



Locality & Global Discourse

San Francisco + Istanbul 2020

Locality & Global Discourse

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Acknowledgment

This is the eighth year that Prof. Dr. Inci Deniz Ilgin and I have collaborated on this course, in spite of the COVID-19 pandemic all participants were able to successfully conclude and published their work. I am grateful to Inci for collaborating on this interdisciplinary Diversity Studies Course between California College of the Arts and Marmara University, Faculty of Fine Arts, Istanbul and sustaining this opportunity for students interested in participating in a fertile international dialogue, particularly in these uncertain and difficult times. A very special thanks goes to Kaja Berry, Graphic Design, CCA, for designing this book/catalog; to Nicholas Fenselau, Industrial Design, CCA for customizing and maintaining our class blog; to all student participants that diligently persevered to complete their projects and finally, my dedicated gratitude to Shylah Hamilton, Diversity Studies Chair, for supporting this course.



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Introduction

Prof. Mariella Poli
San Francisco



This book/catalogue is a result of an interdisciplinary course “Locality & Global Discourse” from Diversity Studies, Humanities & Science Department. The course is also an exchange between California College of the Arts, in San Francisco taught by S.A. Professor 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 1990s, creating a strong need for skilled workers in the internet and technology sector. This contributed to the gentrification of historically underrepresented immigrant neighborhoods such as the Mission District, Soma, Tenderloin just to mention a few. During this time, San Francisco began a transformation eventually culminating in it becoming the most expensive city to live in in the United States.

The purpose of this exchange is to research the historical developments and urban renewal of the two respective cities and specifically explore the geopolitical and cultural heritage in designated neighborhoods. The participants assumed the role of artist/designer, ethnographer and fieldworker within the public sphere by responding according to her/his individual inquisitiveness. The class was divided into small groups and each group chose a specific neighborhood in their respective cities either San Francisco or Istanbul; after researching a chosen district, each artist/designer explored their individual interests within. Historical and cultural

research of each district in concert with visual collecting by direct experience from each participant produced an archive on the evolution of place.

Further connections were then developed between the two very different cities as the visual dialogue between the two groups of students occurred in this book/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.

Unfortunately, in the middle of the semester the COVID-19 pandemic forced us to follow the Shelter-in-Place order, fortunately part of the footwork was already done. The remaining research, work production, meetings were done online. In spite of this Coronavirus pandemic we accomplished a successful exchange with Prof. Dr. Inci Deniz Ilgin, with each group of students producing work that represents a unique perception according to individual experience, expertise and vision.

I would like to extend my sincere gratitude to Prof. Dr. Inci Deniz Ilgin at Marmara University, Faculty of Fine Arts for participating and contributing to such a fruitful project even in these very difficult times.

S.A. Professor Mariella Poli
Diversity Studies, Humanity & Science Department
California College of the Arts

**California College
of the Arts**
San Francisco, California

Bayview Hunters Point



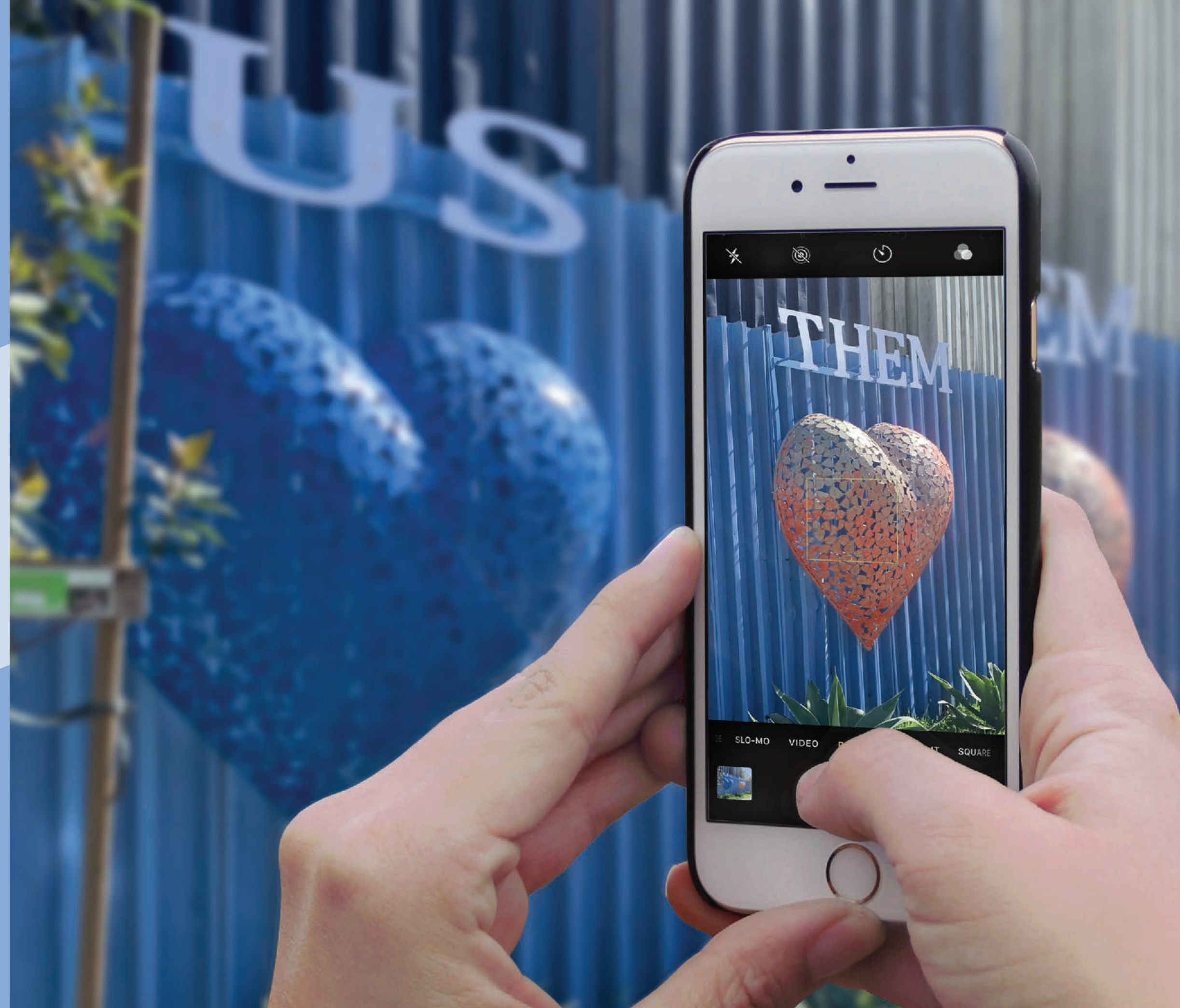
Natasha Mason

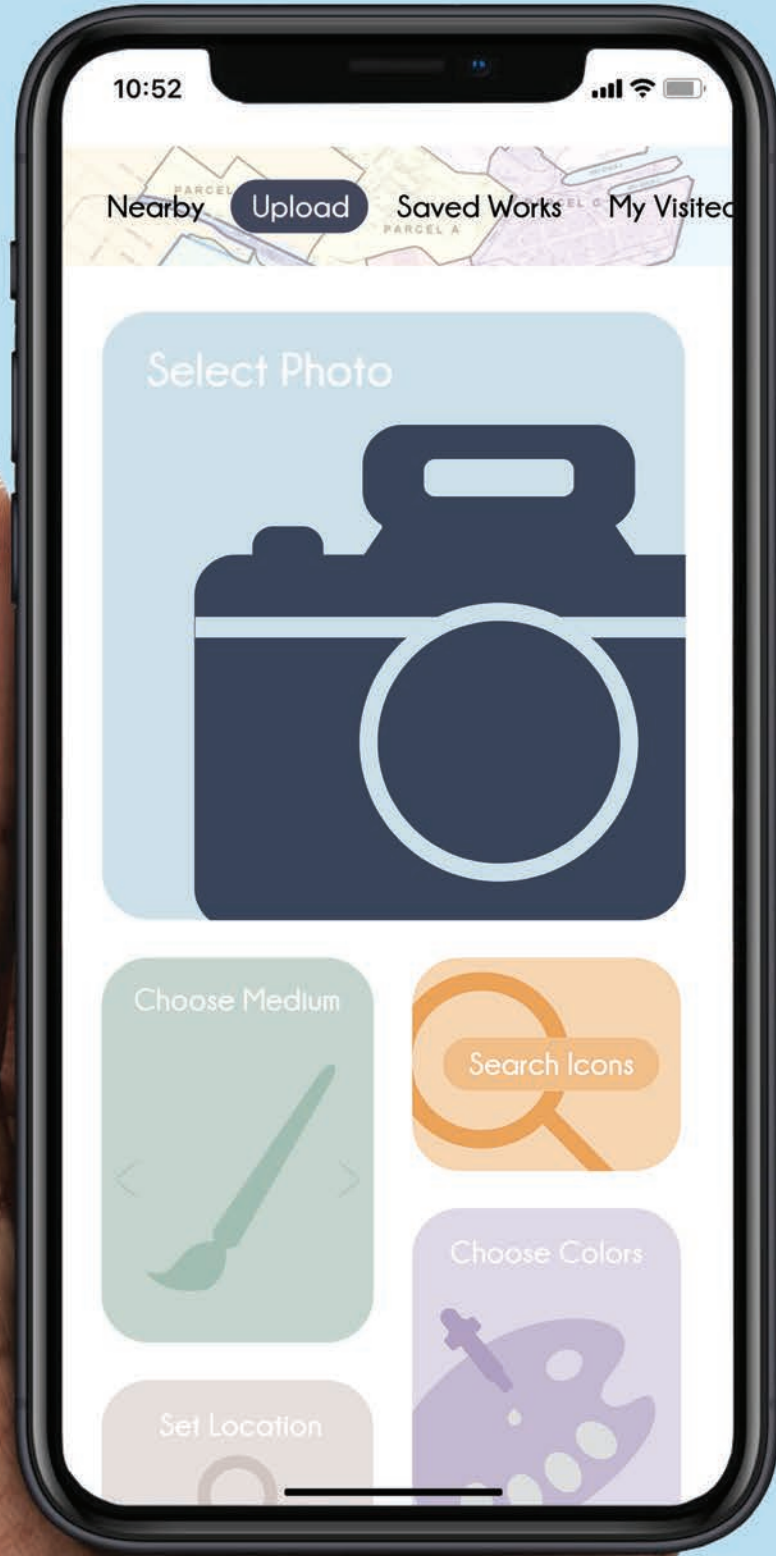
BFA Industrial Design

Tasha Mason is a junior Industrial Design student. She is passionate about integrating patterns and forms found in nature into design, both because they are beautiful and because of their natural efficiency. She also hopes to focus on the life cycles of products and their composite parts so that the designs aid future generations of designers rather than limit them. Tasha is interested in elevating interactions with everyday objects, making the mundane more enjoyable.

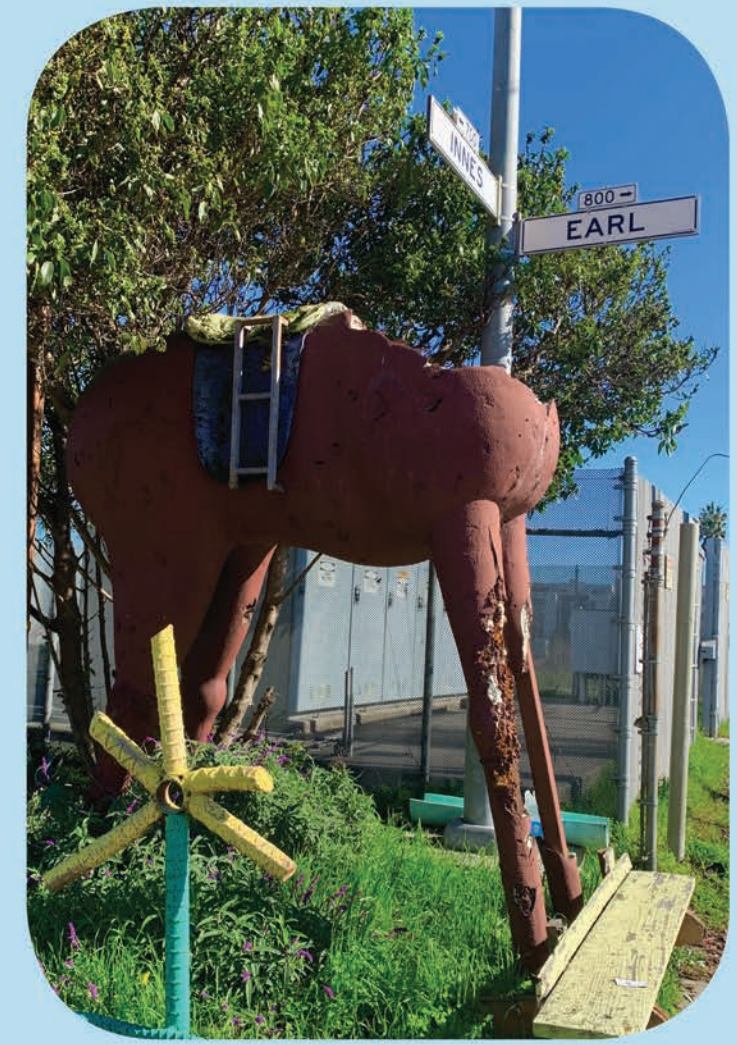
Exploring Hunters Point Through Art

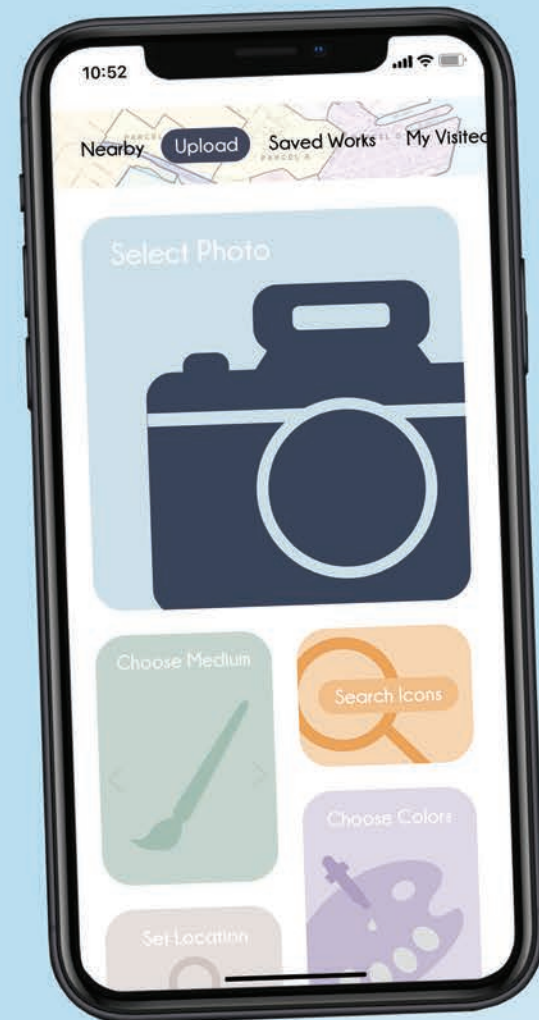
Hunters Point emerged from the growing artist community in the Shipyard, and has managed to withstand both government and corporate encroachment over the last forty years. The area's residents have the highest rate of home ownership in San Francisco, creating a sense of community rarely found in the rest of the city. Despite this unique history, Hunters Point does not receive adequate aid from the city to maintain the neighborhood, and instead has had to rely on local organisations for support. My project aims to transition some of Hunters Point's unique art pieces to an online platform, helping increase exposure on these pieces by creating an easily accessible catalogue that will encourage people to visit these works in person. This will take form as a phone application that allows the user to take pictures of things around them in the neighborhood to find related art pieces through subject, color, and location. My intent is to create a new set of experiences around Hunters Point art that will facilitate the appreciation of the preexisting creativity within the community.





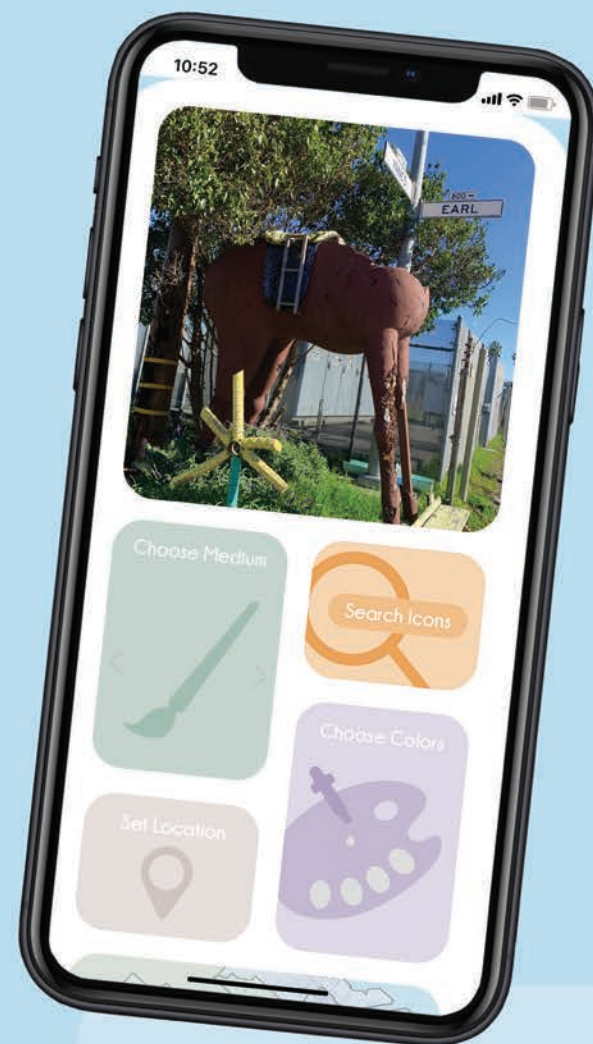
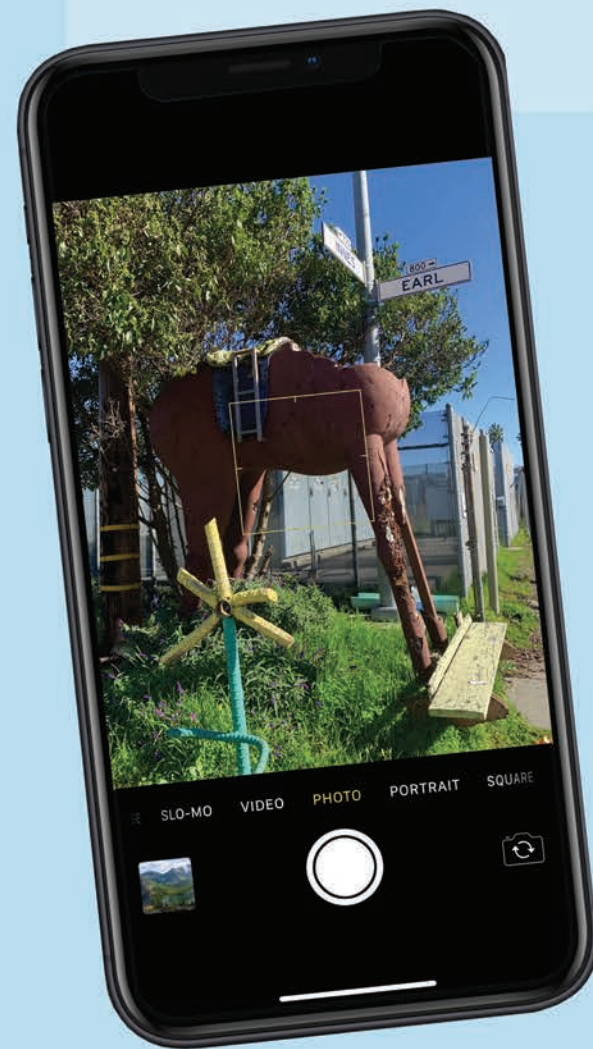
Explore the art work of
Hunters Point through
your physical enviroment.





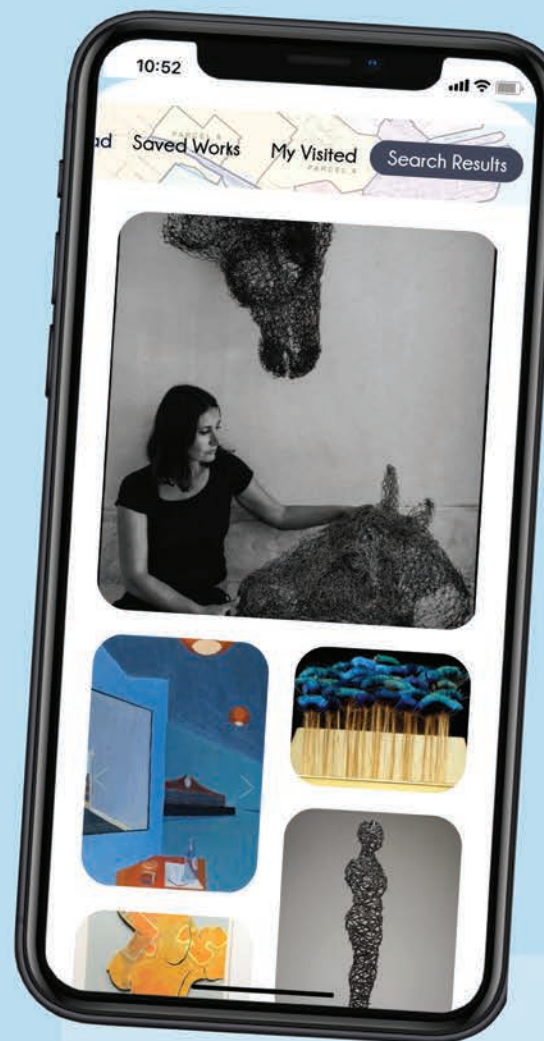
01 Open the app and go to the 'upload' tab to begin adding pictures.

