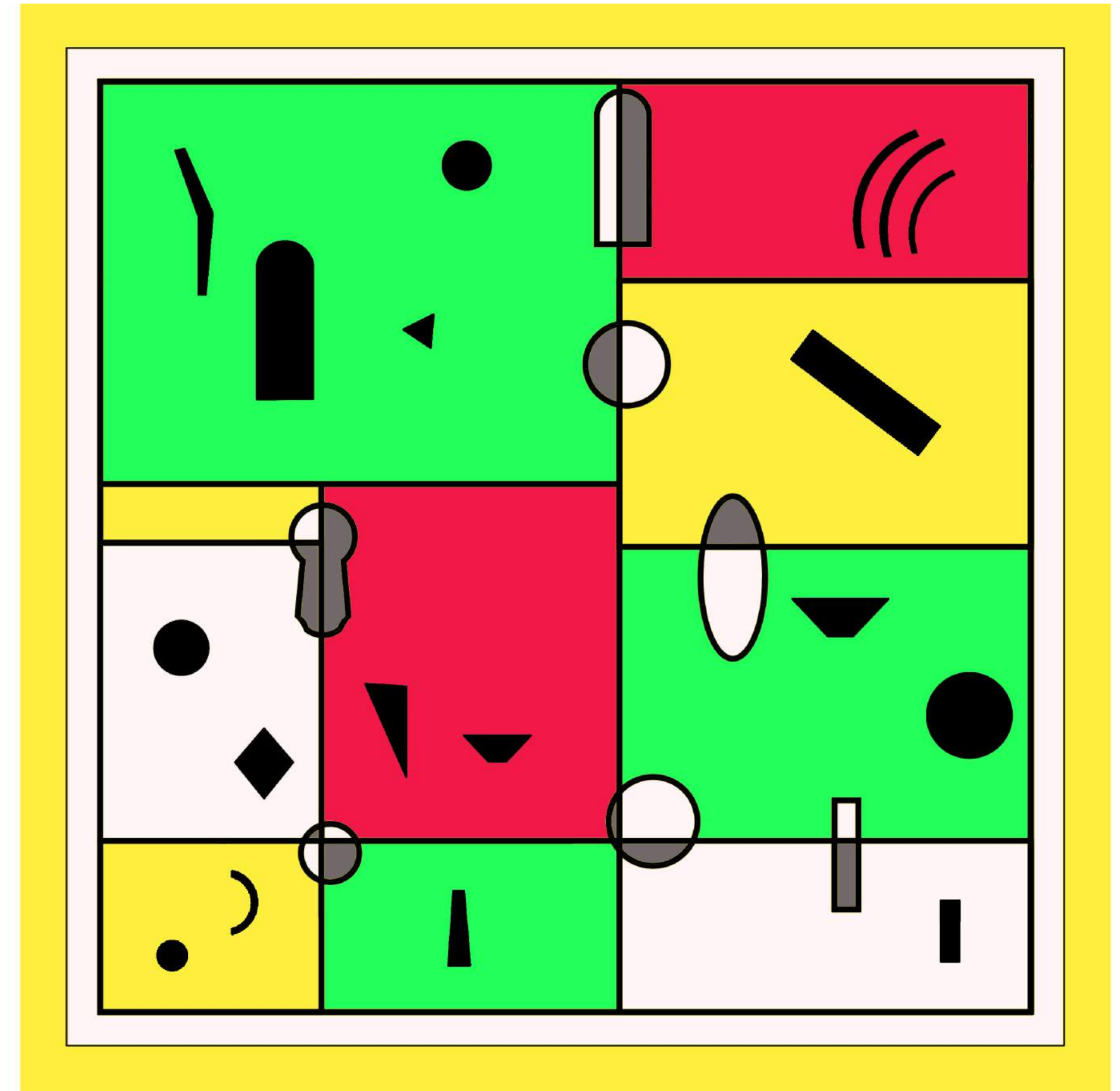
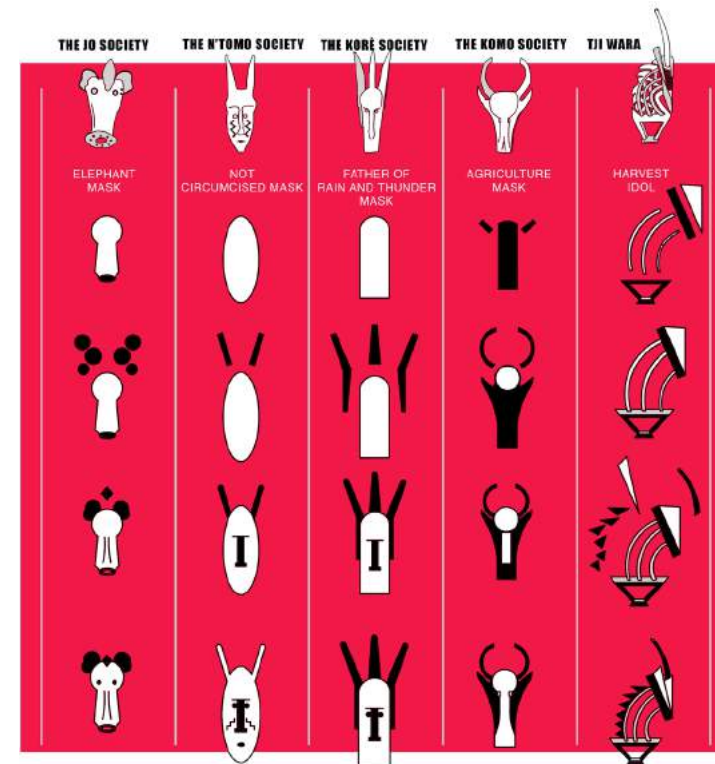
A MODERN ODISSEY THROUGH BAMBARA ART

This concept is inspired by the analysis of some Bambara's masks and statues used in some initiations rites by this tribal culture. The project decomposed the masks and a statue into parts, recomposing them in a geometric and minimal manner.

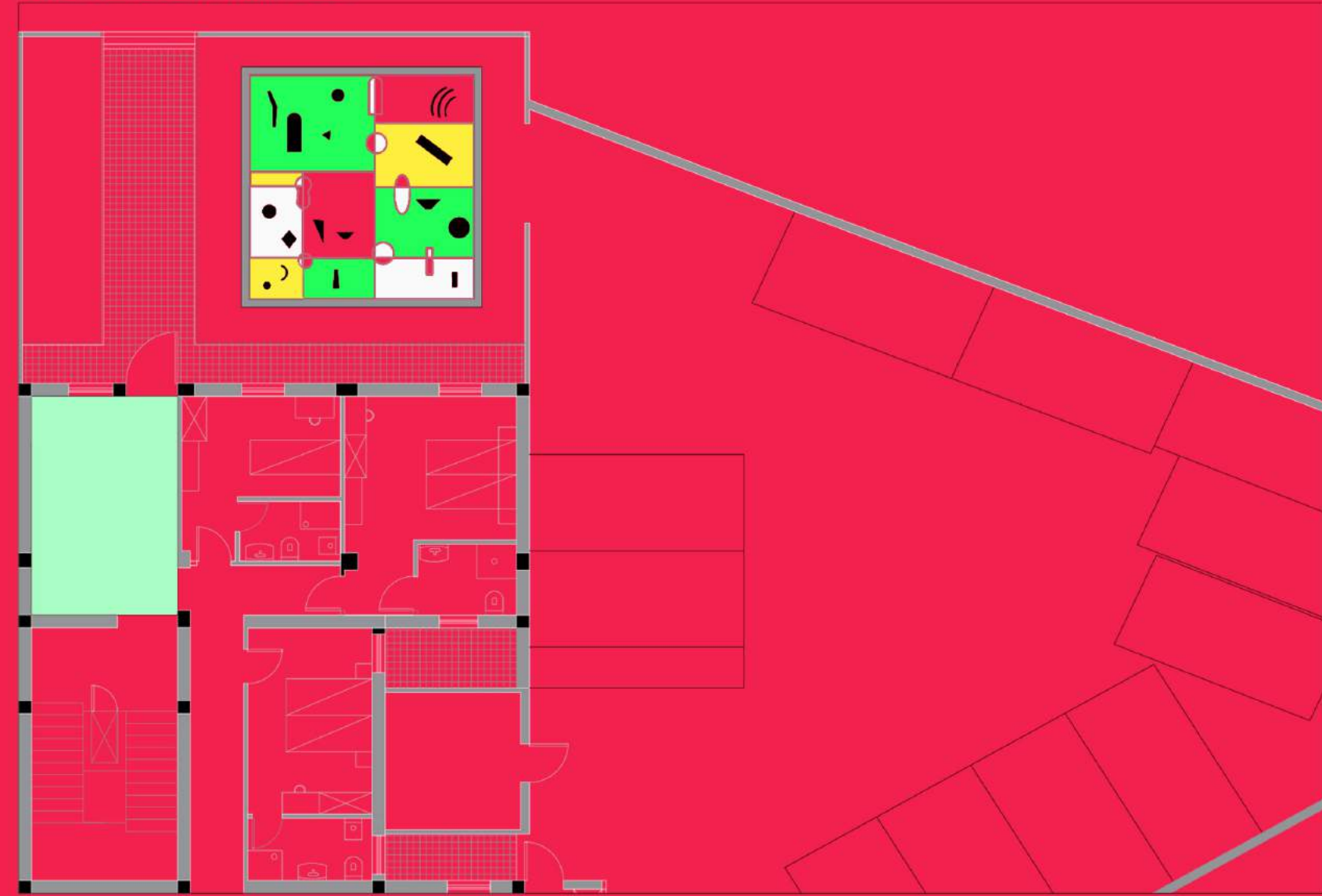
African art and in particular Bambara, strongly influenced contemporary European art movements, in particular Cubism (Pablo Picasso above all), Favismo (Henri Matisse), abstract expressionism and minimalism (Piet Mondrian). For this reason the project took the shapes of the geometrized masks and recomposed them as if it were an expressionist painting. Subsequently, in plan, some shapes become three-dimensional, some remain two-dimensional.