02 Upload a photo or click the camera icon to take a picture of your surroundings.



03 Describe the contents of the photo to find other works like it.

04 You can use one or more descriptors to get either specific or varied results.



05 Explore the feed of related works and click on each section to learn more.

06 Read the artist's intent, see their other works, and find where you can view them in person.





Nick Fenselau

BFA Industrial Design

Nick is currently studying Industrial Design at the California College of the Arts. Nick was born in a rural village Skun, Cambodia. He uses his personal experiences as inspiration to design for the problems of everyday objects. His over arching goal as an Industrial Designer is to seek and design for the undesigned population. When you don't find him trying to reach his goal, he is often found riding his horse, off-roading, and exploring uncharted land.

Bay View Community Farm

Bay View-Shipyard has an engrained unique American history that played a huge role in WWI, WWII, and the development of naval warfare and research. Today it is a hotspot of the largest piece of un-claimed land and least developed in the notorious and crowded city of San Francisco, CA. With skyrocketing prices and gentrification infecting Silicon Valley and the whole Bay Area, land and housing developments are on a large exponential rise. While land and communities are flattened by developers, I want to try to preserve the history, the community, and the beauty of the shipyard community. To do so I want to develop a sustainable community farm that would produce locally, cultivate off of the land, and build a community of the "old" and "newcomers" to the shipyard. Not only would this farm cultivate crops, but new opportunities for people to meet one another, to have a conversation, and to learn about the place they live in.

The farm is perfectly situated next to the only bus stop to downtown San Francisco, opening up the opportunity to be welcomed by a rich and vibrant community and culture the community farm will offer to Bay View. Through the expansive designed entrance, you can see the farm in the distance and paths leaning to new ventures and buildings. Through the lobby, you enter the education hall which is filled with murals and interactive history lessons of Bay View and the produce the community farm produces. Through there, you enter into the heart of the farm, the community center. Here filled with sunlight shining through the expansive glass sliding doors into the open, this space will take part in events, activities, learning opportunities, and a safe place for you to relax in harmony. From there past the playground and community center is the field where creativity, learning, and cultivation happens from planting, to engulfing your senses in nature. Learning in an open space environment will allow for ideas and creativity to flow free without restraints to take the imagination as far as possible. This farm would bethe "new" hub of the shipyard and mega center for social gatherings and events.

TO BREAK SOIL,
TO CONSTRUCT,
TO **CULTIVATE**
A SUSTAINABLE
COMMUNITY









Kaja Berry
BFA Graphic Design

This is Kaja and she is from Detroit, Michigan. Kaja is studying Graphic Design at California College of the Arts. She is passionate about creating design that starts a conversation and resonates with people who want to make a difference in the world. What drives her are social issues that affect her, such as stereotypes that feed into “the angry black girl” and “all black people are criminals.” When she’s not designing, you can find her enjoying sports, whether that’s viewing it on TV or in-person. Playing a sport like basketball, dodgeball, and soccer is a time where she feels most comfortable.

Gentrification is Colonization

Hunter's point shipyard is one of the last neighborhoods where someone in the working class can afford to live. it used to be a predominantly African-American neighborhood that was made up of many mom-and-pop shops. With the increasing numbers of the tech industry in San Francisco, more and more techies call on for more housing for themselves and because of that Hunter's Point has be pulled into San Francisco's housing crisis, while also dealing with radiation, toxic waste, and bomb testing residue left from the U.S. Navy back in the 1940s around World War II.

My intentions for my project is to create a series of posters speaking out on how current residents won't be pushed, or policed, out of their home, neighborhood, and community for the tech industry to furth gentrify the space they call home. The posters will be reminders that the community is standing their ground to keep these big tech companies from buying out properties and raising rent to push them out.

My target audience is the black community, since the percentage of black people and families that live in Hunter's Point is 27 when in 1980 that percentage was estimated at 72. The goal of the posters is to encourage the audience to help minimize and stop the continuation of the gentrification in the area and feel empowered by them to let them know that the power is within the people of the community.





**GENTRIFICATION IS
MODERN DAY COLONIZATION**

HUNTER'S POINT BAYVIEW IS NOT FOR SALE





Quincy Freeman

BFA Photography

Quincy freeman was born in Baltimore, Maryland and at the age of 12 moved to McDonough, Georgia. Freeman works mostly in the medium in film 35 mm and digital. Freeman is finishing up his last year at California College of the Arts.

Deluxe

For my project I will showcase Deluxe and how we love to give back to the community and to skate shops all across the world. When I was a kid, deluxe as a brand was and still is one of my favorite companies. I never had the money to always get the things i needed but when i got something I was always excited. But when i moved to california and started working for the company, i never thought this would be a reality and how much it has changed me as a person giving back and working with people who actually care. We do things like screen printing shirts, hosting events around the city or at shops across the world, sponsoring events and sending products to people, packaging products like trucks boards wheels, clothing and accessories and sending them to shops worldwide. So in this case I have two things i would love to present thru photo images, an event called “pushing for pink” and a self relief clothing donation which had no name but hashtagged “#icleanedforhouston”. Not everything is about money, a lot of what this business is about giving back to the community and I want to showcase just that. Giving back to our community has been a great feeling for me and showing what a company that backs everything I do makes me so happy and hopefully this enables people to reach out to their friends or those in need and what I’m going to do is show you briefly how that happens.







Taryn Manzini

BFA Animation

Taryn Manzini is an Animation major at California College of the Arts. She hails from Miami, Florida, but now lives with her wife in the Bay Area. Taryn is a lifelong illustrator film and television enthusiast. Upon returning to school to complete her BFA, she decided to marry her passions for illustration and filmmaking and is currently pursuing a career in animation with a focus on character design.

Join, To-day, and The Spirit of America

During this project, the world changed. The pandemic of COVID-19 hit in full force and the government of California thankfully acted mostly in the interest of its residents by instituting a shelter-in-place order. As such, the work adapted. This is a series of posters designed Hunters Point/Bayview which utilizes graphic collage and design styles historically associated with propaganda art and midcentury print ads. I've pulled and altered pro-government, pro-military prints and typography to recontextualize the immediately recognizable sloganeering.

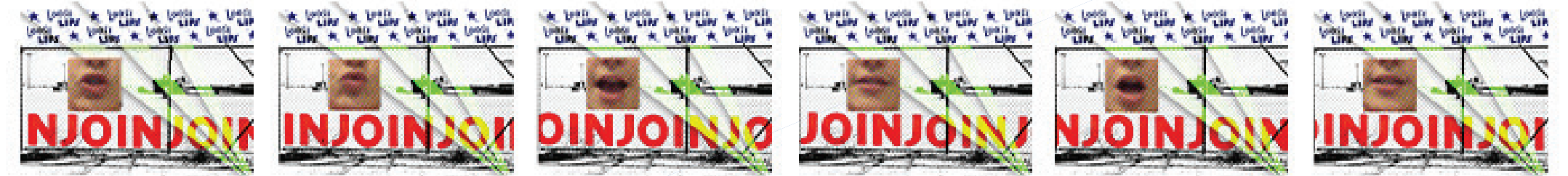
The first of the series references the United States Navy's willful negligence when testing and cleaning the notorious Superfund site of the Navy Shipyard. The governmental institutions that the community depends on for public safety fail, leaving vulnerable people exposed to hazards without their knowledge. The irony is this failure to successfully clean up this Superfund site may have temporarily halted the gentrification machine as it has indefinitely suspended the construction of new homes, which had already been demolishing the uniqueness of the area.

The element that changes image to image, along with the "JOIN" banner along the bottom of the fence, is a mouth forming the sounds "Trust us" when observed in order. The repeated images with only slight changes create a sort of interactive animation. The photographs of the mouth are presented in the graphic style common with midcentury newspaper and comic book printing, halftone. Halftone in itself changes the format from photographic to illusionary, echoing the falsified records of uncontaminated soil. This series has been tagged at the GPS location of the chain-link fence facing the port with an image of the exact location functioning as the background layer so as to say, "Yes, I mean here."

In the later works of the series, I address issues that were highlighted by the current pandemic; generations of reinforcing systems of inequality and the continuation of unchecked capitalism at the cost of lives.

This triptych utilizes a well-known WW1 poster encouraging Americans to buy liberty bonds "to-day" (original to right). The use of the imagery is meant to be ironic and subversive in that the original painted loaning the government money as a patriotic act whereas at this moment, the President is himself encouraging premature reopening of the country and brushing off hundreds of thousands of deaths as justifiable for the good of the economy.

As Hunters Point/Bayview it has historically been ignored until there was profit to be made from gentrification in the expanding of San Francisco's buzzard-laden real estate buyers' market, so it continues during this pandemic. Hunters Point has one of the highest rates of Coronavirus infection in the entire city, likely due to its disproportionate homeless population. The black community has also worldwide be disproportionately infected with the virus, highlighting the echoing impact of racist institutions. As Ibram X. Kendi says, if a policy isn't anti-racist, it's racist. Piggybacking on the idea of being overlooked, I opted to go with the often-hyperbolic magazine headline and pulp readers design for this undeniable, yet seemingly ignorable history.





RACIAL

DISPARITIES

**Hunters Point makes top
Coronavirus infection
neighborhood list**

*Continues to receive
insufficient resources
from government*



HEALTH

DISPARITIES



California College

of the Arts

San Francisco, California

Chinatown



Simin Li

BFA Fashion Design

Simin Li was born in southern China in late 90s and my hometown is famous for spicy food and I ate a lot of chili which shaped my independent personality. I am a fashion design student and an Asian woman who is educated and interested in art. I have multiple identities, and these identities affect my experience and influence the way I travel the world. As this foreigner, as a person with an accent, I also consider what it means to appear in the world in my specific body, my specific experience and background.

Denim Scrap

My inspiration for this collection is from a song by Nirvana -- smells like Teen Spirit. When I first heard this song by subway, I was immediately impressed by the anger and chaotic energy, which reminds me of those miners from California gold rush. The California gold rush was sparked by the discovery of gold nuggets in The Sacramento Valley in early 1848 and was arguably one of the most significant events to shape American history during the first half of the 19th century. As news spread of the fortunes being made in California, some of the first migrants to arrive were those from lands accessible by boat, such as Oregon, Peru, China and so on. The adventurous spirit of these miners in pursuit of wealth and their unknown future coincides with the spirit of grunge rock, tough and rebellious, which led me to decide the idea which combines the past and the modern.

I chose to just use denim to create the entire collection because the meaning of denim in the gold rush period was different from grunge rock. Miners often wore overalls and jeans as uniforms because of its durability and its low price and however jeans became a symbol of rebellion and fashion in grunge rock. Due to sustainability, I decided to collect all the fabric from thrift stores and asked my friends to give me the jeans they don't need.

The history of Chinatown in San Francisco also goes back to the peak of the California gold rush, when large numbers of early immigrants came to the United States in search of economic opportunities. Until now, Chinatown is still one of San Francisco's most popular tourist attractions, and many immigrants depend on it for a living as blue-collar workers. However, the pandemic caused many blue-collar workers in Chinatown to lose their jobs. One of the purposes of this project is to help those unemployed workers in Chinatown reduce their spending on clothes by collecting second-hand jeans and denim scrap. They can easily deconstruct and to create freely their own durable and stylish denim clothes at home.





Ruimin Ma

BFA Fashion Design

Ruimin Ma is an international student from Chaozhou, China. She is also a Junior fashion design student at California College of the Arts which located in San Francisco. She inspired by the gap between reality and fantasy. She is a creative, motivated and multi-faceted fashion designer with a keen eye for detail and a huge passion for work with fabric materials, colors, textures and patterns. She seek to contribute her skills and design aesthetic to assist in creating stylish, wearable fashion.

Caution

San Francisco is a cultural and financial center of the United States. Chinatown is one of the most iconic neighborhoods in San Francisco. On any day of the week, just wandering through the bustling, vibrant, and colorful streets of Chinatown is an amazing experience. The Chinese who arrived in San Francisco came primarily from Hong Kong and Guangdong province of China. The first Chinese immigrants arrived in San Francisco in 1848, beating out the famed '49ers with months to spare. That makes Chinatown an older and more established San Francisco tradition than even the Gold Rush itself. San Francisco's Chinatown still has these old buildings, which remind me of a Hong Kong movie called "Young and Dangerous". That brings me back to the period of Hong Kong gangsters based in 19th Century China, Hong Kong. I would like to create a collection that combines a subculture with California's outdoor activity skydiving. Skydiving is also called parachuting. This is one of California's outdoor sports of jumping from an aircraft. I was inspired by how the placement and connection of the chest strap, D-ring, harness fit and how the way to tie them with safety buckles.

For this Collection, I would like to combine the skydiving and Chinatown gangster together to build a soul of fearlessness and toughness. In the daily conversation, the young and dangerous are somewhat derogatory and regarded as "bad guys". But I think their offbeat ways of life, unexpected behaviors, unique attire, flaunting and frank personality, enjoyment of life as a game should be advocated. Chinatown gangster makes me feel enthusiastic and fearless which is the courage required for skydiving. It's the COVID-19 that has caused many people to panic. So, I want to convey a spirit that we will overcome this pandemic and bounce back stronger than ever. The fabrics I use are space cotton, pleather, corduroy, elastic strip, plastic, hooks and safety buckles to create a fluffy and hard feeling of being protected.







Jiv Xu Han

BFA Animation

Jiv Xu Han is a transfer student from Central Academy of Fine Arts, one of the top art colleges in China, and now is her senior year studying at California college of the arts. She majors in animation, but she also has a strong interest in fashion design, glass, photography, illustration and other aspects. She is passionate about painting and enjoys drawing illustrations, character design, and 3d modeling. She immersed herself in conveying her ideas through painting and devoted herself to making thought-provoking works. Now she is working on a one-year senior project that she hopes will resonate with her peers and lead viewers to think and discuss.

Palmar World

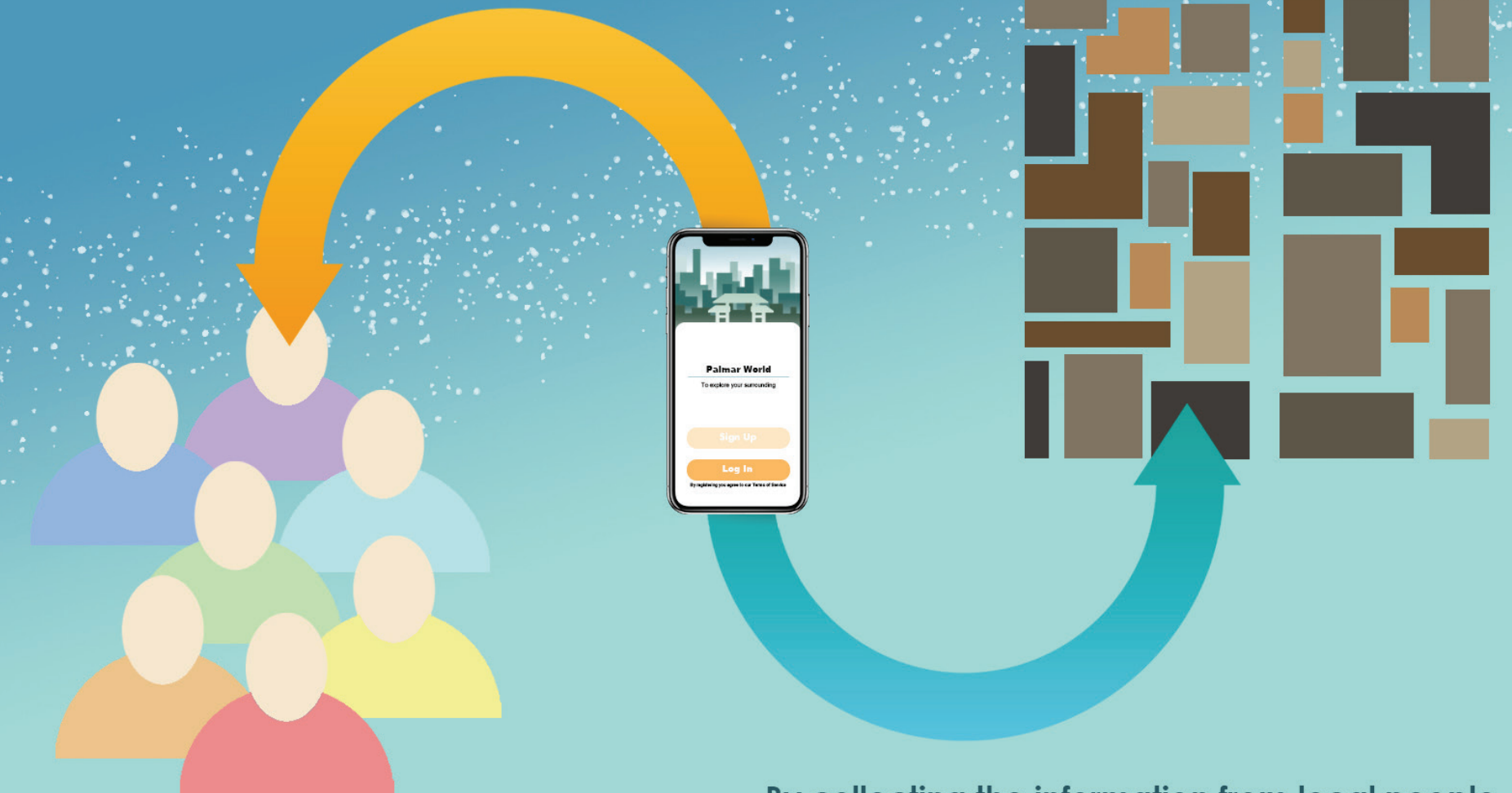
Starting from solving the community gap, from the factors of housing, retail, community communication, convenience, etc., find a solution that can more effectively connect these elements. At the same time, thinking about what medium is familiar and used by most people in China, I came up with a multifunctional mobile phone software as a starting point to establish the connection between the elements.

San Francisco's Chinatown is a historic communitiy. The community's treasures are not only its location and social resources, but also the people who have lived in Chinatown for generations. The community culture they spread is precious and one of the motivation that drives the city. Palmar World would focus more on strengthening the relationship between local people and surrounding areas and the new immigrant population, and Palmar World committed to creating a harmonious community.

The fundamental purpose of Palmar World si to solve the local people's life problems that are affected in the process of the city growth and renewal. Through the convenient and populat mobile software as a medium, it can more efficiently and directly show the local culture and life scenes to those who first live or intend to live in the communtiy.

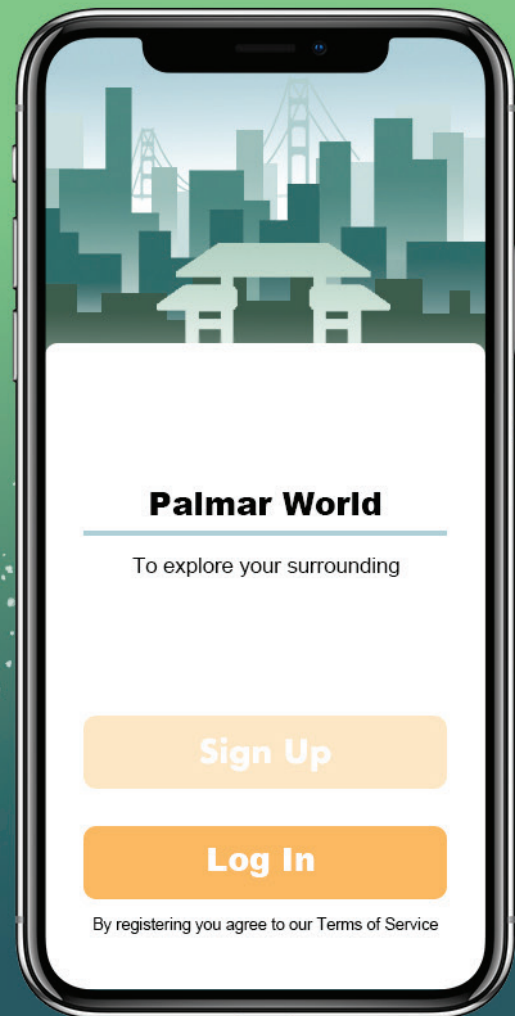
How do Palmar World works?

Palmar World will organize the imformation accroding to the user's preferences setting and instant updates. Users can sign up for the events via App.

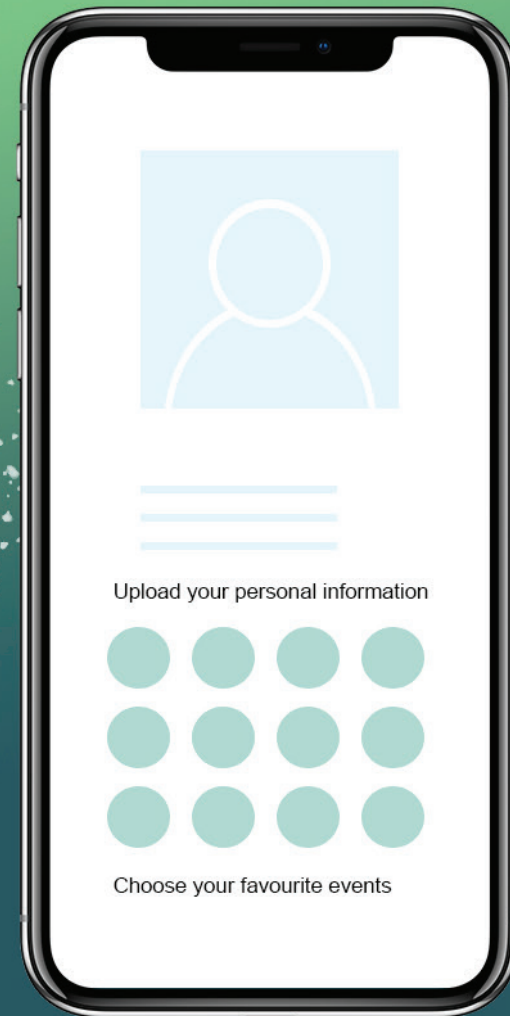


By collecting the information from local people, Palmar World can help the community manage and allocate time for activities.

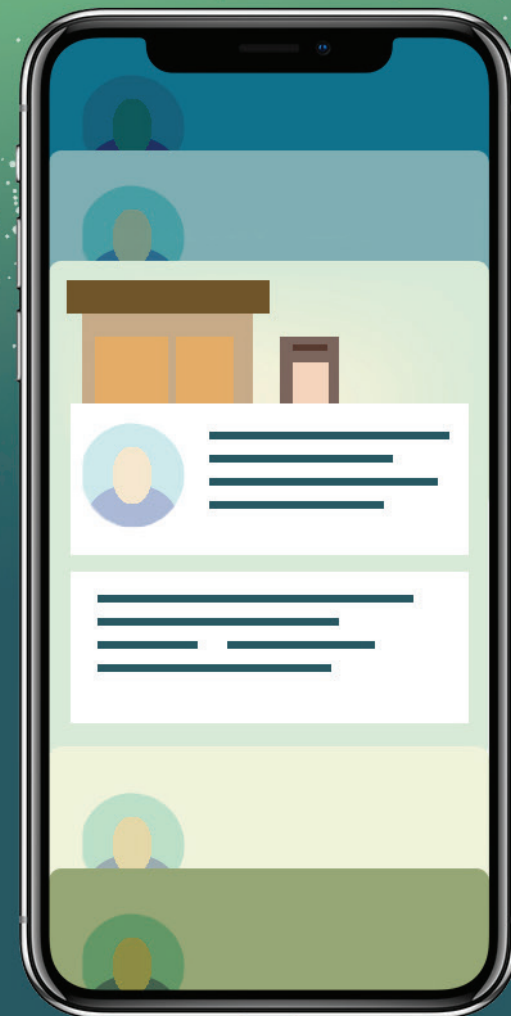
How to join the Palmar World?



Open the Palmar World and choose sign up to register a new personal account.



Fill out your personal information and pick up your favourite kind of events.

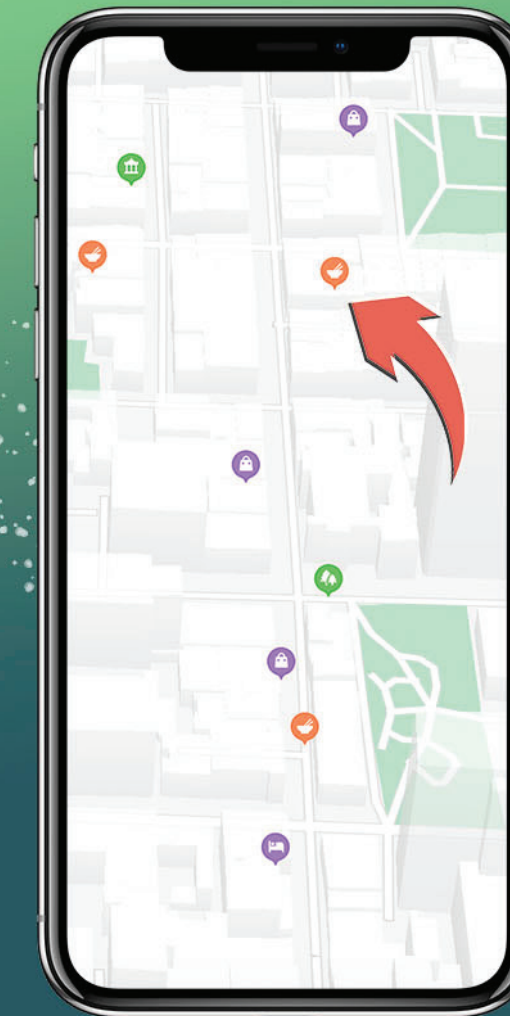


Palmar World will promote the latest events base on your preference. You can also search the previous relative events to see the detail and comment.

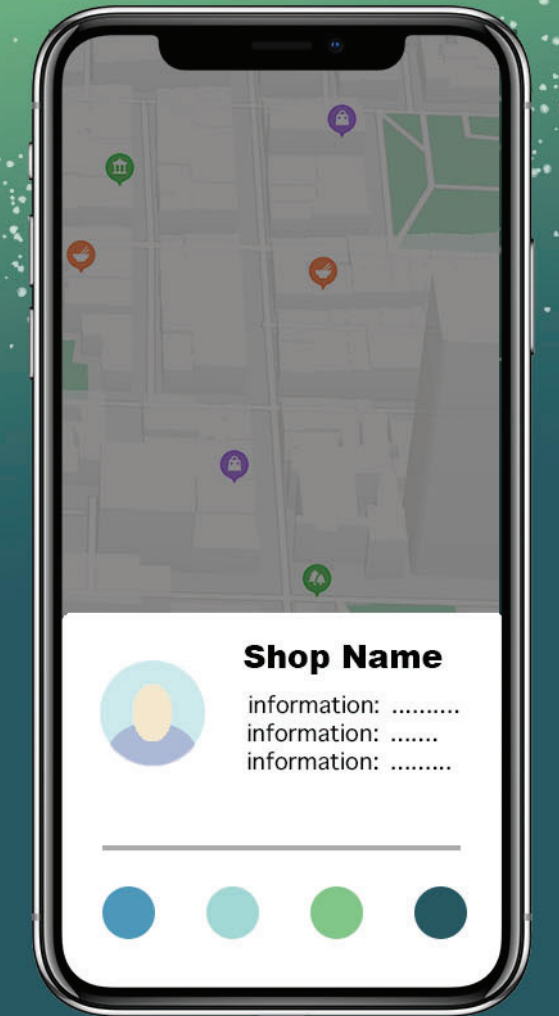
How to use Palmar World app?



When you open the App, it will prompt the latest information at the bottom of the home page.



You can choose to swipe through the map to see which stores are currently active.



After clicking on the store icon, you can get the relevant information about the store and the activities in the store.

**California College
of the Arts**
San Francisco, California

South of Market



Kainxin Zhao

BFA Industrial Design

Cathy (Kaixin) Zhao was born on March 16th, 1998 in Nanjing, China. 18 years of her life, she lives in this beautiful city with sophisticated history. She is currently a senior industrial design student at California College of the Arts, an art school located in San Francisco. Previously, Cathy worked through four years in industrial design with ultimate passion in building concepts, team works, research, creating product stories and modelmaking. Right now, besides working on her thesis show, she is doing a project with Autodesk and ORU on designing kayak related products.

Outdoor Education

We worked with SoMaCC which is an all day children care center located in the SoMa area in San Francisco. We found out that field trips are essential components in their education. The term “outdoor education for children” has been used a lot in recent years, but do you know what outdoor education is? Some would say that outdoor education for children is playing outside; Some would say that outdoor education for children is survival in the wild...In short, outdoor education is experiential education, with the intention of cultivating a confident and happy learning, independent innovation in learning, independent exploration, and a healthy society. Outdoor education can help children reach 3 H (Happy, Healthy, Helpful Citizens) This form of education is particularly important in an urban area like SoMa in San Francisco. This area has a lot of young parents and children. Parents are busy with their work in order to fit in this fast developing society, so we want to design a set of playing equipment to bond parents and kids. Our design has two parts:

First is a set of blank cards and colorful pens. They are designed in a portable compact for kids to carry with when going out in the city. When kids are out with teachers/ parents, they first learn the word (like, flower) on the cards, then the mission for them is to find actual flowers in the city and draw on the blank area on the card. This way kids first can learn vocabulary and also use their own hand and brain to capture the city. After the field trip, kids can take the cards back home, using them to tell a story with the parents. Therefore to augment their bonds.

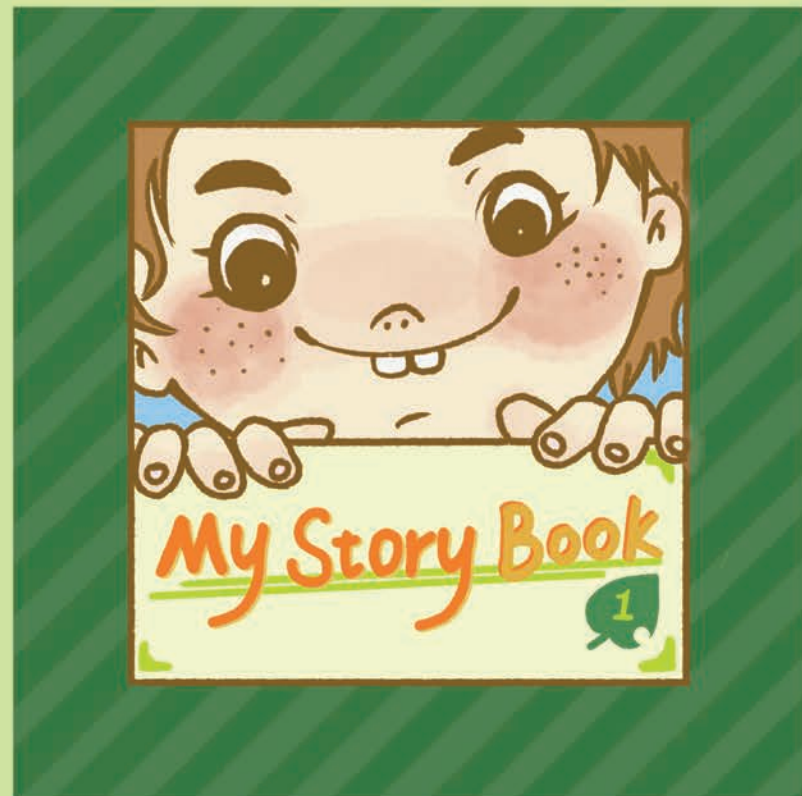
The second part is a “designed by yourself” story book. Children may use the sketch cards they made from the first part, to create their own story. The book itself has an outline and a story framework. Some elements of the story came from the sketch that kids did on the card (first part). We want the kids to have the chance to review the sketch they made with the teacher and parents, and most importantly, be creative by composing their own story book.



Yinuo Yang

BFA Industrial Design

Yinuo Yang is an international student from Guangzhou, China. She is also a current senior industrial design student in CCA. Her intention of college life is to find out her own way to record life and tell the stories. In 2018, Yinuo spent 7 months in Moshi, Tanzania as a visual art volunteer with street children. She said it was a precious experience that helped her better understand the world outside the bubble. Now Yinuo is back in San Francisco to continue her studies. She hopes what she learnt through the past could help her evolve the more developed concept of design to her.





blue:
commercial products



green:
living beings
(plants & animals)



yellow:
surrounding environment
(buildings & weather)



red:
public facilities
(traffic lights)





doodle outside

create story





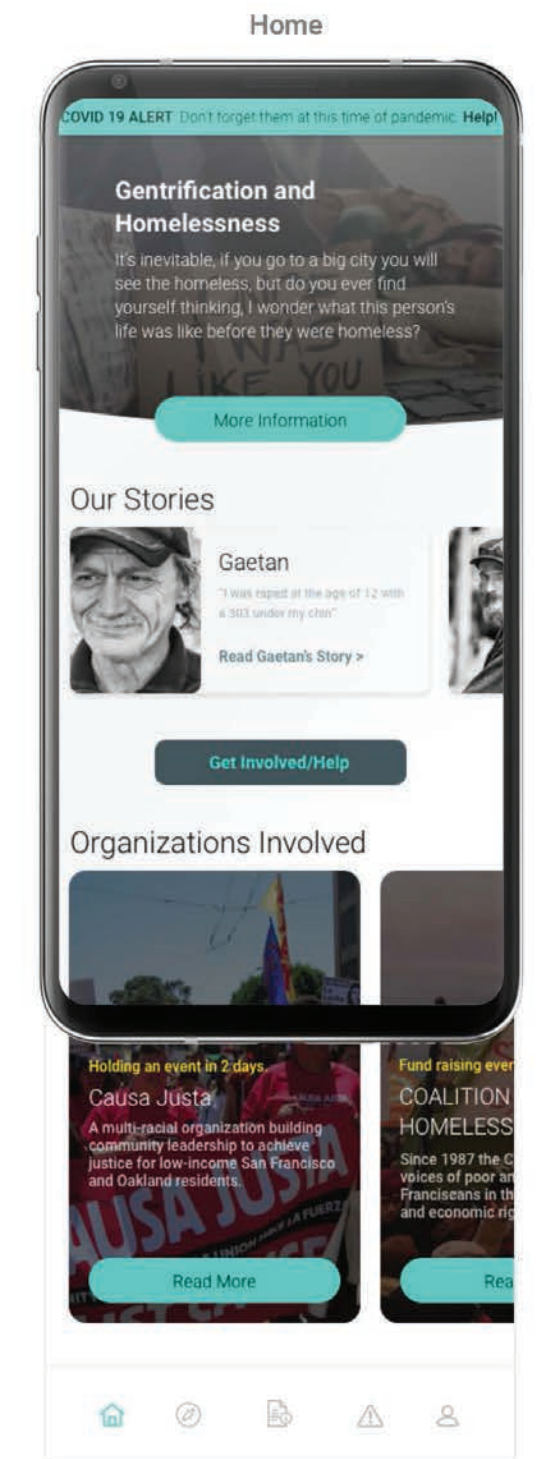
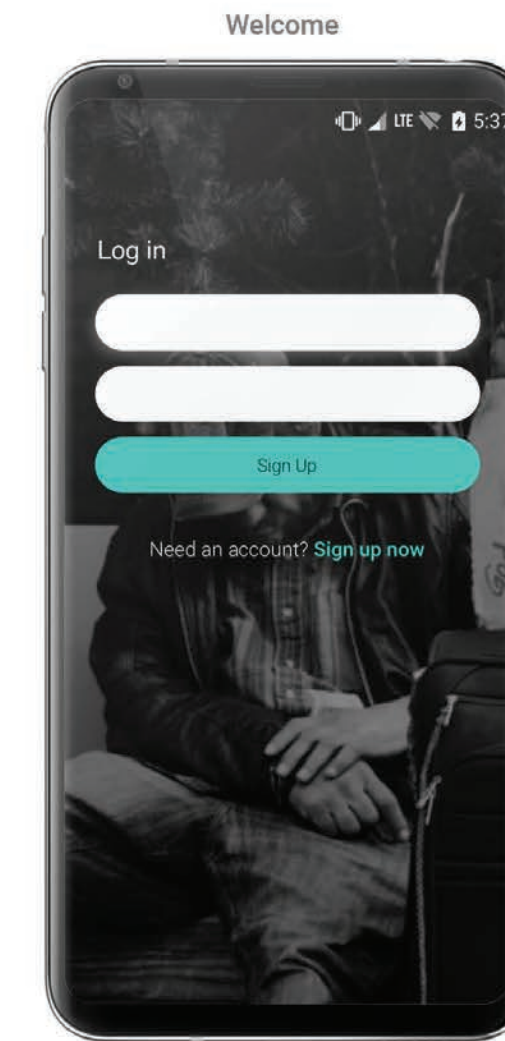
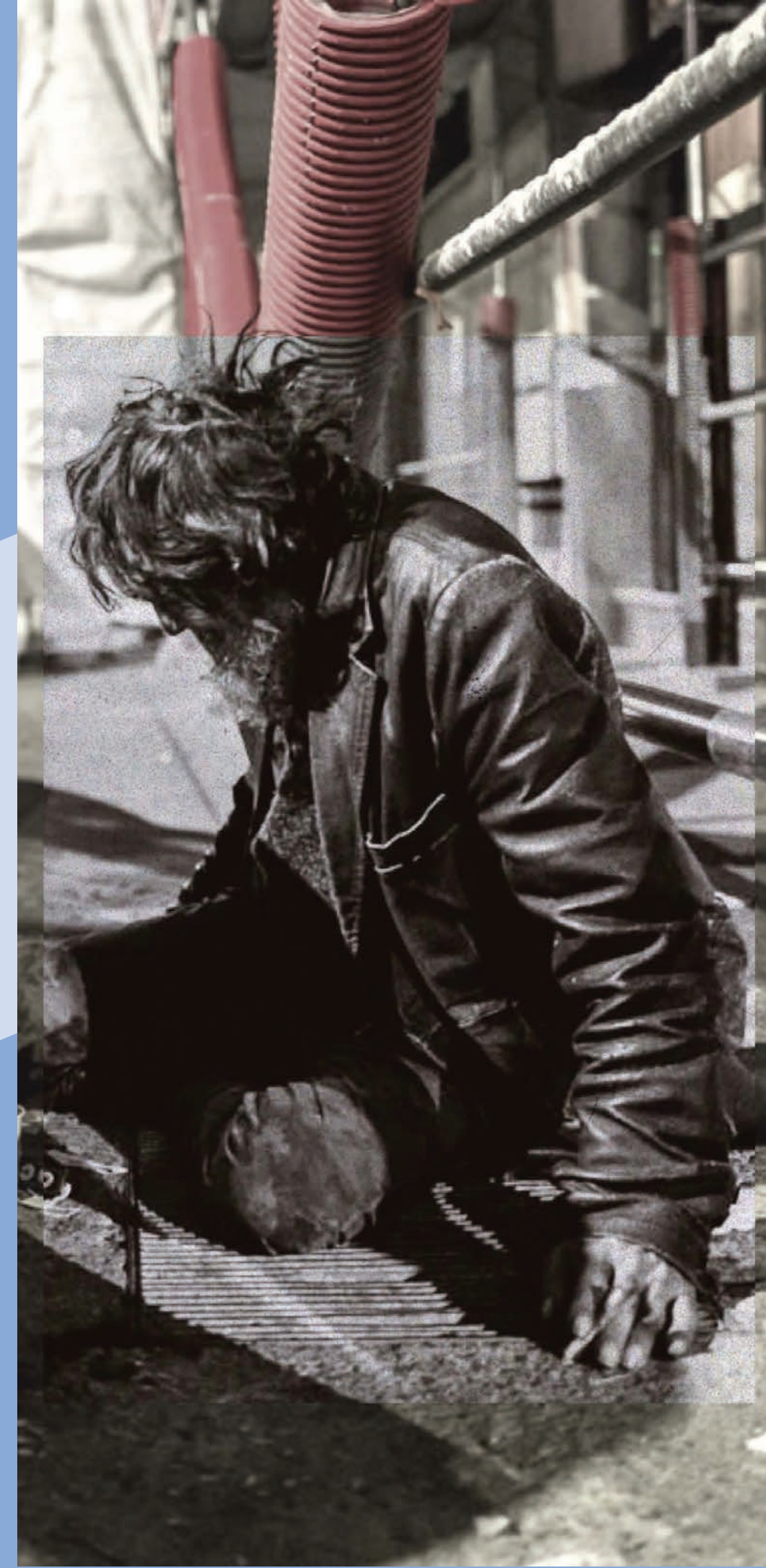
Sarah Zaheer

BFA Interaction Design

Sarah Zaheer is a practitioner in Interaction and Experience Design. She aims to develop her sense of understanding for an interdisciplinary approach in the two. Her profound interest in this field leads her to believe that effective and efficient user-oriented design relies on technical and qualitative skills. When she works on assignments associated with different levels of complexity, she immerses herself in the project management cycle, including identification of the problem, research, designing and prototyping, user testing, analysis, and iteration. Human psychology has always piqued her interest which has led her to explore the factors that drive human behaviors in decision-making processes. She hopes to create designs that promotes empathy among users for fellow human beings and the environment, as well as inspire them to undertake the changing projects.