Specifically, those that make up the contours of the masks remain in plan while the other parts (Horns, mouths, decorations) are projected in three dimensions. This concept will concretely become an exhibition space, correlated by a workshop that will involve the guests of the Hotel Eremo CAS and the residents of the neighborhood. The goal will be to succeed in creating art that mixes African, Arab, Mediterranean, European influences.

The objects produced will be displayed inside the space. This space is planned on the ground floor, inside one of the hotel courtyards. Inside the structure, still on the ground floor and connected to the courtyard, there is a laboratory that will host migrants and citizens involved in the workshop.



GROUND FLOOR PLAN 1.200



THE EXHIBITION SPACE IS PLANNED IN THE OPEN AIR COURTYARD ON THE GROUND FLOOR OF THE BUILDING. I CHOSE THIS POSITION BECAUSE IT IS THE ONE THAT COMMUNICATES THE MOST TO THE URBAN SPACE OF THE NEIGHBORHOOD AND AT THE SAME TIME IT ALSO COMMUNICATES WITH THE INTERNAL ACCOMMODATIONS OF THE HOTEL THIS IS CONNECTED TO THE PARKING LOT TO MAKE THE OUTDOOR SPACE MORE ACCESSIBLE. THE WORKSHOP THAT WILL HOST THE WORKSHOP BETWEEN CITIZENS AND MIGRANTS IS PLANNED INSTEAD OF A DEPOSIT. THE SIZE OF THE EXHIBITION SPACE IS A SQUARE AT THE SIDE OF 7.50 M, PERIMETER 30 METERS AND AREA 56 SQUARE METERS. THE SIZE OF THE LABORATORY IS 6.90 FOR THE LONG SIDE AND 4.60 FOR THE SHORT SIDE, 22 METERS PERIMETER AND 31 SQUARE METERS OF AREA

SHAPE WITH NO BORDERS

THE PROJECT

SHAPE WITH NO BORDER IS A WORKSHOP WHERE MIGRANTS FROM THE C. A. OF REGGIO CALABRIA COLLABORATE WITH THE CITIZENS OF THE EREMO DISTRICT, WHOSE GOAL IS TO DESIGN AN EXHIBITION WHERE MEDITERRANEAN AND EUROPEAN ART ARE MIXED TOGETHER WITH AFRICAN AND ARAB INFLUENCES

THE REALIZATION OF THIS EXHIBITION WANTS TO FACILITATE, THROUGH THE COLLABORATION OF CITIZENS AND MIGRANTS, THE PROCESS OF INTEGRATION OF THE GUESTS OF THE C.A.S, BEARERS OF NEW CULTURES AND ALSO WANTS TO BE A MEANS TO HELP OVERCOME THE TRAUMAS LINKED TO THEIR EXPERIENCE.



THE SPACE

THE CLEAR SPACE FOR EXHIBITIONS WAS CREATED BY THE BREAKDOWN OF THE SHAPES OF SOME TYPICAL BAMBARA MASKS. THESE FRAGMENTS, INITIALLY IN PLAN, TAKE ON A THREE-DIMENSIONAL SHAPE, BECOMING THE SUPPORTS FOR THE ART PRODUCED BY THE WORKSHOPS AND THE COLLABORATIONS THAT WILL TAKE PLACE IN THE C.A.S CENTER.



VERONICA FORESTIERI

She is 24 years old and she was born in Cinquefrondi (RC). She is studying Architecture at the Mediterranea University of Reggio Calabria. In the last years she had the opportunity to improve her skills participating to many projects, exhibitions and workshops such as: "Itala's workshop" during "Disegno e rilievo" lab "Bauhaus centenary" exhibition during "Infografica" lab. Her interests are architecture, art, photography, music and cinema. During this course she wish to improve her design skills, increase her knowledge and consolidate the abilities she has already acquired in previous years.

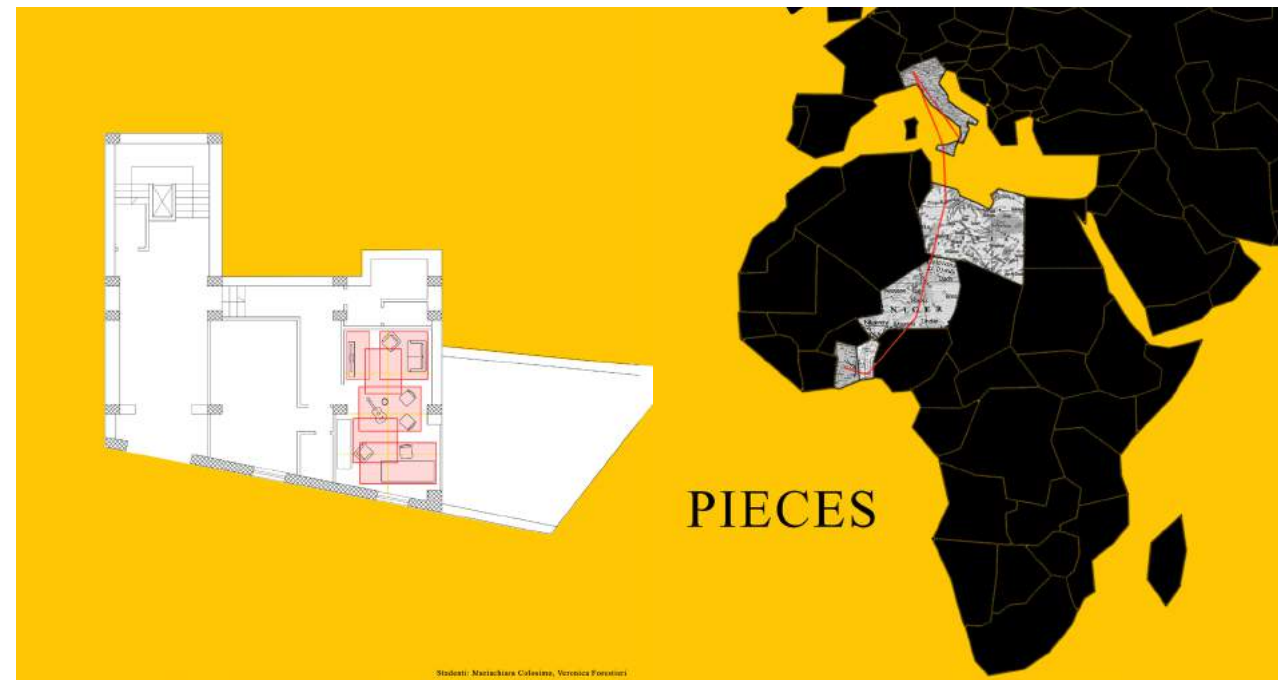
PIECES

Frank is a 28-year-old boy from Ghana. His long journey led him with great difficulty to face a frightening and hostile reality. He arrived in Italy after several stages, first in Turin and then in Reggio Calabria.