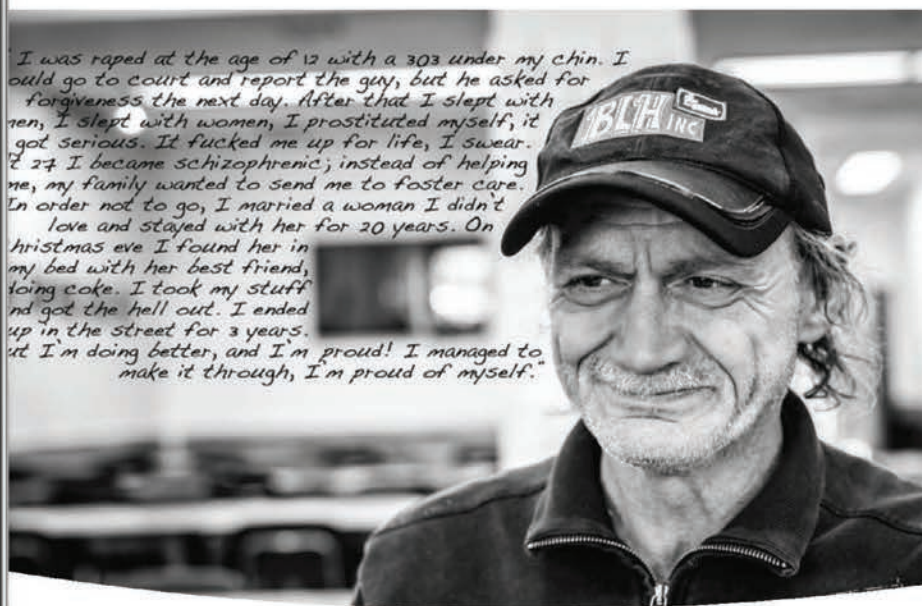
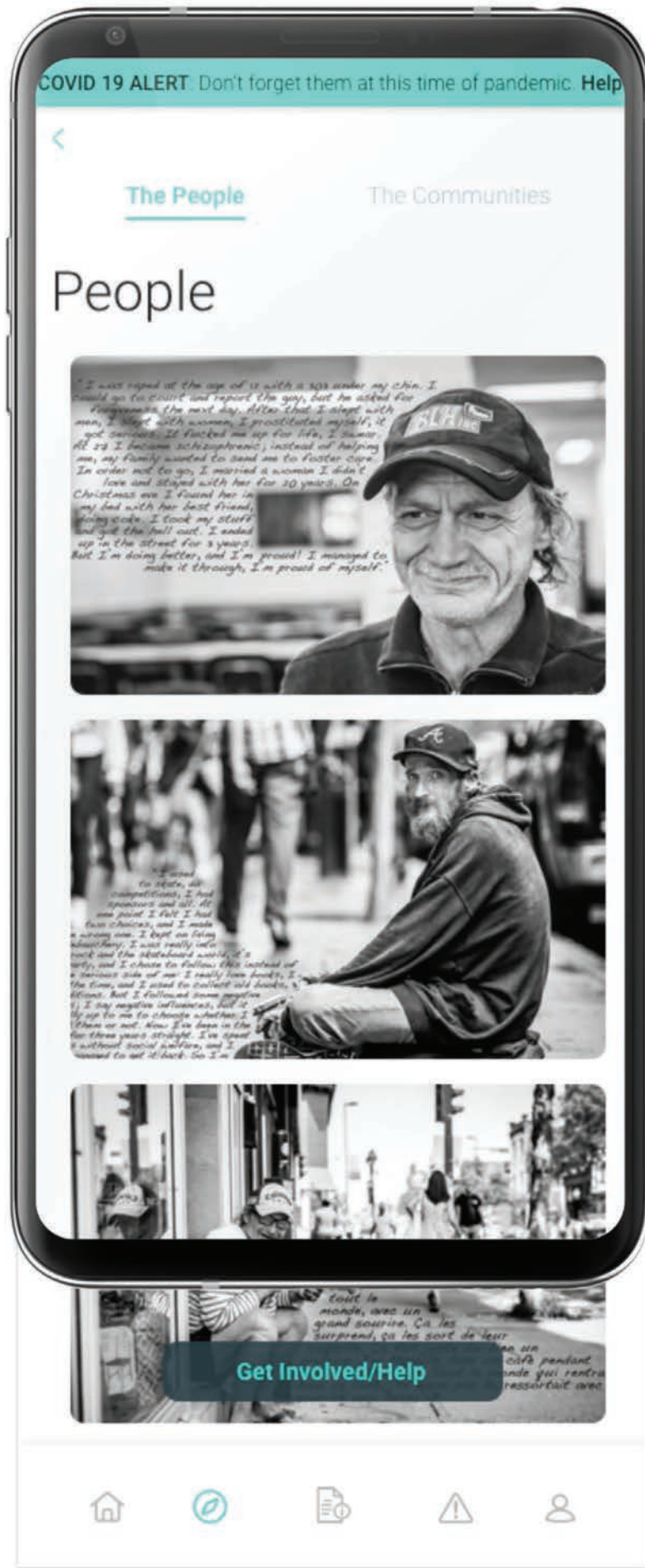
We Are The People

Gentrification not only causes displacement, but it also creates undying conditions for it. This happens largely by increasing the cost of living, gentrification creates downward pressure on low-income residents. Without anywhere to gain an economic edge, low-income residents are displaced from their neighborhoods and often left homeless. The first step to solving homelessness is acknowledging that its victims are people. Regular people. Fathers. Mothers. Veterans. Whole families. Folks who fell on hard times and lost their core foundation of being human – their homes. I will create a free app “We are the People” that will allow anyone access to the stories of individual homeless sent or shared with me. By giving a voice to them, the viewer will get exposure to a culture that has become invisible. This app would provide information on homelessness and its connection to gentrification, helping the viewer see its magnitude and impact. “We are the People” would provide information on all the communities already working towards homelessness so that they are more interconnected and so that they can be easily found by the homeless. The stories of the homeless, information on the homeless and the communities would all be structured to motivate viewers to help or get involved by clicking on the callout button “help/get involved” present on every screen. By selecting this button, they’d be directed to a screen that’d allow them to make donations or/and volunteer. Finally, in the light of COVID 19 and the affected homeless who don’t have homes to stay quarantined, “We are the People” urges the viewers to provide a living space, a home to the homeless or/and donate money for it.



Scan to view prototype

Stories of the Homeless



I was raped at the age of 12 with a 303 under my chin. I could go to court and report the guy, but he asked for forgiveness the next day. After that I slept with men, I slept with women, I prostituted myself, it got serious. It fucked me up for life, I swear. At 27 I became schizophrenic, instead of helping me, my family wanted to send me to foster care. In order not to go, I married a woman I didn't love and stayed with her for 20 years. On Christmas eve I found her in my bed with her best friend, doing coke. I took my stuff and got the hell out. I ended up in the street for 3 years. But I'm doing better, and I'm proud! I managed to make it through, I'm proud of myself."

This is Gaetan

"I was raped at the age of 12 with a 303 under my chin. I could go to court and report the guy, but he asked for forgiveness the next day. After that I slept with men, I slept with women, I prostituted myself, it got serious. It fucked me for life, I swear."

"At 27 I became schizophrenic. Instead of helping me my family wanted to send me to foster care. In order not to go, I married a woman I didn't love and stayed with her for 20 years. On Christmas Eve I found her in my bed with her best friend, doing coke. I took my stuff and got the hell out. I ended up in the street for 3 years. But I'm doing better, and I'm proud! I managed to get through, I'm proud of myself."



"I used to skate, do competitions, I was sponsored and all. At one point I felt I had two choices, and I made the wrong one. I kept on living in debauchery. I was really into punk rock and the skateboard world, it's always a party, and I chose to follow this instead of the more serious side of me: I really love books, I read all the time, and I used to collect old books, old editions. But I followed some negative influences; I say negative influences, but it was really up to me to choose whether I followed them or not. Now I've been in the street for three years straight. I've spent two years without social welfare, and I just managed to get it back. So I'm gonna try to find myself a place for the winter, I don't want to spend another winter outside."

This is Jean-Robert

"I used to skate, do competitions, I was sponsored and all. At one point I felt I had two choices, and I made the wrong one. I kept on living in debauchery. I was really into punk rock and the skateboard world, it's always a party, and I chose to follow this instead of the more serious side of me: I really love books, I read all the time, and I used to collect old books, old editions."

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« Je dis bonjour à tout le monde, avec un grand sourire. Ça les surprend, ça les sort de leur coguille. Ça fait juste du bien un sourire. J'ai travaillé dans un café pendant trois ans de temps. Tout le monde qui rentrait dans ce café, je mens pas là, ressortait avec le sourire aux lèvres. »

This is Maurice

"I say hello to everyone, with a big smile. It surprises them, it takes them out of their shell. It only makes you feel good, a smile."

I worked in a coffee shop for three years. Everyone who entered that coffee shop, I'm not lying now, left with a smile of their face."

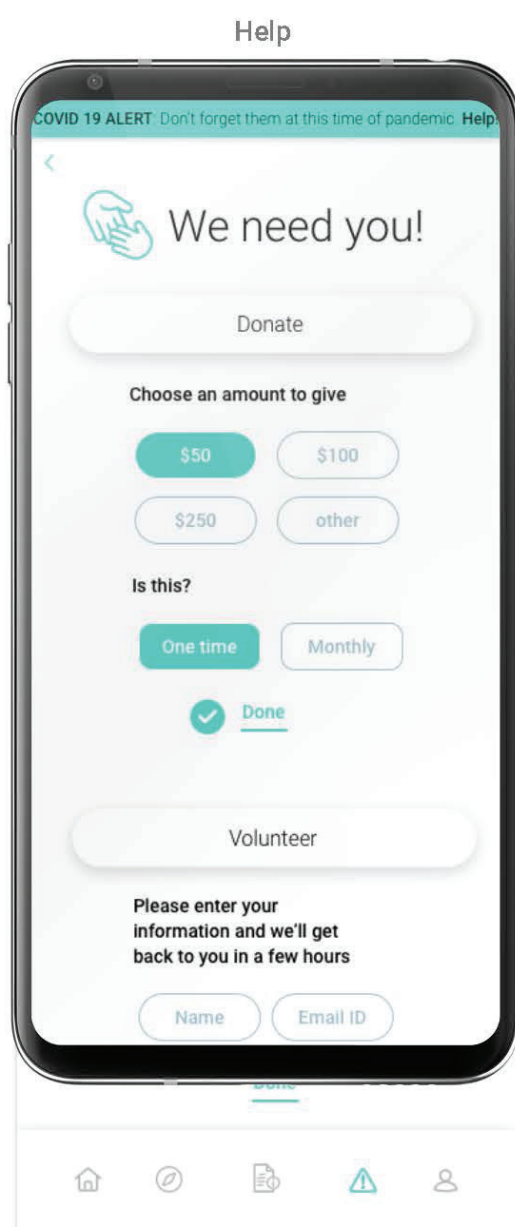
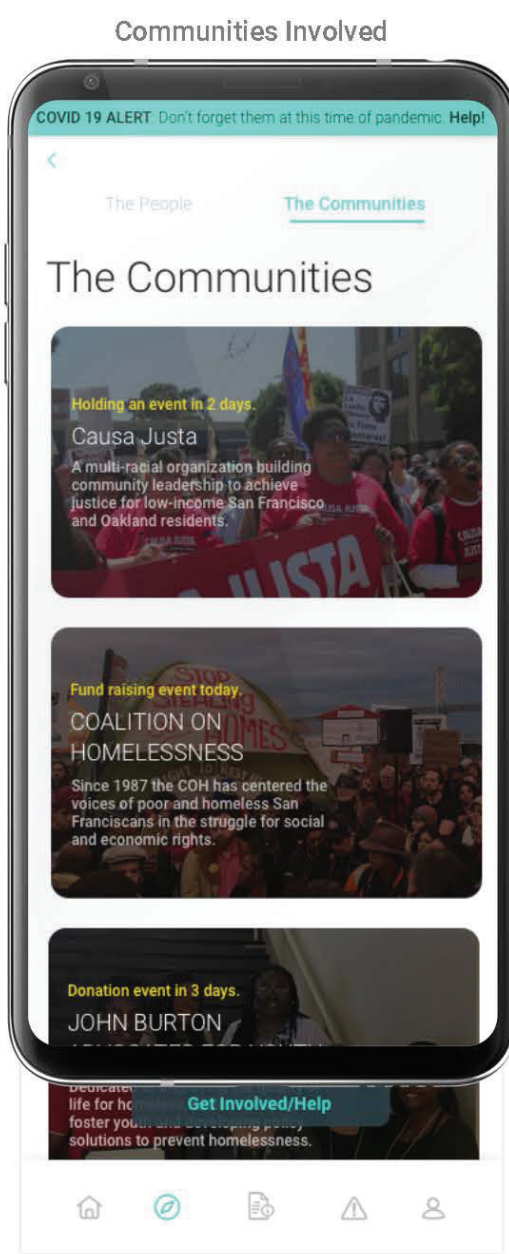
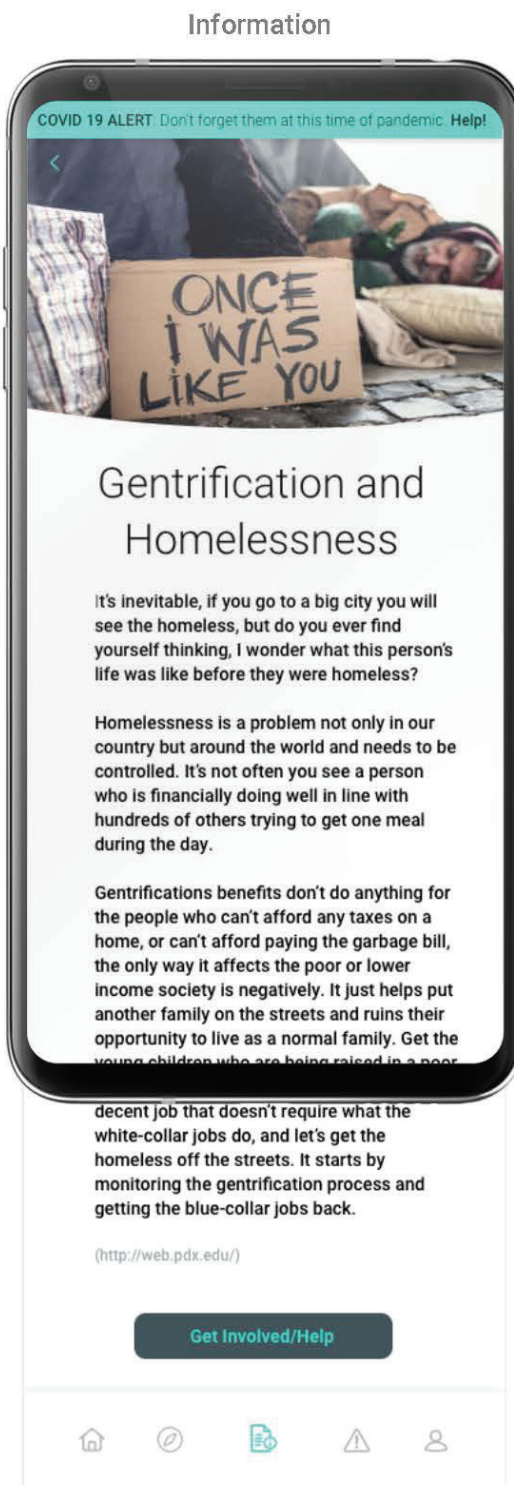


« J'ai travaillé pour le Cirque du Soleil, je faisais de la maintenance. Je pouvais aller dans les loges des artistes et je faisais le ménage du chapiteau. Pourquoi tu penses que je porte des culottes de clown ? »

This is Sylvain

"I've worked for the Cirque du Soleil, I was doing maintenance. I could go in the artists' changing rooms, and I'd clean the circus tent. Why do you think I'm wearing clown pants?"

"What's the most difficult time you've been through in the street?"
 "When I lost my dog... He was stolen from me. With him I was never alone. He was my best friend. I've got plenty of mates, but they're not friends. He was a real one. I won't cry..."



Scan to view prototype



**California College
of the Arts**
San Francisco, California

Tenderloin



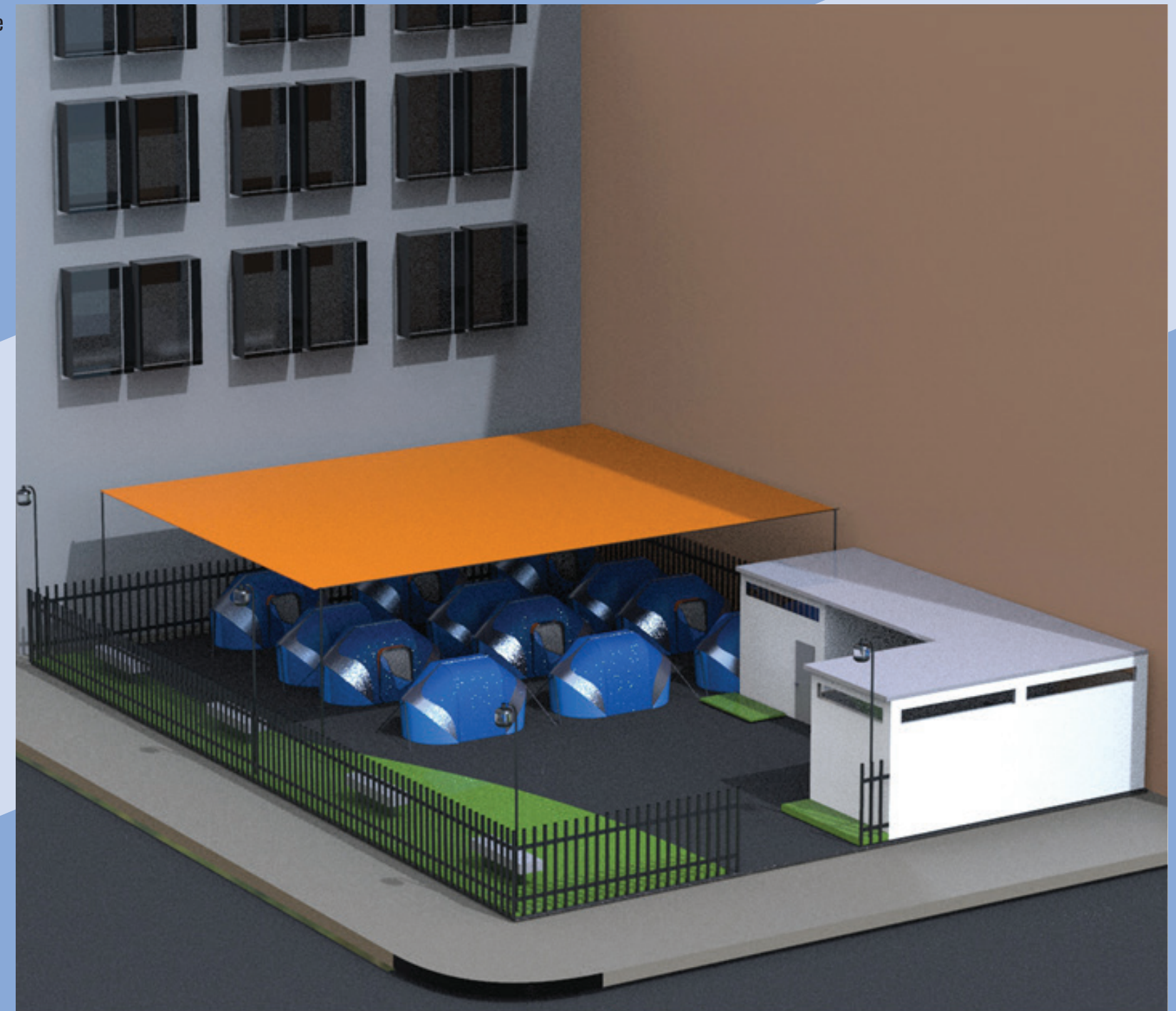
Clotilde Sautai

BFA Industrial Design

Clotilde Sautai is an industrial design student from Westchester, New York, currently pursuing her BFA at California College of the Arts in San Francisco. She is interested in sustainability and designing for a better future by finding that sweet spot between innovation and eco-conscious. She grew up moving around the world and has been greatly influenced by her exposure to different cultures in her designs. She believes that there is a better future ahead of us that is more sustainable and industrial design is the key to do it.