This is where his story intertwines with this project. The theme chosen is based on the set of pieces that make up Frank's personality, journey and life.

The graphic elaboration takes the form of a pop-up book (generally used in children's literature), in order to represent in a narrative way the various facets of its geographical but also emotional path, with sensitivity and respect. The folds of the book, as well as its history develop in a fragmented way, but at the same time create a bond by standardizing to the closing.

The project, built on Frank's history, is based on adapting to changes: modules change according to the needs of the individual at that precise moment. Starting from the existing building, one of the rooms (originally used as a breakfast room) is designated for multipurpose use: it, made according to these modules varies in composition depending on its use and the interests of the user. At the technological level, the floor is considered the fulcrum of the mechanism: through a floor lighting system, the colour of the floor varies according to the function chosen. In this way, the room becomes an interactive place that is personalized by anyone who wants to use it.

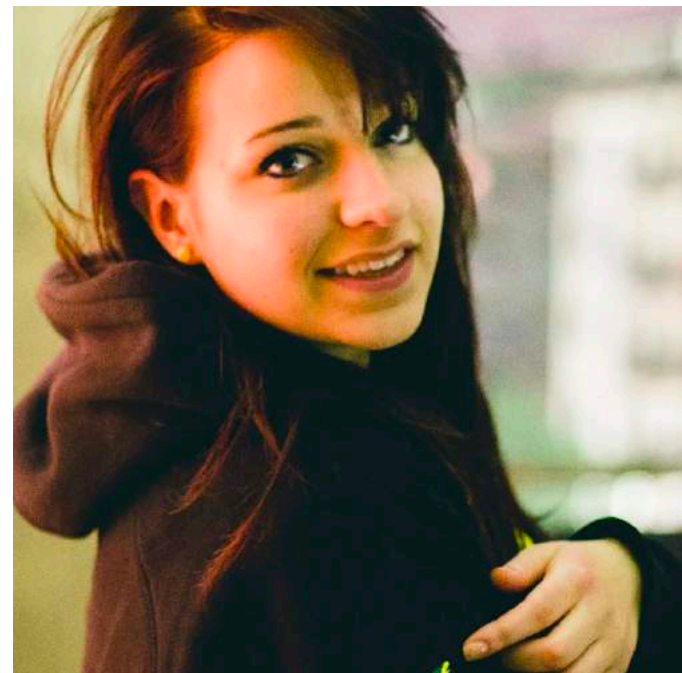






ILARIA APRIGLIANO

She is 26 years old and she was born in Crotona. She is studying Architecture at the Mediterranean University of Reggio Calabria. In the last years she had the opportunity to improve her skills participating to many exhibitions such as: "La morte del Minotauro: i paesaggi ritrovati", "ARCHA: Call for students", "Bauhaus 100: 1919-2019". Besides, she expanded deeply her knowledge related ancient, medieval and modern architecture through some trips to Rome, Ancient Ostia and Athens. Her interests are architecture, photography, traveling, cultural heritage and above all art.



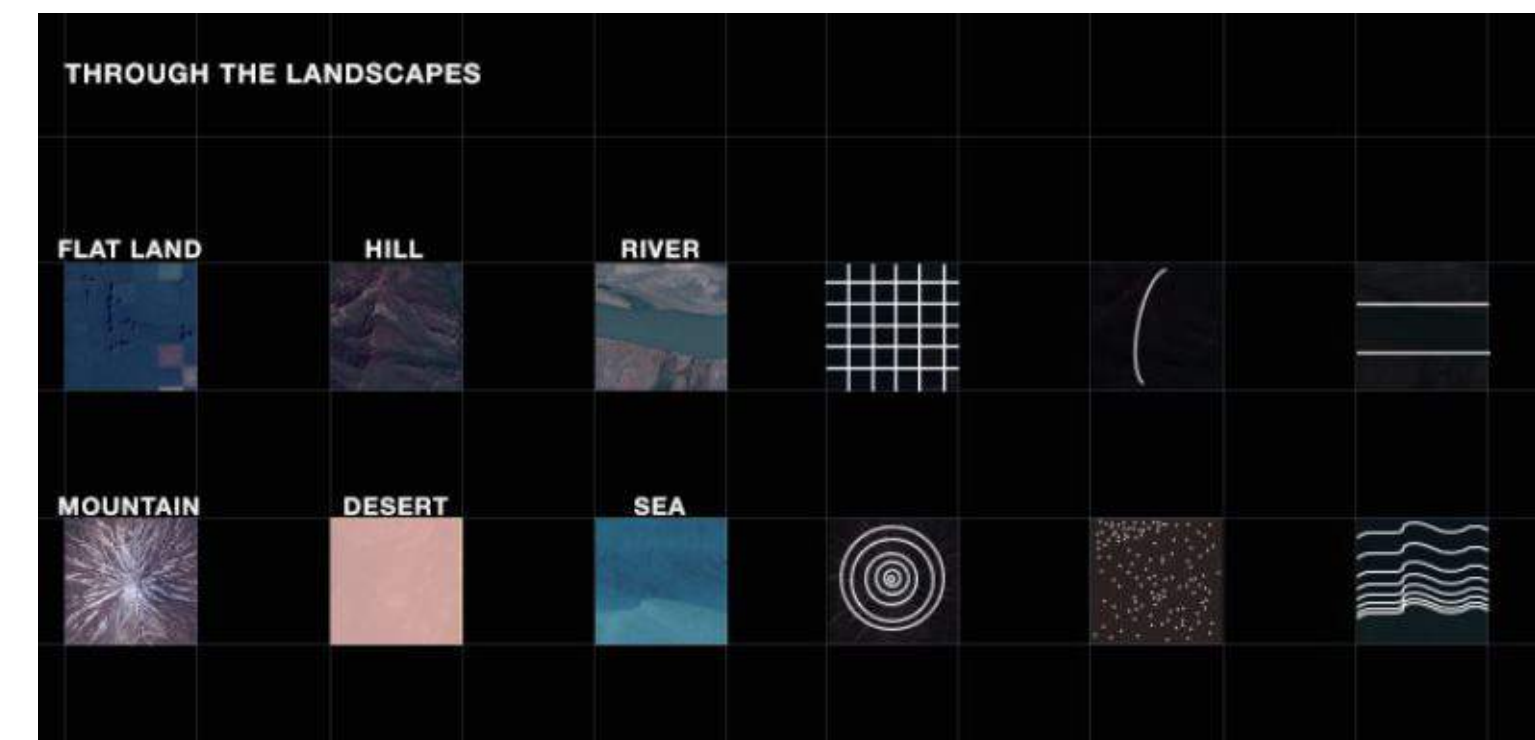
ANTONELLA PELICANO

She is 22 years old and she was born in Castrovillari. She is studying Architecture at the Mediterranean University of Reggio Calabria. In the last years she had the opportunity to improve her background through different experience, specifically it was important the workshop in Casalvecchio Siculo, by the course of Architectural relief, in which she learned the sense of team work and fieldwork as well as the use of different design software. Another experience was Bauhaus 100: 1919-2019;. Her interests are architecture, art and design, she likes also to travel to other countries to discover other ways to conceive architecture.

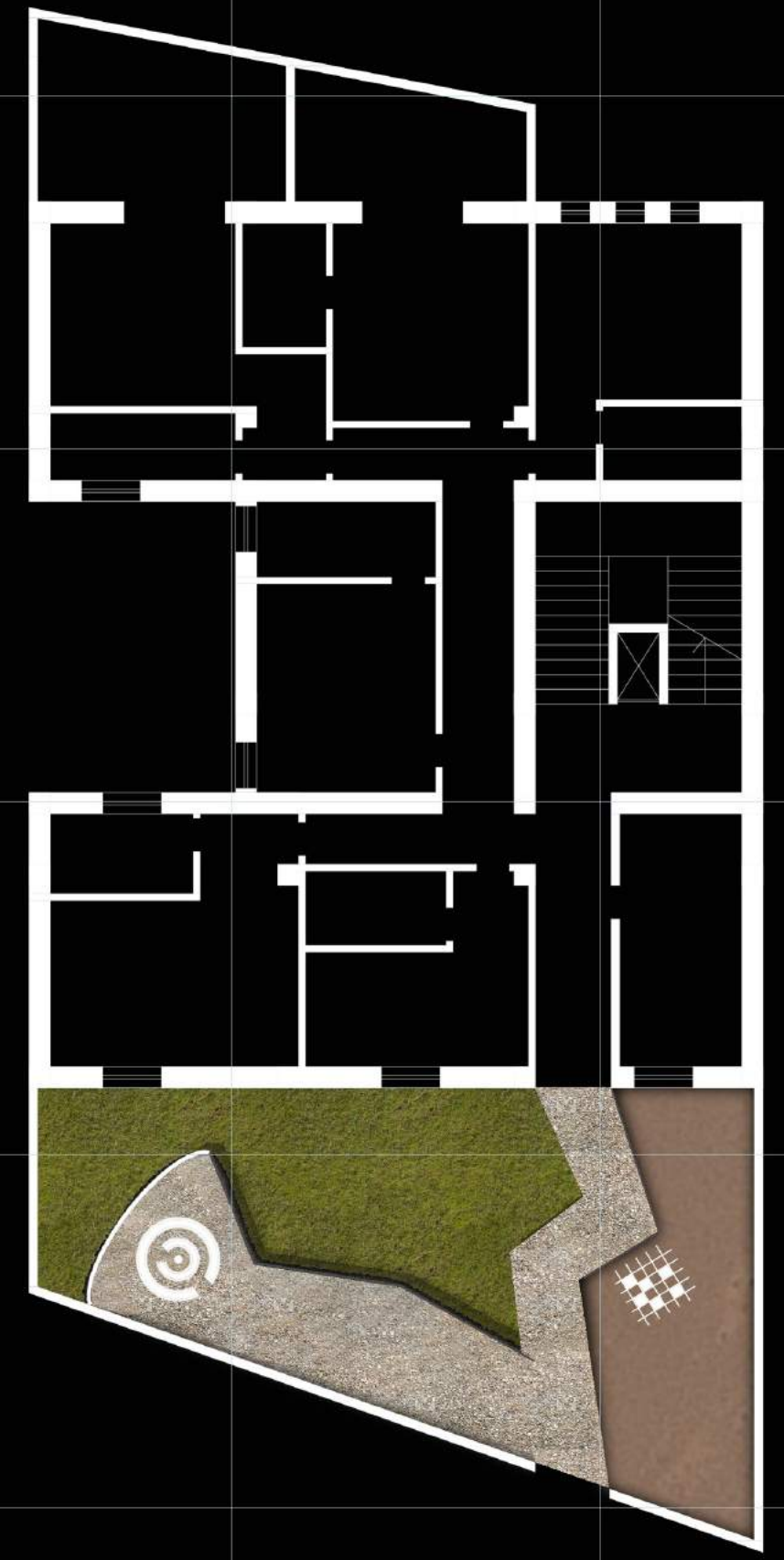
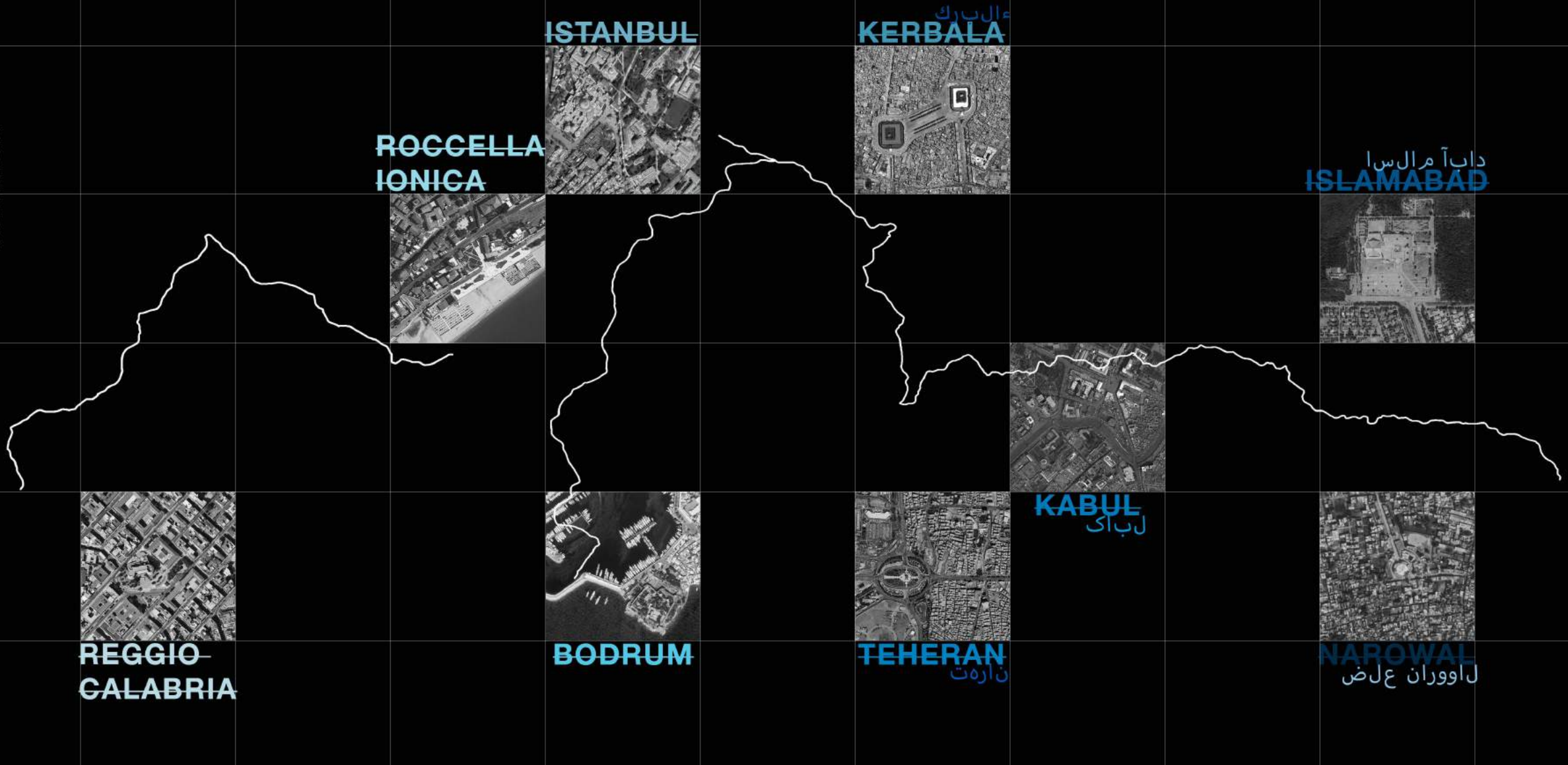
HUMAN FLOW

The project is the result of a shared workshop carried out with the young men hosted by the CAS of Reggio Calabria, which we had the opportunity to meet through various meetings, interviews and creative and recreational methods, in order to understand their history, their habits, their lives before embarking on the journey to Italy. By relating with these young of different ethnic groups, we had the opportunity to learn how the concept of space changes according to different cultures.