Tenderloin Camp Ground

San Francisco has a deep history with displacement, from the rising housing market pushing people out of their homes, to the ever shifting ground below, pulling buildings to the ground. In today's market it is almost impossible to find a home in the city for less than 2000 a month, and the people who can not afford it are left on the streets. The Tenderloin district is known to be the worst area in the city, with the highest crime rates and dirty sidewalks it is the most affordable area to live. But it is becoming more and more expensive by the day due to the rising housing markets, and big businesses and startups moving in. The community is fighting hard to keep the gentrification out and prices down for everyone who needs it, but the homeless population is still growing. From immigrants trying to start over to veterans, the mentally ill and addicted. There are hundreds of people on the streets being pushed around every day. It makes the community unstable, unhappy and dangerous. I aim to change that by making a safe place for people who are on the streets to stay, where they will not be forced to leave. I want to repurpose some of the vacant parking lots in the tenderloin, and give them new life. I envision a campground for the homeless that is taken care of and cleaned regularly, access to bathrooms and showers, rehabilitation and abuse programs. These safe camps will have 30 semi permanent tents available for people to stay in while they are getting on their feet, as well as full bathrooms and showers available on the lots. There will be a welcome center that provides information on job possibilities, drug abuse rehabilitation, mental health advisors and other vital services. The camp ground will provide protection and a clean place to live for the people that need it. This will hopefully create a sense of community amongst the residents as well as a sense of care for where they live and maintaining it. This will then hopefully make the relationship between the homeless and the other community members and the tourists better, less fearful or looked down on. There is a real disconnect between the people in the tenderloin community and the rest of the city, this is what is causing the struggle. And it is that disconnect that I am to change with my design, by creating an inviting space for people to live and be treated as people, a space where the interactions between everyone is welcomed and opportunity is given a place to grow.







Xinjia Pang
BFA Interactive Design

Xinjia is a junior as an interactive student. Her goal is to develop understandings of social issues. She enjoys the process of researching, analyzing, and solving problems. This allows her to fully understand people's real needs and help them. She believes that design based on the issues they are facing is humane and warm. She is also a tech lover. She believes technology can change the future. She does not agree with some ideas that developing technology will lose humane care, because she thinks that technology can bring warmth to people. She hopes that through her understanding and efforts, she can design that warms others.

Matching Monster

In Tenderloin, because of the uniqueness of the surrounding environment, some children cannot have their own open and safe playgrounds like children in other neighborhoods. Kids could only play in limited places which caused the alienation between kids and kids in this community. They cannot play and learn from each other happily with their peers.

In the process, I had a chance to establish an organization for this neighbor, BAWCC (Bay Area Women's and Children's Center). BAWCC is a unique presence that focuses entirely on the needs and issues of low-income families, children, and women in this multi-ethnic, inner-city neighborhood. I got some information about children from this organization. This information inspired me with some ideas about the project.

This project will be a game that could provide a fun channel for kids to meet with each other. Each child will be assigned a random block composition once they stand in the heated area. The block compositions can be combined with another person's into a new shape. With the block they had, they need to find others who have a match block composition with them. When two blocks of compositions go together, the "magic box" (has candies) in the middle of the heating area will open.

This project wants to encourage kids in Tenderloin to communicate and interact with each other through games that required collaboration. It could be placed at any wall in a playground. Children could have more opportunities to know each other through communications while they are playing. But due to the current health and safety situation, I cannot make a physical prototype and let these children play with it. So I put this game on the Internet which allows children to learn about other children remotely.







Seth McFarlane

BFA Industrial Design

Seth is an Industrial Design student from Portland, Oregon, now attending CCA in San Francisco. He grew up always interested in getting his hands dirty and making physical objects in any way possible. Seth is passionate about making beautiful, functional, and ethical products. He believes Industrial Design can be a highly wasteful industry, and that it is up to the next generation of designers to develop sustainable products and influence culture toward carbon neutrality. In his spare time he likes to spend it outside biking, climbing, playing soccer, or really anything that can be done outdoors.

Tenderloin Pit Stop

The Tenderloin is home to some of the most at-risk residents of the city. It contains those living SROs, low income housing, or tents on the street. In an attempt to alleviate some of the problems these people face, the City of San Francisco has deployed “Tenderloin Pit Stops,” which are small portable spaces for bathrooms, needle disposal, pet waste management, among other services. These pit stops are necessary for many people living on the street, so they have safe and clean access to bathrooms. Needle disposals create a safe environment on the street, so they aren’t left in public spaces. Tenderloin Pit Stops are a step in the right direction for services needed in this area, however, there is more that needs to be done. At the moment, the pit stops are bare bones, and not as comprehensive as possible.

My project expands upon the existing Tenderloin Pit Stops. The final product is a system of stops, with a “home base,” a permanent location with a large amount services for the residents of the Tenderloin. The goal is to make the Tenderloin Pit Stops their own entities, a chain of sorts, to connect the streets of the Tenderloin. The purpose of spreading these across the neighborhood is to be able to cover as much ground as possible. By making these plentiful, people will have better access to services they need, such as (but not limited to) showers, hand washing stations, needle disposal, job boards, and a list of nearby shelters. The “home base” will be a larger center, and more of a communal space to take on more people and contain more resources. These resources can be distributed to different pit stops throughout the neighborhood.

The redesign of these pit stops will not only better serve the community, but also inform about the Tenderloin’s colorful history. I took on a “neon” aesthetic for the pit stops, highlighting its history as a vice district of San Francisco. This aesthetic will beautify the streets and educate residents and tourists alike about the history of the area. Pamphlets and volunteers offer education for visitors to the pit stop.

These pit stops will be collected and added to an interactive map. The map will be updated regularly with available services, scheduled events, etc. Users can explore the map and see what the Tenderloin has to offer.

Providing services to residents is integral to the success of the Tenderloin. Being one of the last affordable areas of the city, the Tenderloin must be attended to for residents that are at risk of moving out. My proposed expansion of the Tenderloin Pit Stops addresses this issue and creates connections between the community and visitors to honor the history, and steer the future of one of San Francisco’s most vibrant neighborhoods.

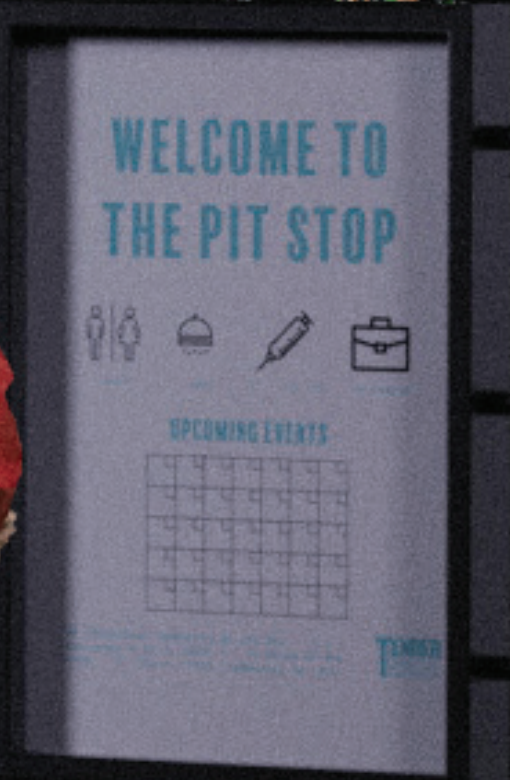


A welcome sign greets passers by and gives information about the pit stop.



Top view. The space is large and open, so that different events can take place each day, with temporary tents, chairs, etc. This is especially important in emergency situations like the COVID-19 pandemic, so that the pit stop can be used to offer event specific services.

TENDERLOIN



Introduction

Dr. Inci Deniz Ilgin Istanbul



I remember the very day Prof. Mariella Poli visited me at my office in 2013 proposing an online collaboration between California College of the Arts, CCA and Marmara University Faculty of Fine Arts, MUFFA. Since then we have had fourteen productive semesters resulting with fifteen exhibitions in San Francisco and in Istanbul. I believe, today, our eight years of online collaboration becomes even more significant as we all experience various forms online education due to pandemic caused by Covid 19. Over the eight consecutive years of online interactions through blogs, hundreds of creative ideas have been produced and shared by students. Each semester's products documented on the catalogs. The blog and catalog design process is conducted by a CCA student each semester. This has been a powerful paradigm and a proof that online education can be as fruitful as conventional education systems. This time, from MUFFA, we have Ada Chyko (Erasmus student from Poland), Ali Can Gül, Berkay Ege, Berna Kayacan, Betül Peker, Fatma Karakaya, Meltem Ağan, Sena Alkan and Sena Tomak, all graduate

students from Interior Design Department. The topics they focused range from designing a shelter for homeless, gentrification issues, LGBTQ+ rights, animal rights to immigration and its related issues. 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. Once again, I believe this project is a great reference of productivity for international interdisciplinary collaborations and it has been equally instructive and enlightening. I would like to extend my sincere gratitude once again to Prof. Mariella Poli for initiating such a fruitful project and having MUFFA and myself a part of it. 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, MUFFA



Ada Chycko

MFA Interior Architecture

Adrianna Chyćko was born in 1996 in Poland. She graduated 6 years of School of Fine Arts in Lublin in 2015. Then she moved to Warsaw to study Interior Design on Academy of Fine Arts. In February 2020 she went to Istanbul with Erasmus Programme to study master degree at Marmara University. She works as a tattoo artist, graphic and website designer. Personally she loves reading books, dancing swing and studying history of art. She finds herself more in furniture or product design and hopes to do it in the future.

Gentrification the Ferry Station

Istanbul is a city full of people and rapid urbanization. Population is around 15 mln citizens, it's the biggest city of Turkey. Istanbul is divided into European and Asian sides, between them there is the Bosphorus strait. People are moving from side to side because of their job or studies, that's why public transport is well-developed: buses, metro trains, trams, metrobuses, dolmus buses and ships. Ferry stations are popular and also they're an attraction for the tourists.

Areas of ferry stations are frequently attended by a big amount of people every day. They are identity less places without any plants, colours, something that could be eye-catching. They are gray and empty, not everywhere are benches, people are sitting on the ground or on the dirty, concrete stairs. A huge impact on people's lives has beautified the area around them. It can change people's mood and attitude to the following day, make them more productive and happy about their job. It's important to create more socializing places, to relax, talk, meet new people, places that would be colourful and interesting. In most of the areas there are no green spaces with trees or grass.

My inspirations to create this project were mosaics and colours of Istanbul. I am impressed with mosques, especially domes, which are decorated with beautiful, symetric mosaics or paintings with well-chosen shades. The main project's goal is to create a module which, after duplication, will create a mosaic. Modules can be moved freely forming a new pattern. Some of the modules are used as places to plant the trees, others are picked up and used as benches. To breathe life into the project I used three colours which I associated with local esthetics - blue, as the colour of the sea, orange - colour of the sun.

GENTRIFICATION THE FERRY STATION IN ISTANBUL

ISTANBUL IS A CITY FULL OF PEOPLE, TRAFFIC AND RAPID URBANIZATION. IN THIS CASE SOME OF THE AREAS CHANGED INTO CONCRETE, IDENTITYLESS PLACES.

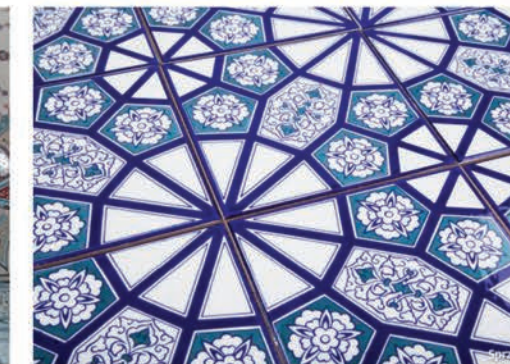
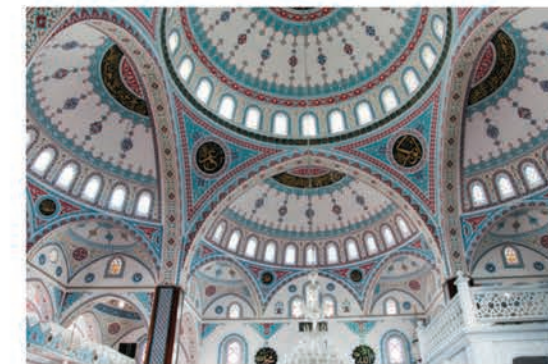
FERRY STATIONS ARE ONE OF THE BIGGEST ATTENDED AREAS. I FIND IT AS GRAY AND EMPTY SPACES WITHOUT BENCHES, I SEE PEOPLE SITTING ON THE GROUND OR ON THE CONCRETE, DIRTY STAIRS.

MY INSPIRATIONS TO CREATE THIS PROJECT WERE MOSAICS AND COLOURS OF ISTANBUL. THIS CITY DELIGHTS ME WITH DIVERSITY OF TURKISH BAZAARS WHERE YOU CAN FIND ORIGINAL ORNAMENTS AND FULL PALLET OF COLOURS THAT I COULD ONLY IMAGINE. I AM IMPRESSED WITH MOSQUES, ESPECIALLY DOMES, WHICH ARE DECORATED WITH BEAUTIFUL, SYMETRIC MOSAICS OR PAINTINGS WITH WELL-CHOSEN SHADES.



INSPIRATIONS

FERRY STATION

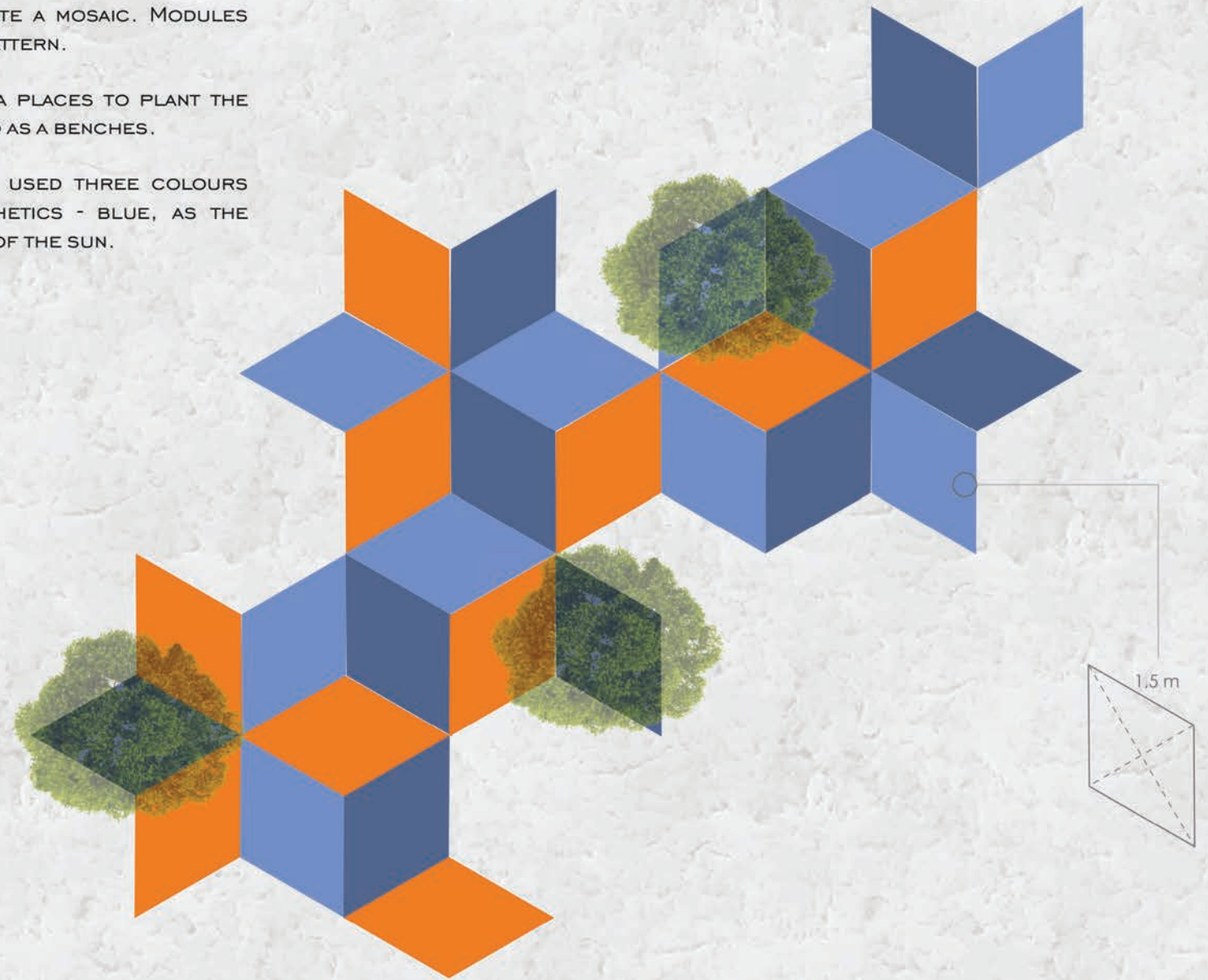


GENTRIFICATION THE FERRY STATION IN ISTANBUL

THE MAIN PROJECT'S GOAL IS TO CREATE A MODULE WHICH, AFTER DUPLICATION, WILL CREATE A MOSAIC. MODULES CAN BE MOVED FREELY FORMING A NEW PATTERN.

SOME OF THE MODULES ARE USED AS A PLACES TO PLANT THE TREES, OTHERS ARE PICKED UP AND USED AS A BENCHES.

TO BREATHE THE LIFE INTO PROJECT I USED THREE COLOURS WHICH I ASSOCIATED WITH LOCAL ESTHETICS - BLUE, AS THE COLOUR OF THE SEA, ORANGE - COLOUR OF THE SUN.



	C: 60 M: 40 Y: 0 K: 0		C: 60 M: 40 Y: 0 K: 40		C: 0 M: 60 Y: 100 K: 0
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SEATINGS/BANCHES

BOX FOR THE TREE



Ali Can Gül

MFA Interior Architecture

Ali Can Gül was born in Kastamonu (Turkey) in 1992. He completed his primary, secondary and high school education at Kastamonu. In 2011, he received a full scholarship from Department of Interior Architecture at T.C Istanbul Kültür University. He transferred to Marmara University's Department of Interior Architecture in 2013. In 2019, he was accepted to Interior Architecture Master program at Marmara University. During his undergraduate education, he worked in various positions at various design offices such as Addresistanbul, Kontra, Interior Agent. He started his professional career at Decoded Design Craft Company. He recently founded Baus Design studio in Istanbul.

My Little Shelter

It is determined that there are approximately eight thousand homeless people in Istanbul. Homeless people usually try to live in many touristic and historical points of Istanbul. They try to create a shelter by themselves with cardboards, blankets, plastic awnings. The main purpose of the project is to make a shelter design for homeless people living in Istanbul. My main priorities are that the homeless people can carry the shelter with them, they should be protected against weather conditions and other human needs can be carried with the shelter. In the light of these goals, I decided to design the portable shelter. In the second phase of the project, I experimented on how to integrate the determined form in a backpack. It is impossible to carry such a bag, dimensions are 70cm * 70cm * 50cm, continuously on the back during the day. Therefore, I decided to add the wheel mechanism and pull thread at the bottom of the bag. At the stage of determining the materials and needs of the bag, I found it appropriate that the construction of the bag is made up of aluminum with two-layer tent awning. I was thinking that sleeping bag, lantern, health and personal care boxes, sewing set, laundry bags can be carried with the shelter. However, the weight of the bag increased and it became very difficult to carry with all these needs. I decided to locate lockers, which is called My Little Cabinet in the designated points of the city where only homeless people can put their bags and belongings. Although my intention was to design a portable shelter, it is turned into wider scope with My Little Cabinet which requires service of civil society and local municipalities. These services include water, electricity in the cabins, telephone, and laundry services.



My Little Shelter

design for homeless

The main purpose of the design is to provide a portable shelter for homeless individuals who live in Istanbul (Turkey).

My main priorities are that the homeless people can carry the shelter with them, they should be protected against weather conditions and other human needs can be carried with the shelter.