Specifically, the theme proposed in the paper is "draw migration roads", which we addressed with particular attention to the story of the journey of Atif, a Pakistani boy who has been living and working in Italy for 3 years now. In the work we have done we have made known the stages of his journey, from Pakistan to Afghanistan, Iran, Iraq, Turkey where he was forced to stop for about a month for physical problems caused by the long journey faced, and then managed to get to Italy. During his journey Atif has seen different landscapes ranging from the plain, the mountains, the desert, the sea and just on this visual path we decided to mark our project by analyzing the main characteristics of each city received through the story of Atif. We tried to understand the visual, tactile and olfactory sensations that those places could transmit during his journey to Italy; from these we obtained simplified graphic signs corresponding to the forms of the landscape taken into question, for example a texture of dots to identify the desert or concentric centers to identify a mountain. The project for the new headquarters of the CAS is intended to be a sensory path that contains references to the landscapes mentioned above, composed of spaces of aggregation that will have different functions with the aim of improving the integration between different cultures.



DRAW MIGRATION ROADS



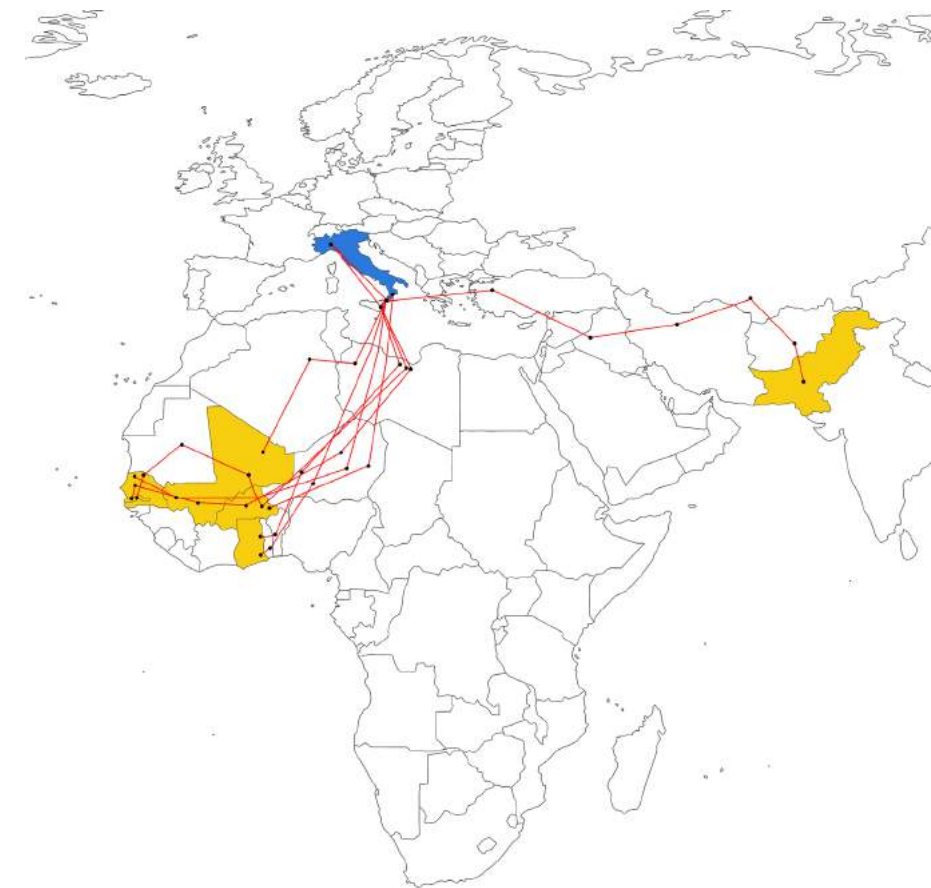


CROSSING SHARED SPACES

The space, by definition, could be seen as a container for everything. Perceptions and conceptions of space are different, due to the influence of different cultures on the single person. One of the primal elements, which leads to the definition of space, is the line. It, in turn, becomes square, cube, until the developing of infinite configurations, all connected to each other. Sol LeWitt said: "Each line is equally important. All the lines become one".

In this structure, people's experiences, paths and journeys are overlapped. The experiential factor overlaps and crosses the archetypal shapes, until they become a personal space. The leading process is based on the different conceptions of living space from the people coming from CAS. Whilst there are differences in the way of thinking everyday life, from an individual conception to a highly collective one, both show the conception of sharing space, whether outer, as courtyard or garden, or inner, linked to living together.

From space analysis' overlapping with archetypal forms a new space is consequentially shaped, connected to the different experiences. This space, thanks to its simplicity and flexibility, can assume diverse configurations. The various elements that compose it would be a tridimensional or bidimensional structure, while the space in between subtends and links every element.

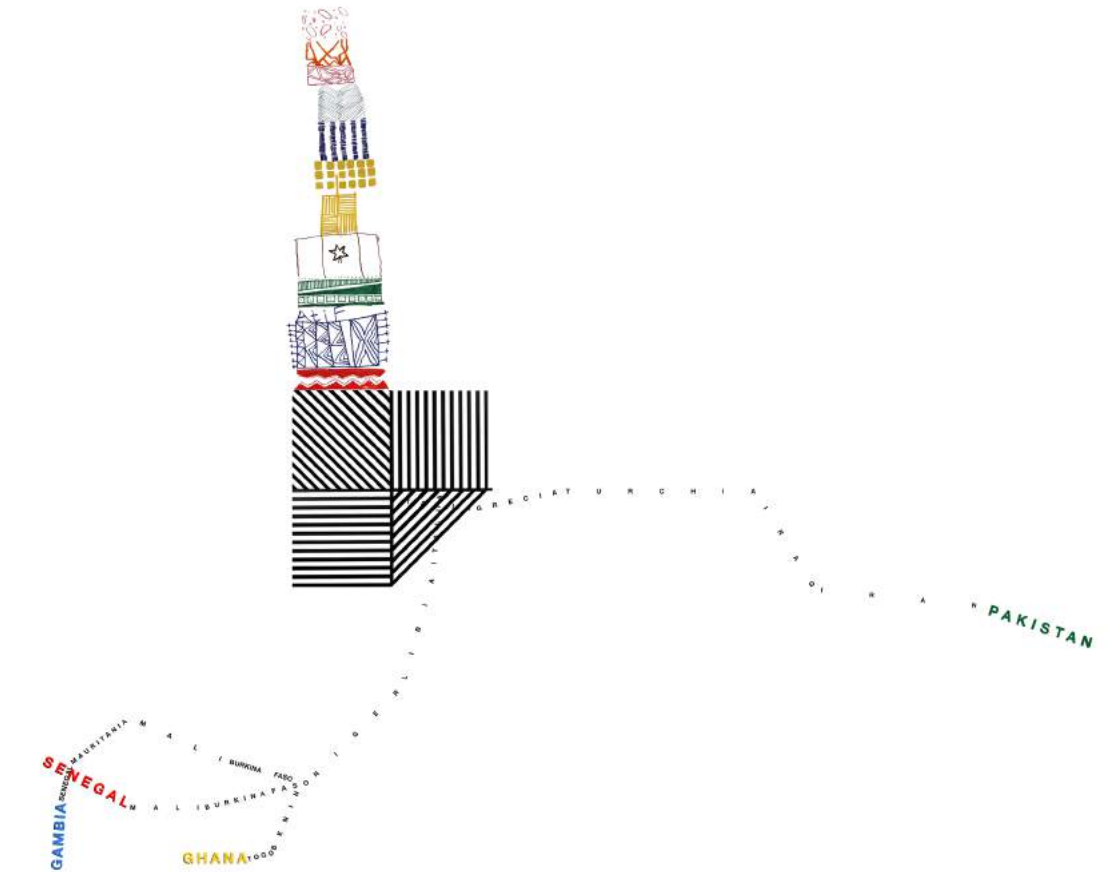


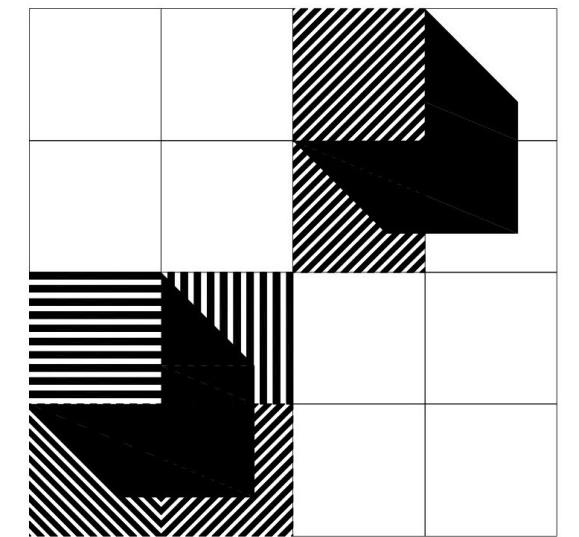
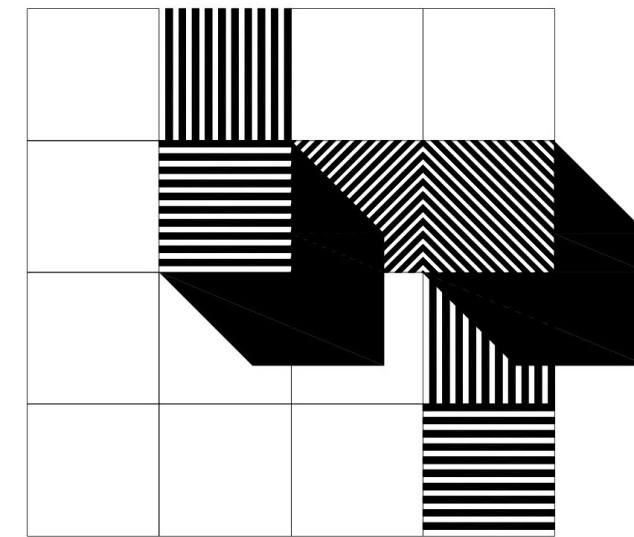
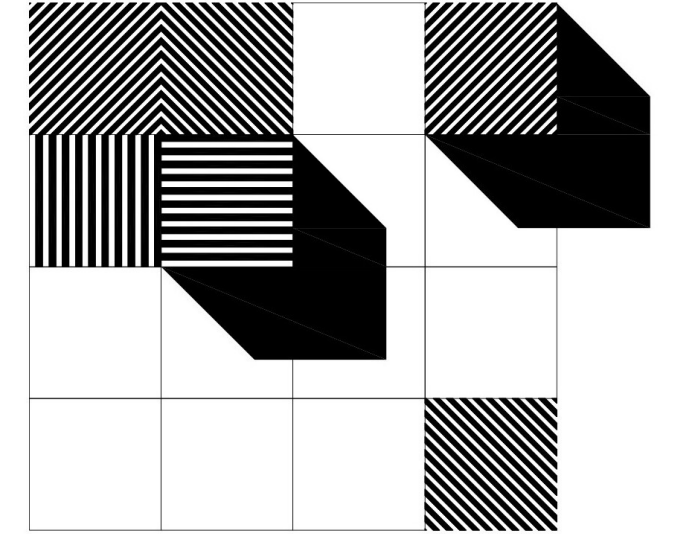
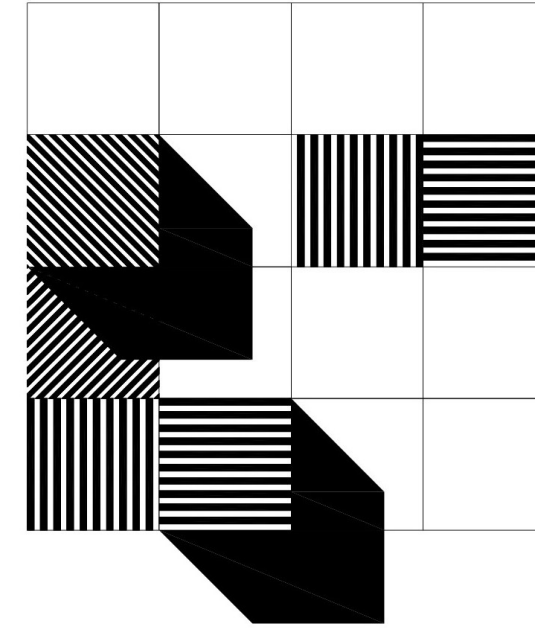
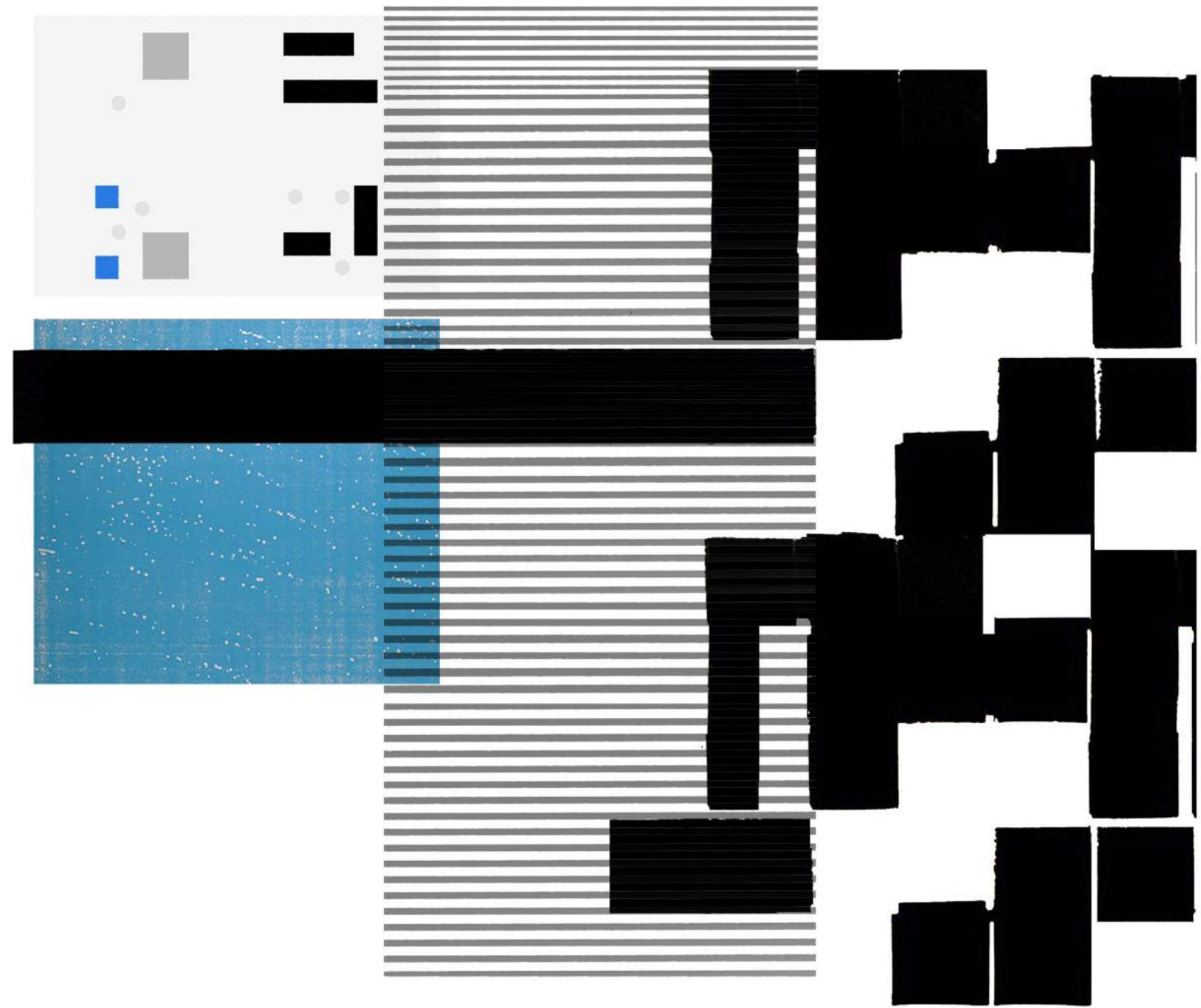
LUCIA PELLICANO'

She is 24 years old and she was born in Reggio Calabria. She is studying Architecture at the Mediterranea University of Reggio Calabria.

In the last years she participated at the design course at Mediterranea, analyzing Aldo Van Eyck's architecture. In the same year, with a group of other students, she planned a landscape project in Greece.

She is interested in architecture, art and history, because they let you comprehend places, people and different cultures. Anyway, one of the reasons that inspired her to choose Architecture is that every place has different characteristics that make it unique.