Shelter Design

Bag Fragmented detail explanation

Progressive Layer View

Scheme of Use

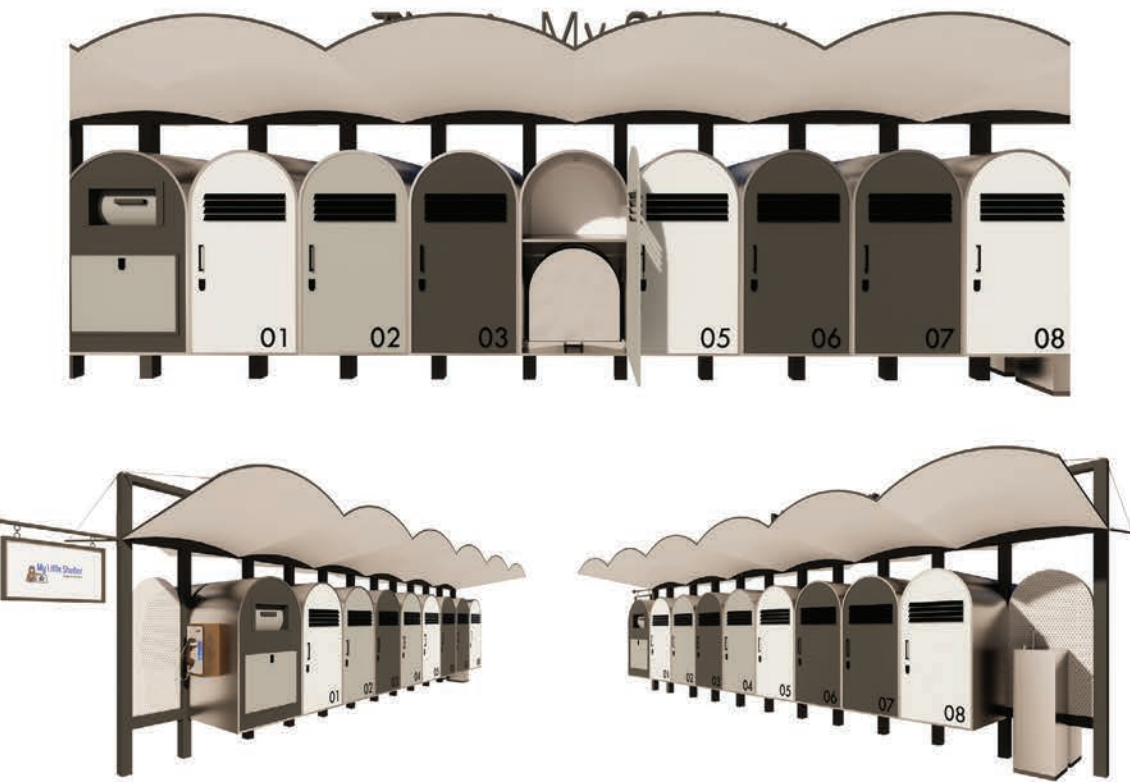
My Little Shelter

design for homeless

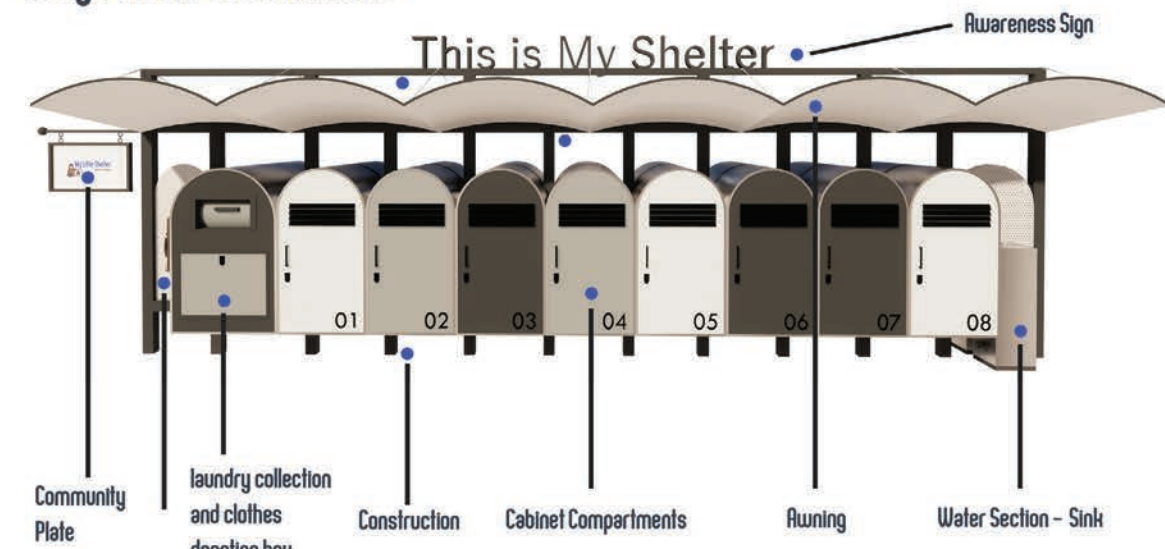


My Little Cabinet, located at designated points of the city, offers an extra storage space for homeless people, as it is very difficult for homeless people to carry all their needs and assets throughout the day.

Also, My Little Cabinet contains some vital services such as water, electricity in the cabins, telephone, and laundry services for homeless individuals



Usage and Area Definitions



My Little Shelter

design for homeless






Berkay EGE
MFA Interior Architecture

Berkay EGE is an interior architect from Izmir. He completed four years of Bachelor program at Hacettepe University in Ankara. He went to Esad Orleans Art School/France in his third year for two semesters with Erasmus program and studied Object and space design and also French there and came back to finish his degree. After graduation he started his Master program at Marmara University this year and is going to start his thesis work soon. Individually he works on his French, queer studies, digital art, and feeling more creative in furniture design area.

Displacement

“ To make someone or something leave their usual place or position, enforced departure”

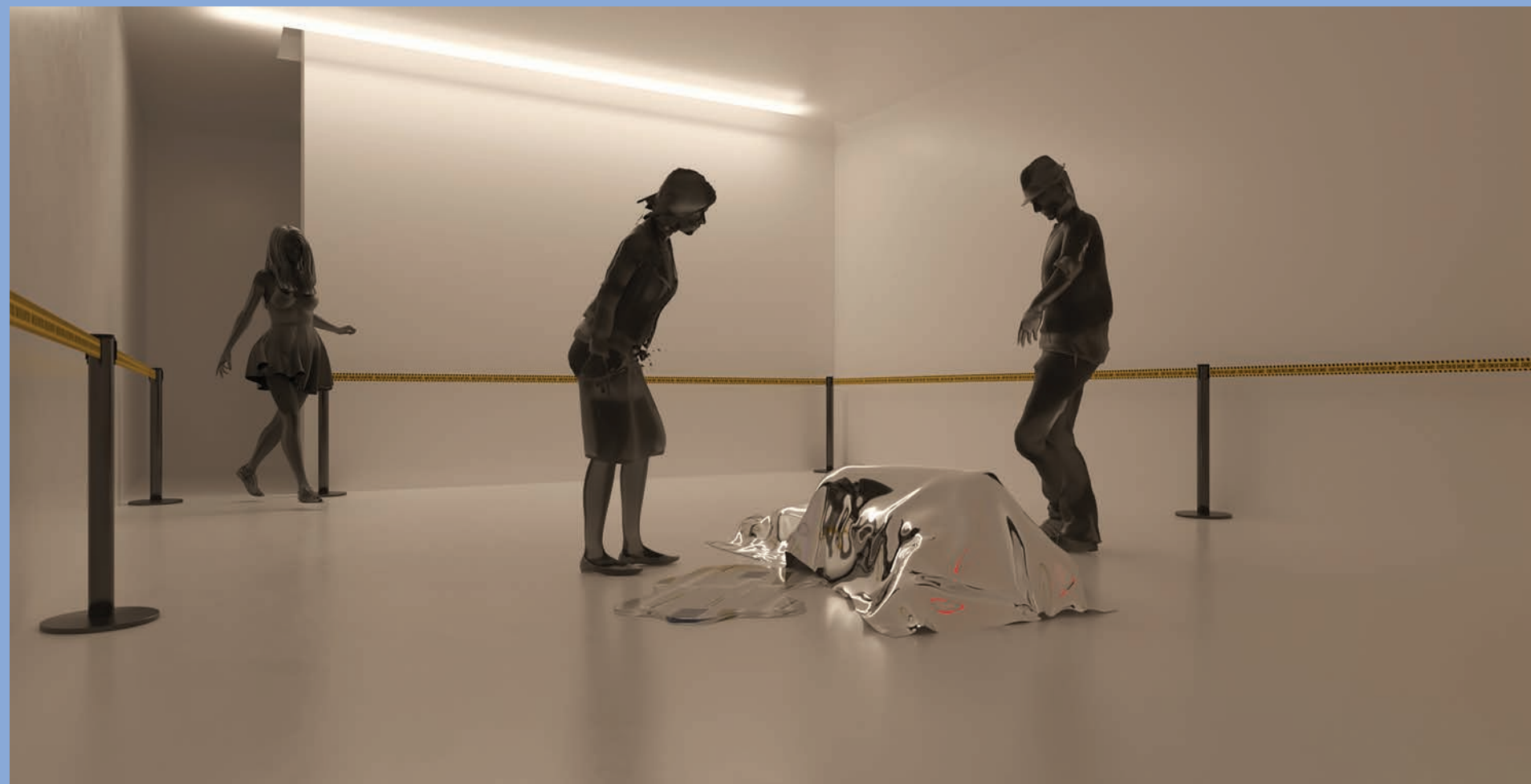
Turkey is a home to many LGBTIQ+ individuals as a country yet it’s still a taboo in society like many other countries. They are facing displacement in varied ways. Homeloss, job displacements, exile threats, discrimination. Let me tell you here a moment I witnessed. There I was finished my meal and waiting for my partner. I saw someone sitting alone and trying to finish her dinner. Then I realised that She’s a trans woman. trying to cover her face to hide and finish what’s in front of her. I could feel the fear that she’s having as she tremble. It frightened me that society have that power over us, the sense of belonging is taken from us and many of us living displaced.

To point that issue I’m working on a crime scene installation. A scenario about a life that ended because of this hatred as we have too many suicide or murder cases in Turkey yet alone in Istanbul.

So I imagined a dead body covered with a mirror blanket and a two pieces of blood shaped expressions. And a room surrounded by DO NOT CROSS tape to gather the people in the scene. As crowd linger around the body we can witness the reflection of the society on the body, make them see themselves so they can take their own share from the incident and how we’re crossing the borders that we should not already. I collected news about incidents happened in Istanbul and discriminative and parsing news and headlines appered in Turkish media. Tried to show them in blood shaped areas to be faced and combine with the striking space.

I also created exhibition poster to call people to my installation with a purpose of awareness. To all the people that we lost.....







Berna Kayacan

MFA Interior Architecture

Berna Kayacan was born in 1987 in Istanbul. Graduated the third best from Istanbul Commerce University, Faculty of Engineering and Design, BA Interior Architecture and Environmental Design in 2010. She worked as an interior architect in Midek/Mingü Architecture Office between 2010-2013. Graduated from Istanbul Commerce University, Institute of Science and Technology MSc Interior Architecture in 2017. She is working in Istanbul Commerce University Faculty of Architecture and Design, Department of Interior Architecture and Environmental Design as a part-time lecturer since the beginning of 2018. Also she is studying in Marmara University, Institute of Fine Arts, Department of Interior Architecture Proficiency of Art Programme.

Past and Present Urban Sense, Correlating Abstract Concepts with Objects Change of View of the City

There is always more than meets the eye, more than ear can hear, a decoration or view waiting to be discovered in the city that must be connected with its surrounding, it can be sensed with the series of events that formed itself, with the memory of past experiences. Each citizen has a long relation with some parts of the city, with related image full of memories and senses. The city is a product of many creators constantly developing the structure according to own reasons. Although it stays a bit stable in general, the details always change.

The study will focus on Osmanaga, Caferaga and Rasimpasa neighborhoods of Kadikoy, one of the most important districts of Istanbul considering population density, intense commercial and services sectors, cultural and art activities, economical activities and zoning. This study will start off with components of Kevin Lynch's 5 visual urban images (image analysis) in reading and sensing cities. Looking at one or some components of image analysis (roads, edges, regions, nodes/focal points and landmarks) in determined neighborhoods, a comparison will be made between past and present urban sense. Making this comparison, parameters like history, users and transformations of regions will be studied.

With the data acquired after the examinations, cognitive maps – which are mental representatives of spatial information – will be made, memories about the environment will be transferred to the paper by symbols, writings and physical texture elements and a composition will be prepared. Within the scope of concepts obtained, moodboards will be prepared including visual elements that bring characteristic features of the regions into mind.

As a result these boards will show traces of past and present of the regions, urban senses, change of urban view and effects of transformation on individuals, using visual materials belonging to or reminding the regions. Thus, looking at the moods of past and present of an urban space, it will give a message summarizing the transformation, and will make us think about how tomorrow will be, while questioning the past and present...

1
RASIMPASA
NEIGHBORHOOD
HAYDARPASA TERMINAL BUILDING
AND ENVIRONMENT

RESISTING
TRANSFORMATION
URBAN STRUGGLE



1
RASIMPASA
NEIGHBORHOOD
YELDEGIRMENI DISTRICT
GENTRIFICATION



3
CAFERAGA
NEIGHBORHOOD
VEGETABLE MARKET BUILDING
AND ENVIRONMENT

FUNCTIONAL
TRANSFORMATION

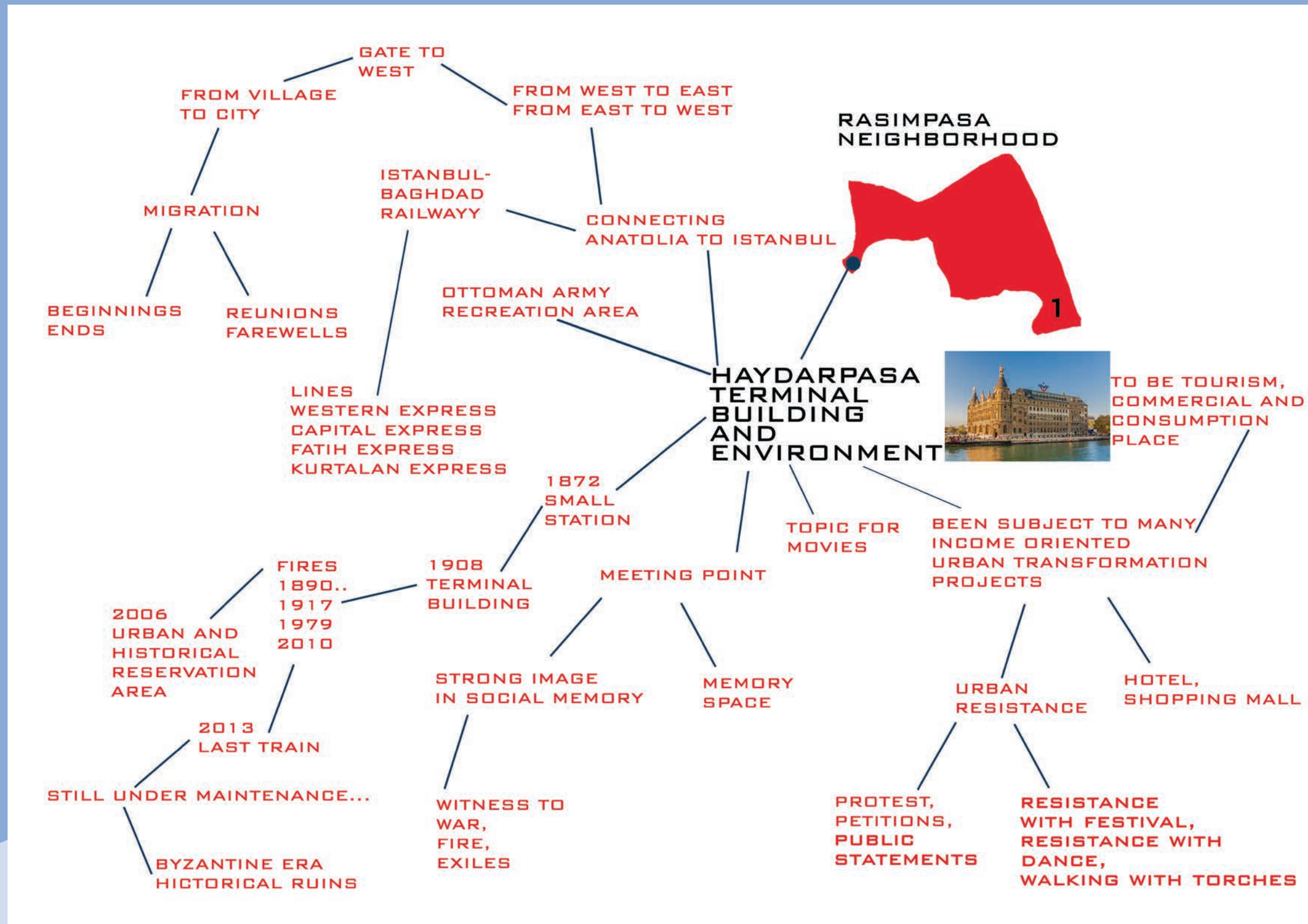


2
OSMANAGA
NEIGHBORHOOD
ALTIYOL SQUARE
SELF
TRANSFORMATION
THROUGH TIME



KADIKOY





IN HAYDARPASA TERMINAL IN SPRING 1941 IT'S 3 O'CLOCK SUN ABOVE THE STAIRS FATIGUE AND FUSS A MAN STANDING ON THE STAIRS THINKING OF SOMETHING. THIN. TIMID. HIS NOSE IS SHARP AND LONG ABOVE CHEEKS POCKMARKED. THE MAN ON THE STAIRS - MASTER GALIP -

WITH THE SMELL OF FISH IN THE SEA AND BEDBUGS IN UPHOLSTERY COMES THE SPRING IN HAYDARPASA TERMINAL BASKETS AND SADDLEBAGS GOING DOWN THE STAIRS HOLDING THE STAIRS.

NAZIM HIKMET

"YELDEGİRMENİ IS NO MORE! IT IS NO MORE FOREVER, WITH STREETS IN A CHILD'S MEMORIES WHICH ARE SO BEAUTIFUL TO HIM, WITH HOUSES IN WHOSE GARDENS CRIMSON RAMBLERS ARE BLOSSOMING, WITH ITS NICE PEOPLE, WITH SHOPKEEPERS AND WITH ITS WIND COMING FROM DAMLICA."

FROM ADNAN GİZ'S BOOK "BİR ZAMANLAR KADIKÖY"



Betül Peker

MFA Interior Architecture

Betül Peker is an interior architect and product designer from Istanbul. She studied interior architecture and industrial product design at the Marmara University Faculty of Fine Arts and she completed her graduation project in second place in 2018. Now she continues her interior architectural master study. Also during her bachelor program, she participated international, national product design, architecture and graphic design workshops, exhibitions. She has international national design awards. Additionally, she studied academic painting at the high school and completed with first place. Recently she has been working as a freelance interior, product designer creating different scales of multidisciplinary projects. She also creates illustrations.

Edirne Micro-School

Turkey is home to about 4.5 million Syrian migrants who fled the civil war, which has been ongoing since 2011. In Istanbul, the local Syrian community organized transportation buses to take people from the city to the Edirne for Turkey-Greece borders. Dozens of people waited for the informal transport at a square in the city's Fatih district. At the bus station in the city, dozens of people (mostly young men and families with children) gathered in the hope of getting on buses to Edirne, the last major town before the Greek border.

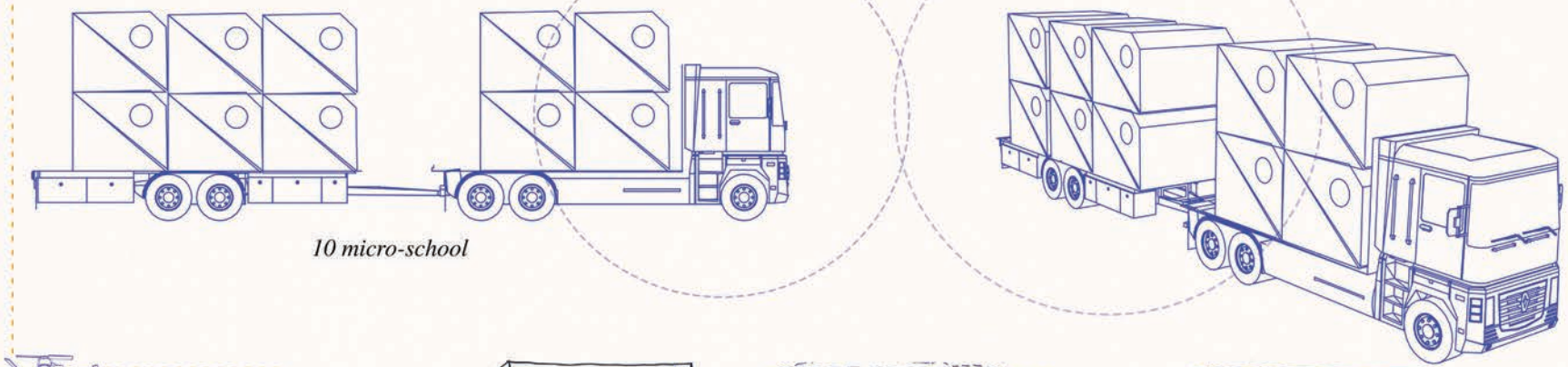
There has been a rise in the numbers of refugees accessing higher education to from 1 to 3 per cent. Their access to education is limited and unable to attend school. Also with this recent situations children feel isolated. Their life badly damaged by the war. During this stressful period it is really important that for children to feel them at least safe and be able to do their daily routine just like going to school or playing with other children. All children deserve the chance to reach their potential and all deserve a right to education like everyone else.

With volunteer teachers and young people they will have a chance to take classes and join some activities such as creative games and try to play basic music instrument. School's daily program contains different activities; group games, educational learning, physiological support, musical activities and so on. At the night time children can lay down at upstairs and watch the sky. All the materials are eco-friendly; burlap, OSB and other materials. Structure is easy to install and remove. It is an important factor because Edirne Border is a non-residential area.

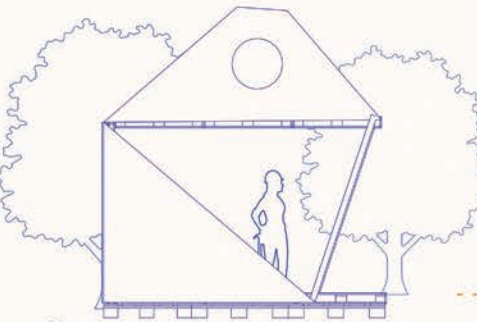
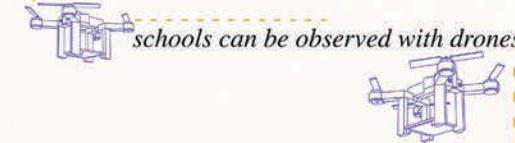
+EDIRNE MICRO-SCHOOL

No.1

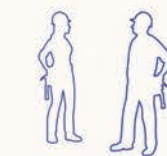
Transportation method



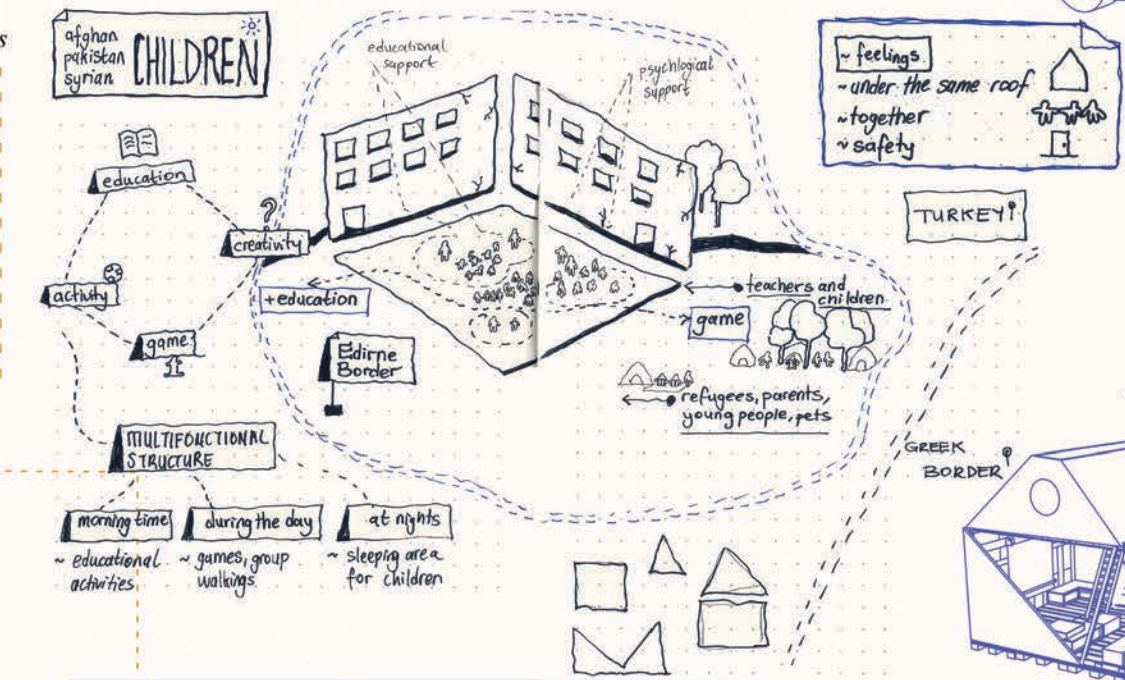
10 micro-school



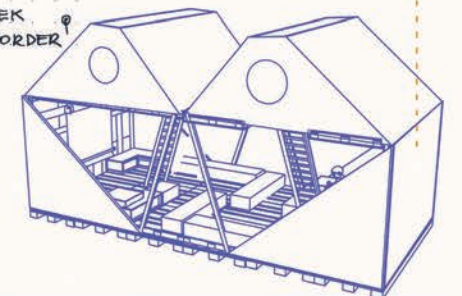
1 module // open area for children



2 constructor for installation work



2 module installation



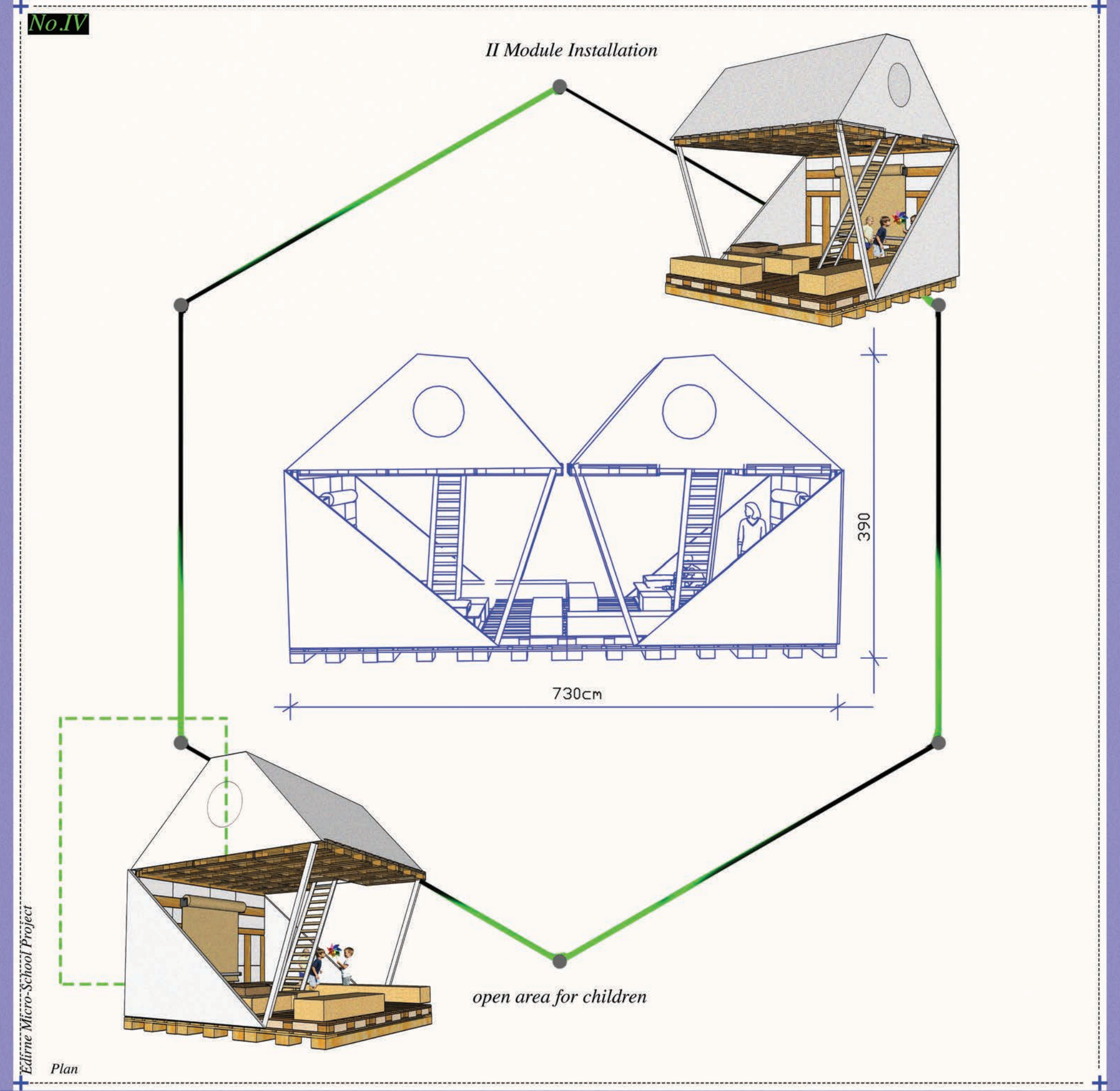
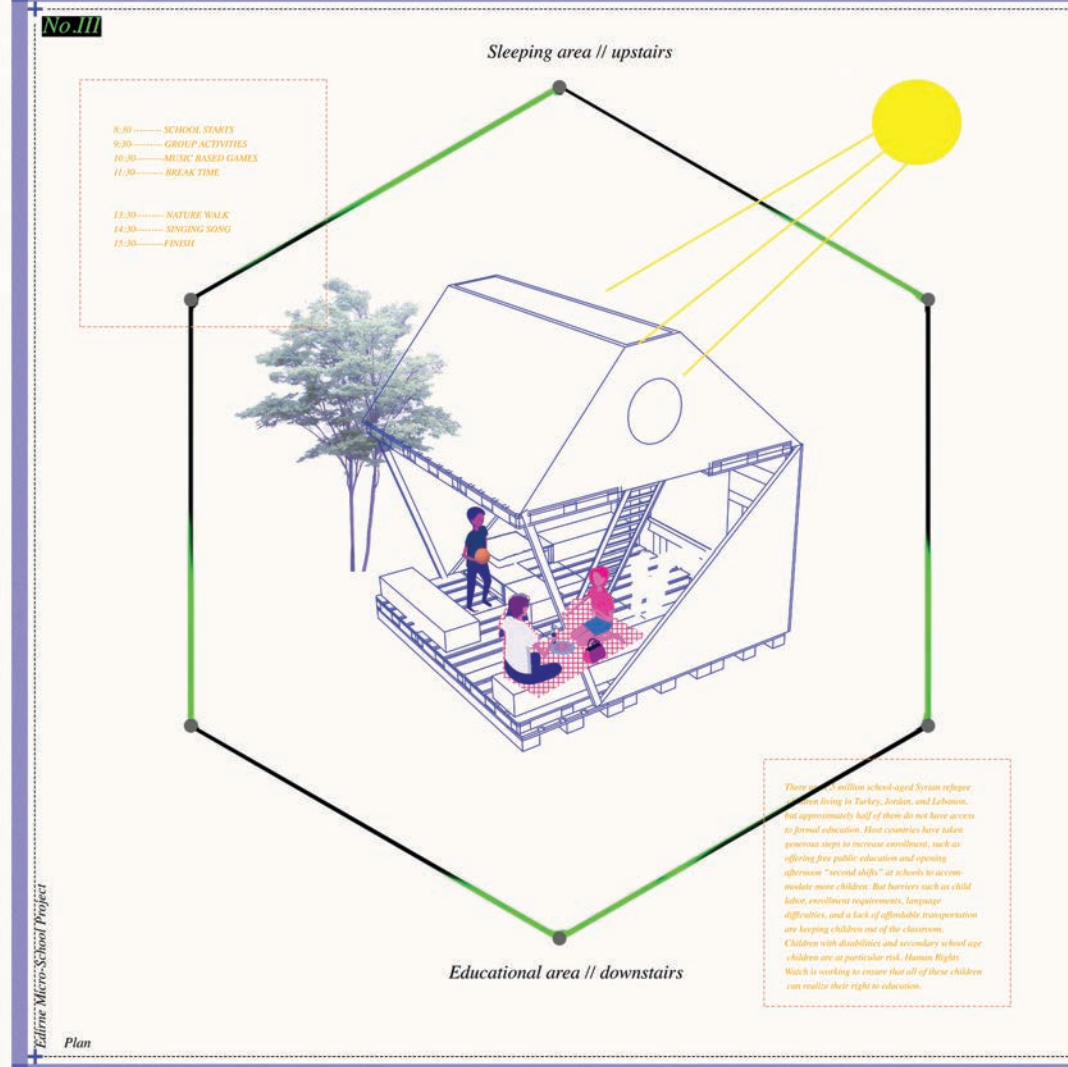
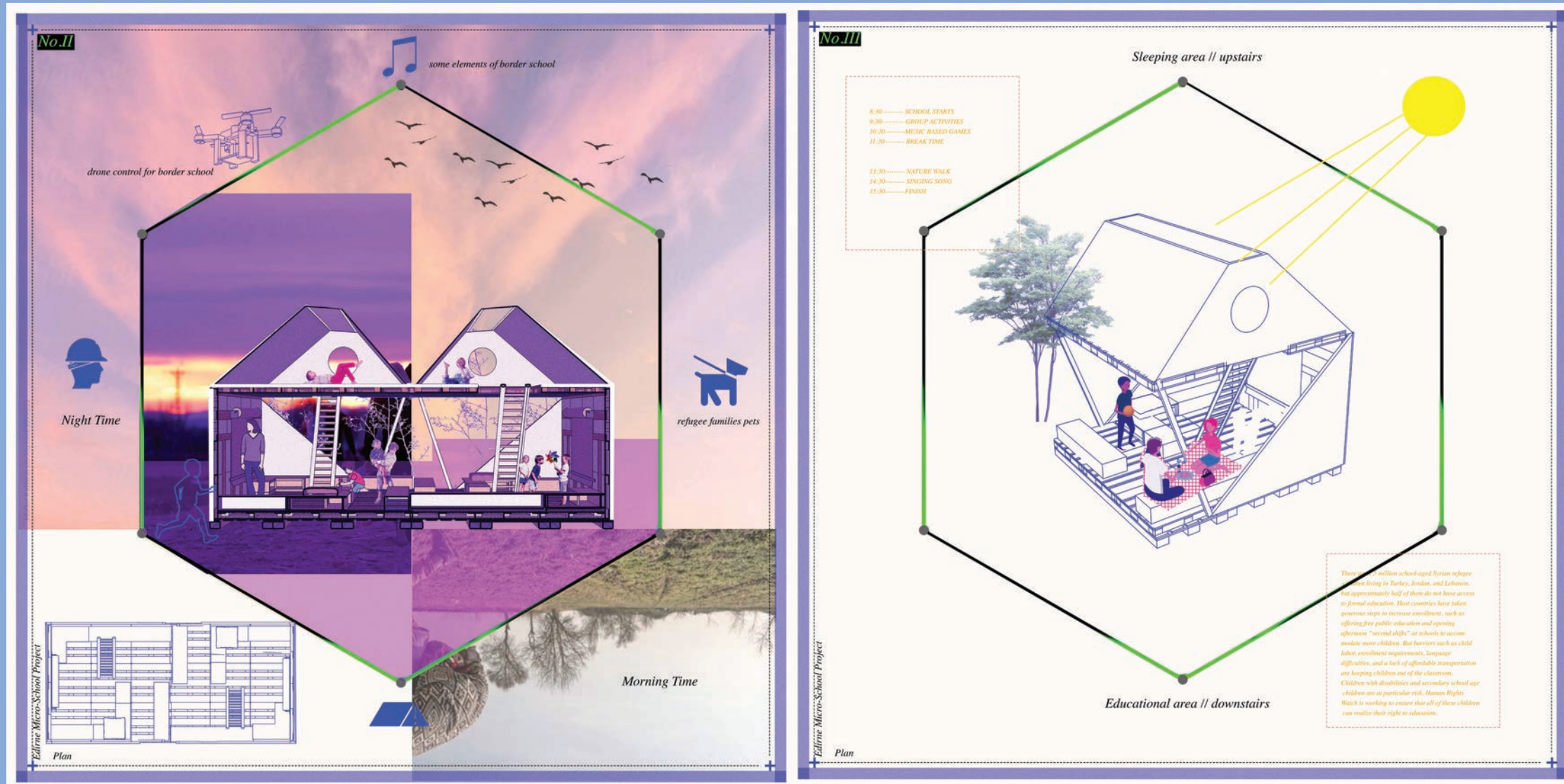
Edirne Micro-School Project

Turkey is home to about 4.5 million Syrian migrants who fled the civil war, which has been ongoing since 2011. Turkey has repeatedly proposed establishing a safe zone in northern Syria to stop further refugee influxes into its own territory and into Europe, and to relocate Syrians and also Afghans living in migrant camps in Turkey while providing conditions allowing others to return. In Istanbul, the local Syrian community organized transportation buses to take people from the city to the Edirne for Turkey-Greece borders. Dozens of people waited for the informal transport at a square in the city's Fatih district. At the bus station in the city, dozens of people (mostly young men and families with children) gathered in the hope of getting on buses to Edirne, the last major town before the Greek border. There has been a rise in the numbers of refugees accessing higher education to from 1 to 3 per cent. Their access to education is limited and unable to attend school. Also with this recent situations children feel isolated. Their life badly damaged by the war. During this stressful period it is really important that for children to feel them at least safe and be able to do their daily routine just like going to school or playing with other children. All children deserve the chance to reach their potential and all deserve a right to education like everyone else. For this cause, I wanted to create a temporary structure for child refugees. With volunteer teachers and young people they will have a chance to take classes and join some activities such as creative games and try to play basic music instrument. School's daily program contains different activities; group games, educational learning, physiological support, musical activities and so on. At the night time children can lay down at upstairs and watch the sky.

CHILD
REFUGEE
EDUCATION
WAR
HUMAN RIGHT
"UNDER THE SAME ROOF"
refugee camp, Lesbos (Greece)
DISPLACEMENT
MIGRANT
SAFETY

Micro-School Location: Pazarkule Border Crossing Turkey

betülpeker





Fatma Karakaya

MFA Interior Architecture

Fatma Karakaya completed her undergraduate education in İstanbul Technical University Interior Design Department in 2018. She started to work as a freelancer in various projects after his graduation. She took part in the design and application stages of the KODEV exhibition. At the beginning of 2019, she joined the team of 1 + 1 Architecture Studios. With this team, she participated in many national competition projects and received many degrees. She started her master's degree at Marmara University in 2019. Currently, she continues to participate in competition projects with her master education.