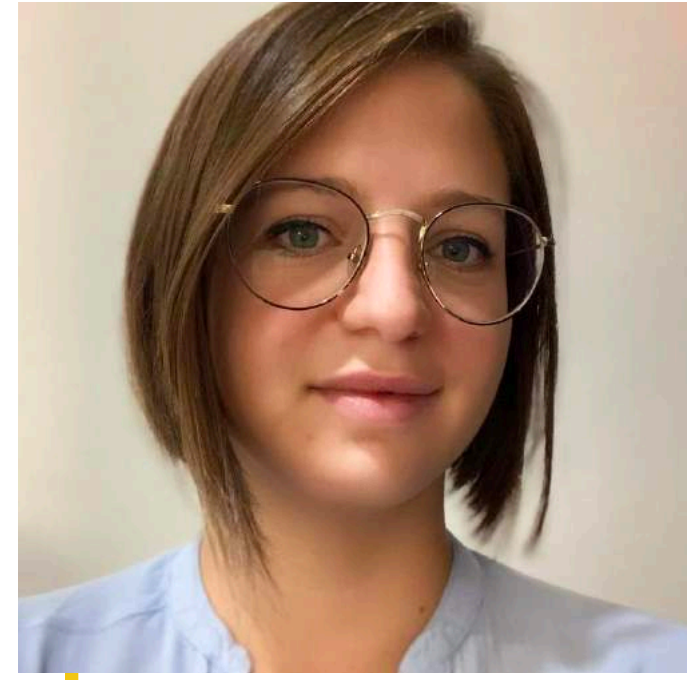
DEMETRIO IERO

He is 31 years old and he lived in Reggio Calabria. He is an Architecture's student at the Mediterranea University of Reggio Calabria. During his studies he had the opportunity to improve his skills participating to several contests, such as:

- Student Competition: «Bamboo#Pavillon» promoted by Dipartimento d'ArTe - Mediterranea University of Reggio Calabria
- Call for Ideas: «Giardino Mediterraneo» within the event "Garden Festival" promoted by Radicepura Foundation of Giarre.

Collaboration: with Macramè consortium, for the realization of a project during the architectural design Laboratory

His interests are architecture, art, photography, 3d virtual modeling.



MIRIAM FERRARA

She is 25 years old and she was born in Reggio Calabria. She is studying Architecture at the Mediterranea University of Reggio Calabria. In the last years she had the opportunity to improve her skills participating to many projects, exhibitions and workshops such as:

- "Baboo#Pavillon", students competition promoted by dArte Department of UniRC, "Mediterranean Garden"
- a call for ideas related to the Garden Festival by Radicepura foundation of Giarre (CT)
- a collaboration with Macramè Consortium, for the realization of a project carried out during a university design course.

Her interests are architecture, art, photography, 3d virtual modelling.

IN_WITH_FOR

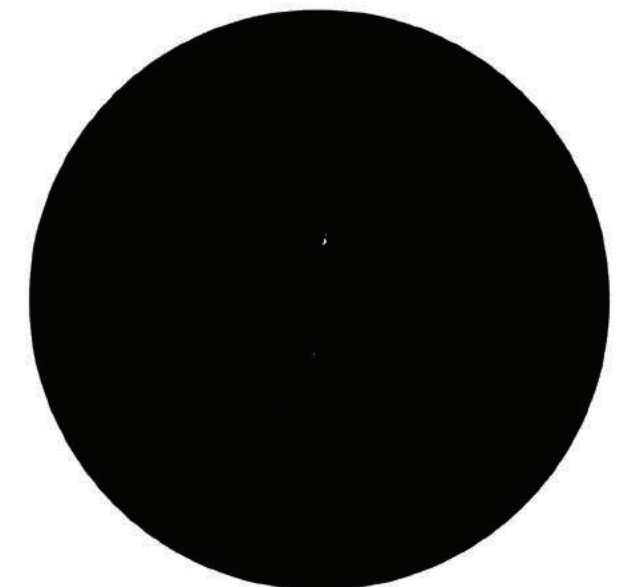
"Can you communicate visually and tactfully, only with the editorial means to produce a book? That is: can a book as an object, regardless of the words printed, communicate something? And what?"

This is the starting point that gives life to "Unreadable books, so called because there is nothing to read except to know through sensations" says Munari. We have chosen to investigate the possibilities that the "book as an object" allows to tell a story and our design idea in a different, new and interactive way. The same cover on both sides actually hides two different messages, readable only through a glossy color.

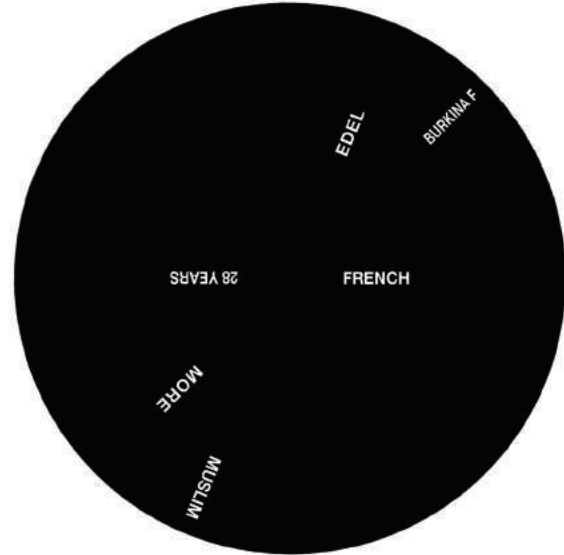
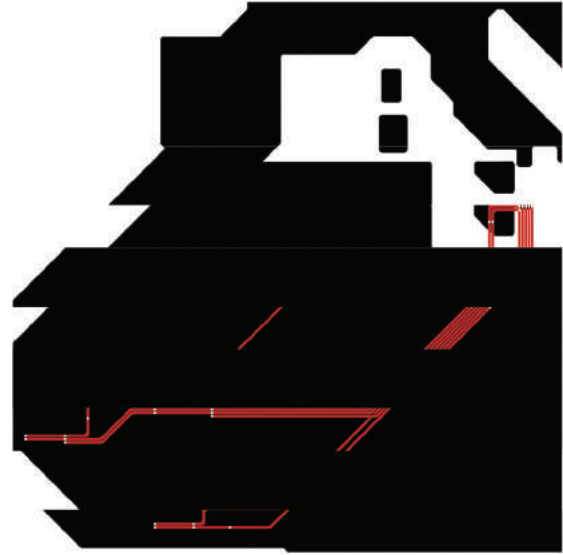
DRAW MIGRATION ROADS recounts the boy's journey through two images. The first, represents a seemingly empty map of the Mediterranean but, pulling the upper tongue, the route that they have made will be revealed as in an imaginary map of the subway, in which the stops represent a kind of places of contamination between individuals. The second image looks like a black circle on a white background that, rotating will frame the names and essential features. IN WITH FOR develops the idea of design again through the use of two figures. The first, with a two-tone background, aims to represent the concept of prosthesis, through the linearization of distances that it defined. Intimate, personal, social and public distances, different in the two cultures (European and African), will flow to eliminate the social distance, a place of encounter between cultures, maintaining defined and respecting the intimate and personal distance. A square divided in four parts whose rotation allows you to transform it into a triangle, represents the possibility to change while remaining yourself. The latter figure describes the intention to create, in a place that for them becomes home, a space of encounter and contamination of cultures, in which the passer can leave a mark for those who come after.



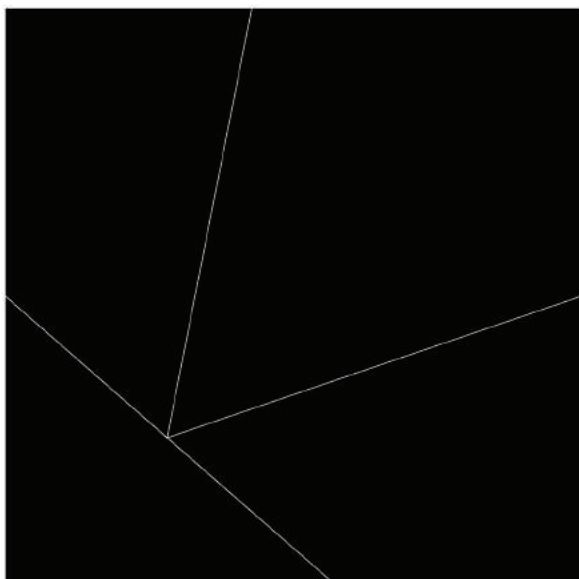
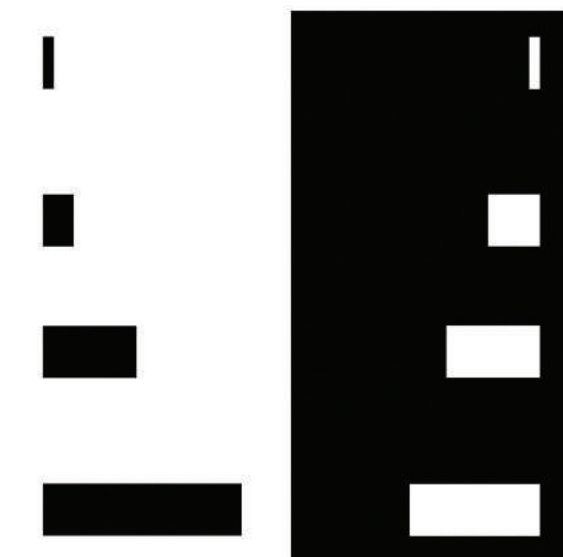
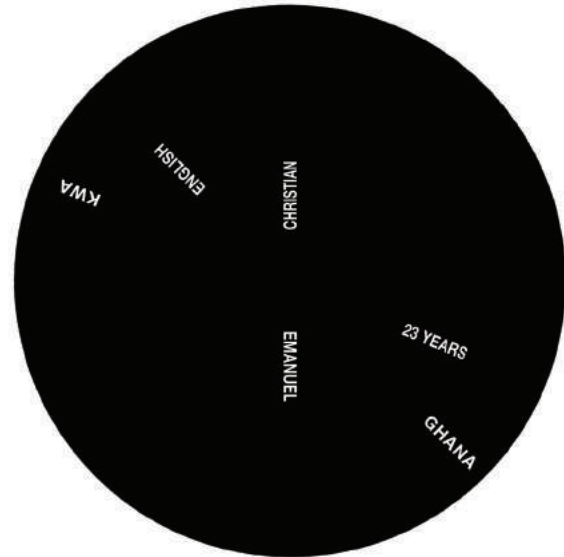
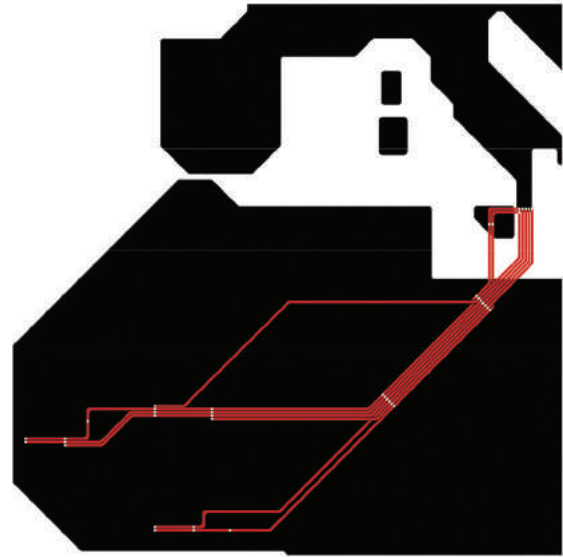
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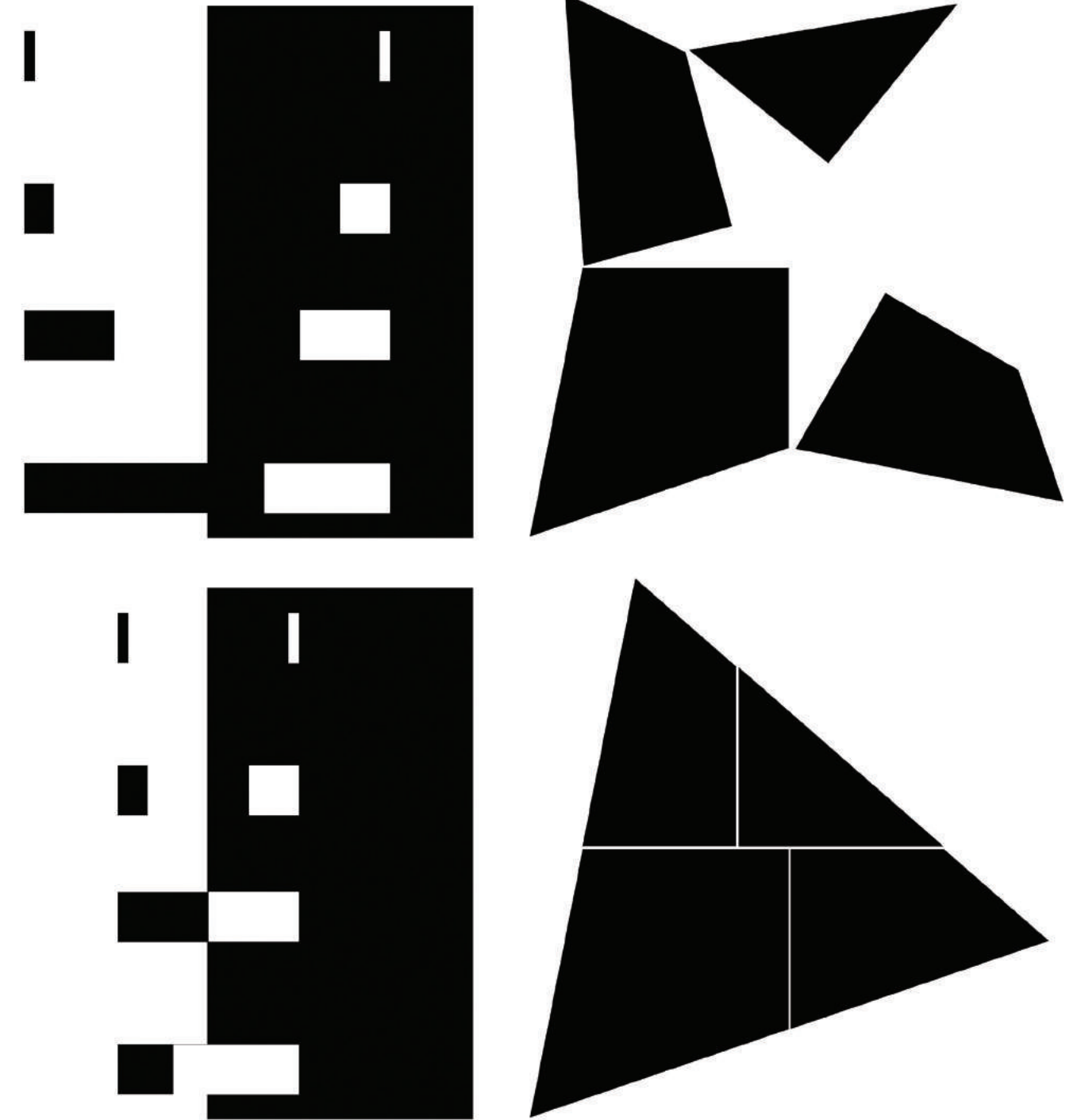
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ACKNOWLEDGEMENTS

I'm grateful to Professor Gianfranco Neri and professor of Architecture and Urban Design, Professor Marina Tornatora for collaborating in this interdisciplinary Diversity Course "Hybrid-ism & Multi-Ethnicity", an exchange between California College of the Arts (CCA) and Mediterranea University of Reggio Calabria Architecture Department (UniRC), and sustaining this opportunity for students interested in a fertile international dialog. Also, I would like to thank all the participating students from California College of the Arts and Mediterranea University of Reggio Calabria, Architecture Department willing to work on this project and make an effort to participate in a cross-cultural conversation.

A special thanks goes to Haolin Fei (Marcus), Xiaoyi Yang (Crystal), Yumeng Gao (Momo), for designing this catalog.

COLOPHON

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