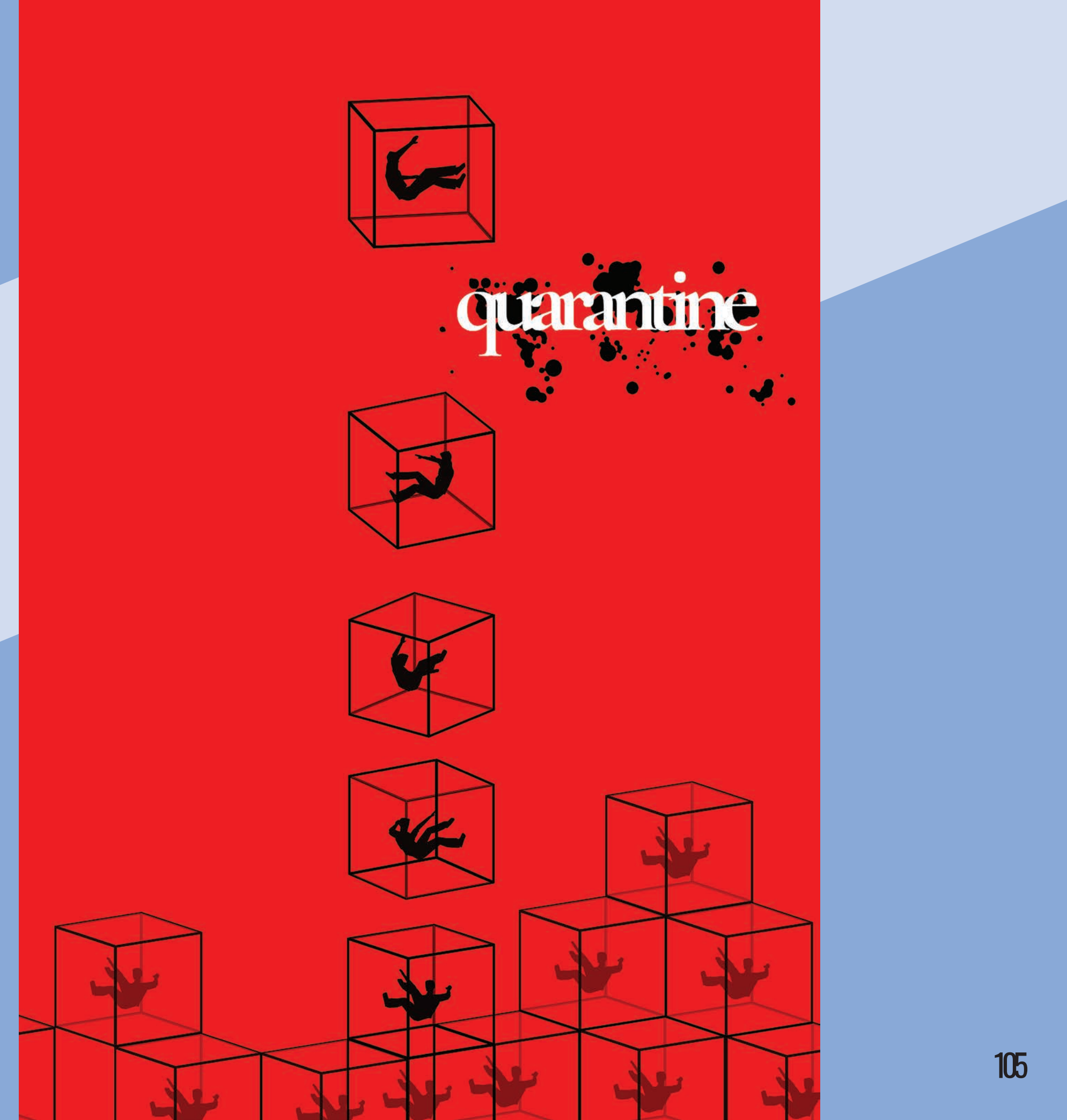
Quarantine

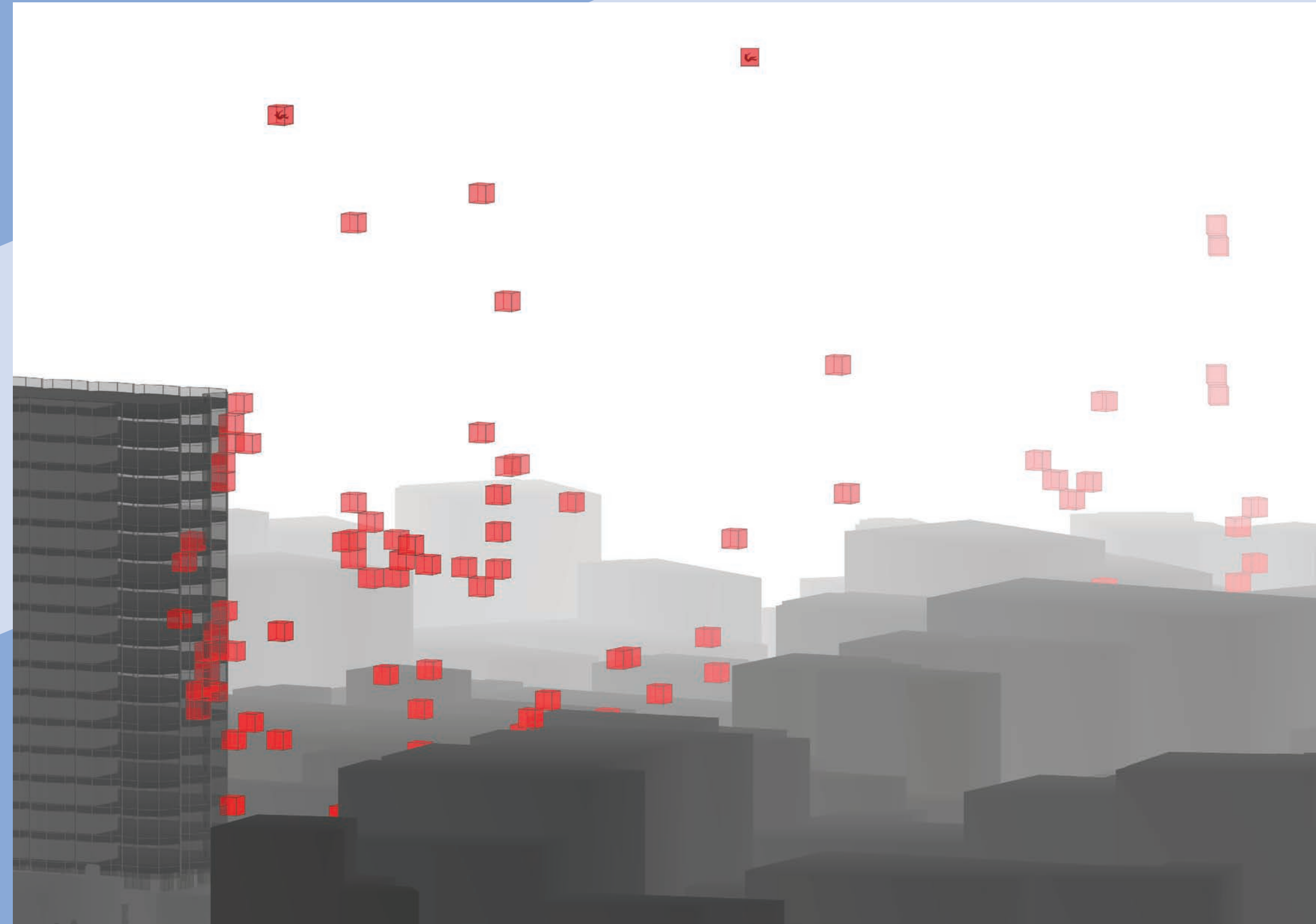
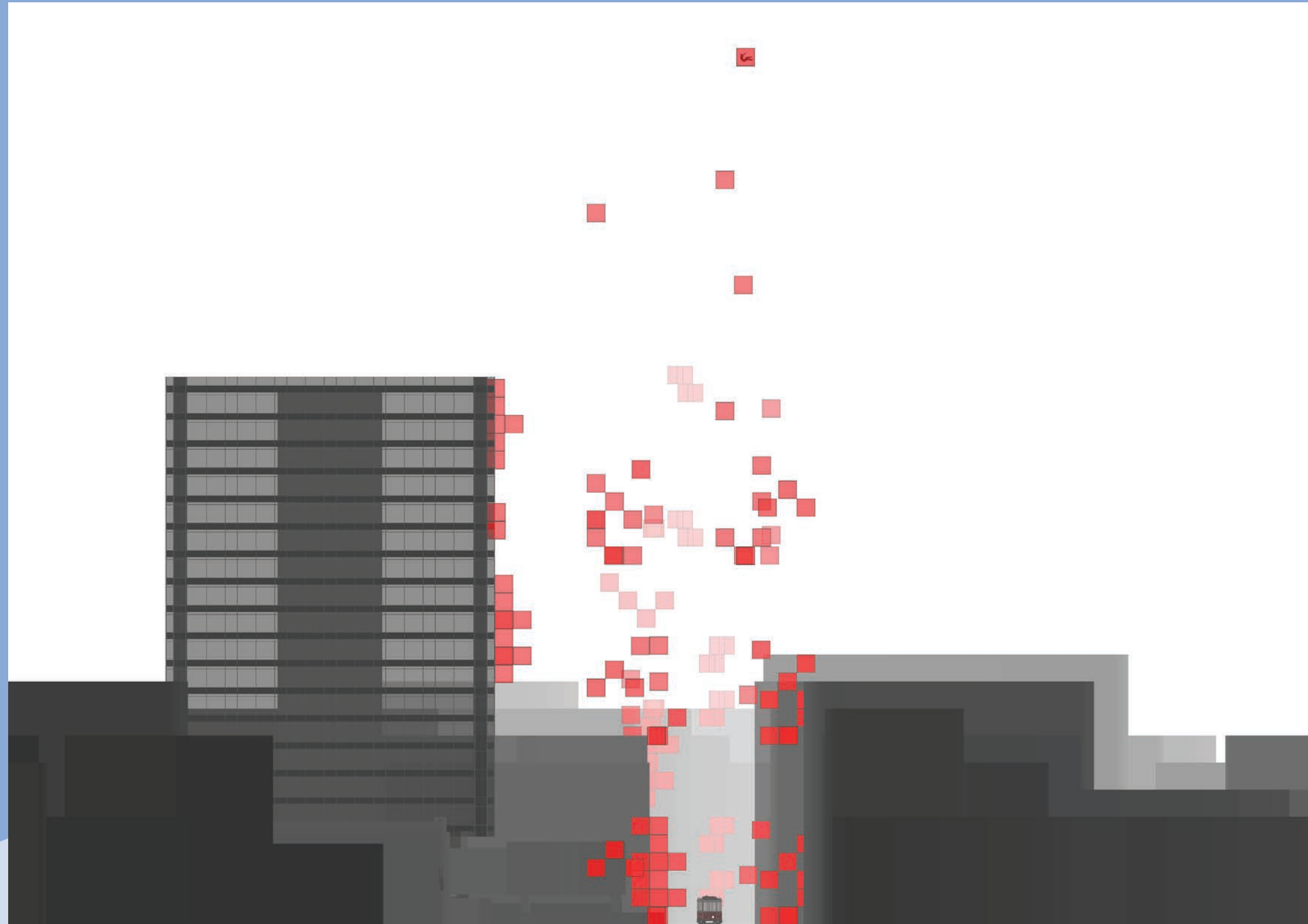
Throughout history, the world has faced epidemic diseases many times. Today, with the increasing globalization, diseases occurring anywhere in the world are rapidly reaching the threatening dimensions of the whole world. Despite this danger, quarantine practices were applied in different parts of the world.

Quarantine means isolating people from their social lives and limiting their mobility for a certain period of time in order to prevent the spread of the disease in cases of an infectious disease. This isolation may include taking people from their homes and placing them in controlled areas, as well as necessarily restricting their movement from their locations. This situation causes people to stay away from their workplaces; by restricting their production, from their schools; by restricting their education, from their social lives; by restricting their interactions with family and friends. From this point of view, quarantine can be defined as displacement.

In addition, the person feels a sense of belonging to the areas that satisfy the comfort conditions adequately. He says home that makes him happy, where he is at peace and therefore feels himself. Contrary to positive emotions, negative emotions cause people to move away from the place they are in. The person in the quarantine no longer defines the place that he previously described as his own, as a home with his uneasiness and distrust, which he felt intensely due to the stress experienced in this process. From this point of view, quarantine can be also defined as homelessness.

In this context, the project is an installation project designed to raise awareness of the Covid19 epidemic. The project consists of cubes representing the minimum volume occupied by a person (8 m^3). The project basically aims to make people realize that the numerical data announced every day actually express one person, by placing cubes as much as these numbers into life. Cubes represent people struggling with this disease by spreading on the streets and people who feel quarantined due to social constraints, economic imperatives and psychological factors, even if they are not sick by sticking to building facades.







Meltem Ağan

MFA Interior Architecture

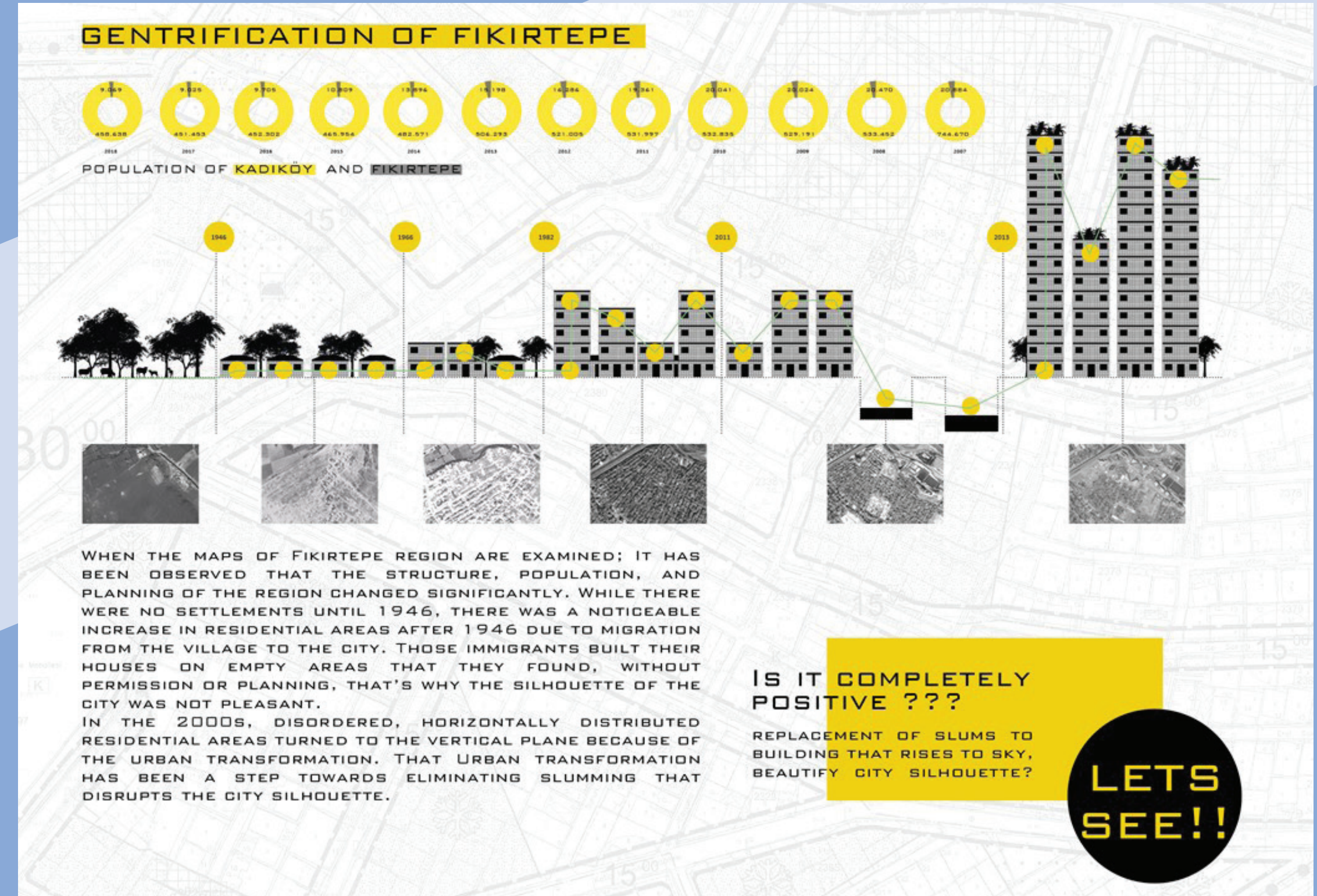
Meltem Ağan is an Interior Architect from İstanbul. She completed bachelor program at Bilkent University. Her master degree at Mimar Sinan University, while she was continuing to her education, she decided to go Milano NABA University with Erasmus program. When she gets back, she completed her thesis and graduated at 2018. After graduation she worked at several Architecture Offices, after those experiences she gravitated to academic life. Now she is working at Fenerbahçe University as a Research Assistant of Interior Architecture and Environmental Design department, at the same time, she continues her Proficiency of Art Program in Marmara University.

Gentrification of Fikirtepe

When the maps of Fikirtepe region are examined; It has been observed that the structure, population, and planning of the region changed significantly. While there were no settlements until 1946, there was a noticeable increase in residential areas after 1946 due to migration from the village to the city. Those immigrants built their houses on empty areas that they found, without permission or planning, that's why the silhouette of the city was not pleasant.

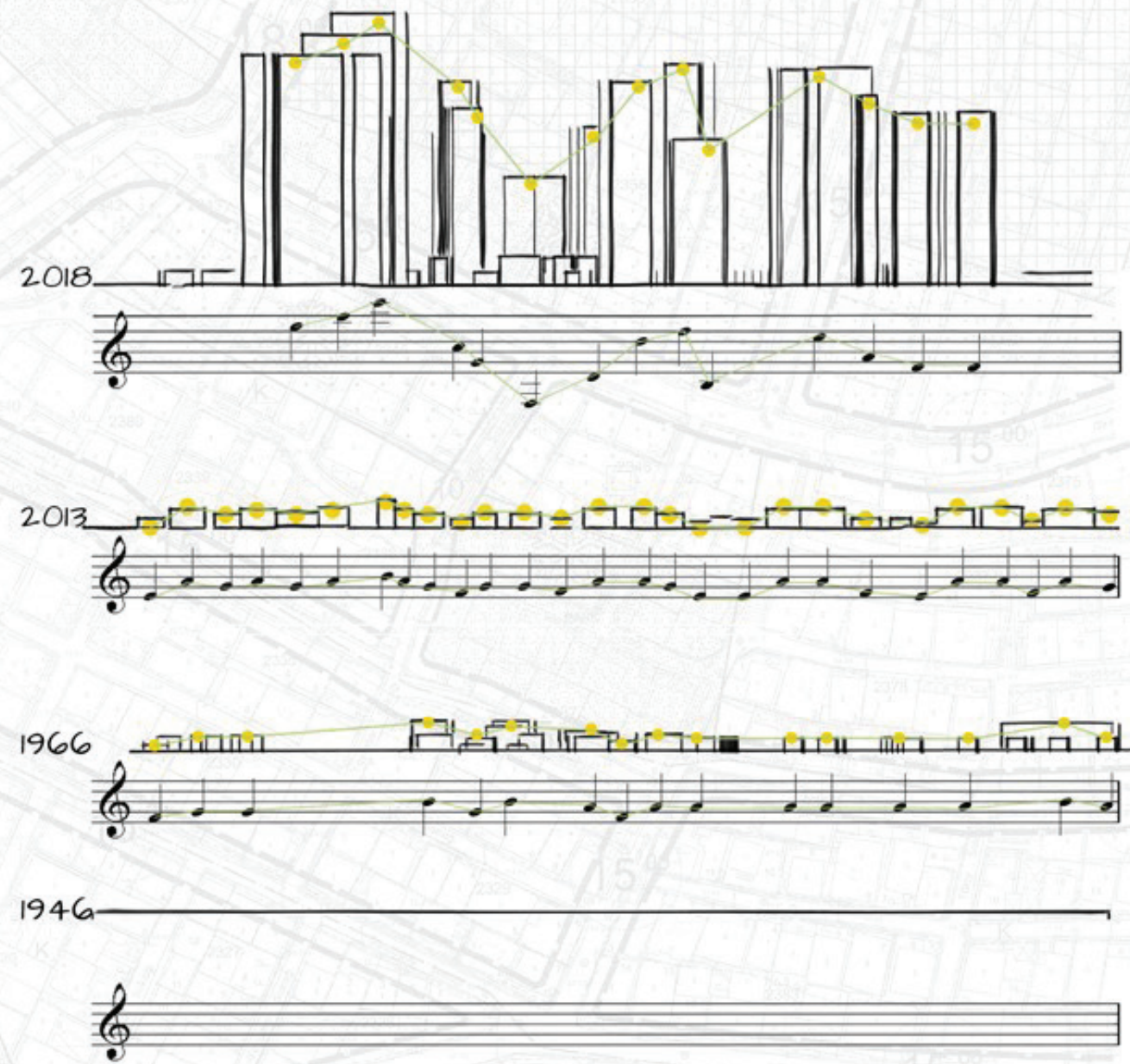
In the 2000s, disordered, horizontally distributed residential areas turned to the vertical plane because of the urban transformation. That Urban transformation has been a step towards eliminating slumming that disrupts the city silhouette.

In the direction of these, the project examines how the buildings in Fikirtepe settlement have changed from the second half of the twentieth century to the present day. As a first step, the maps in the online database are examined for years. Building heights were determined based on the number of floors with the analyzes made after this examination. The data obtained were transferred to three-dimensional drawings and profiles related to the building heights of the years examined were made. Graphics representing the building heights are made on these profiles and graphics are created. It has been observed that buildings with varying heights form a rhythm. Representative marks on the resulting graph are transferred to the staff as musical notes. Since there was no building in 1946 within the borders of Fikirtepe, this year consists only of the calm life rhythm of nature. Although the construction in 1966 and 2013 increased, it remained in the range represented by an octave on the staff. By 2018, the building heights increased, and the rhythm formed by the buildings reached a variable size that would be represented by three octaves. With these reflections, the transformation of the buildings in Fikirtepe from horizontal architecture to vertical architecture is conveyed with visual and auditory descriptions.



RHYTHM OF FIKIRTEPE

THIS PROJECT AIMS TO EXAMINE HOW THE BUILDINGS IN FIKIRTEPE SETTLEMENT HAVE CHANGED FROM THE SECOND HALF OF THE TWENTIETH CENTURY TO THE PRESENT DAY. AS A FIRST STEP, THE MAPS IN THE ONLINE DATABASE ARE EXAMINED FOR YEARS. BUILDING HEIGHTS WERE DETERMINED BASED ON THE NUMBER OF FLOORS WITH THE ANALYZES MADE AFTER THIS EXAMINATION. THE DATA OBTAINED WERE TRANSFERRED TO THREE-DIMENSIONAL DRAWINGS AND PROFILES RELATED TO THE BUILDING HEIGHTS OF THE YEARS EXAMINED WERE MADE. GRAPHICS REPRESENTING THE BUILDING HEIGHTS ARE MADE ON THESE PROFILES AND GRAPHICS ARE CREATED. IT HAS BEEN OBSERVED THAT BUILDINGS WITH VARYING HEIGHTS FORM A RHYTHM. REPRESENTATIVE MARKS ON THE RESULTING GRAPH ARE TRANSFERRED TO THE STAFF AS MUSICAL NOTES. SINCE THERE IS NO BUILDING IN 1946 WITHIN THE BORDERS OF FIKIRTEPE, THIS YEAR CONSISTS ONLY OF THE CALM LIFE RHYTHM OF NATURE. ALTHOUGH THE CONSTRUCTION IN 1966 AND 2013 INCREASED, IT REMAINED IN THE RANGE REPRESENTED BY AN OCTAVE ON THE STAFF. BY 2018, THE BUILDING HEIGHTS INCREASED AND THE RHYTHM FORMED BY THE BUILDINGS REACHED A VARIABLE SIZE THAT WOULD BE REPRESENTED BY THREE OCTAVES. WITH THESE REFLECTIONS, THE TRANSFORMATION OF THE BUILDINGS IN FIKIRTEPE FROM HORIZONTAL ARCHITECTURE TO VERTICAL ARCHITECTURE IS CONVEYED WITH VISUAL AND AUDITORY DESCRIPTIONS.





Sena Alkin

MFA Interior Architecture

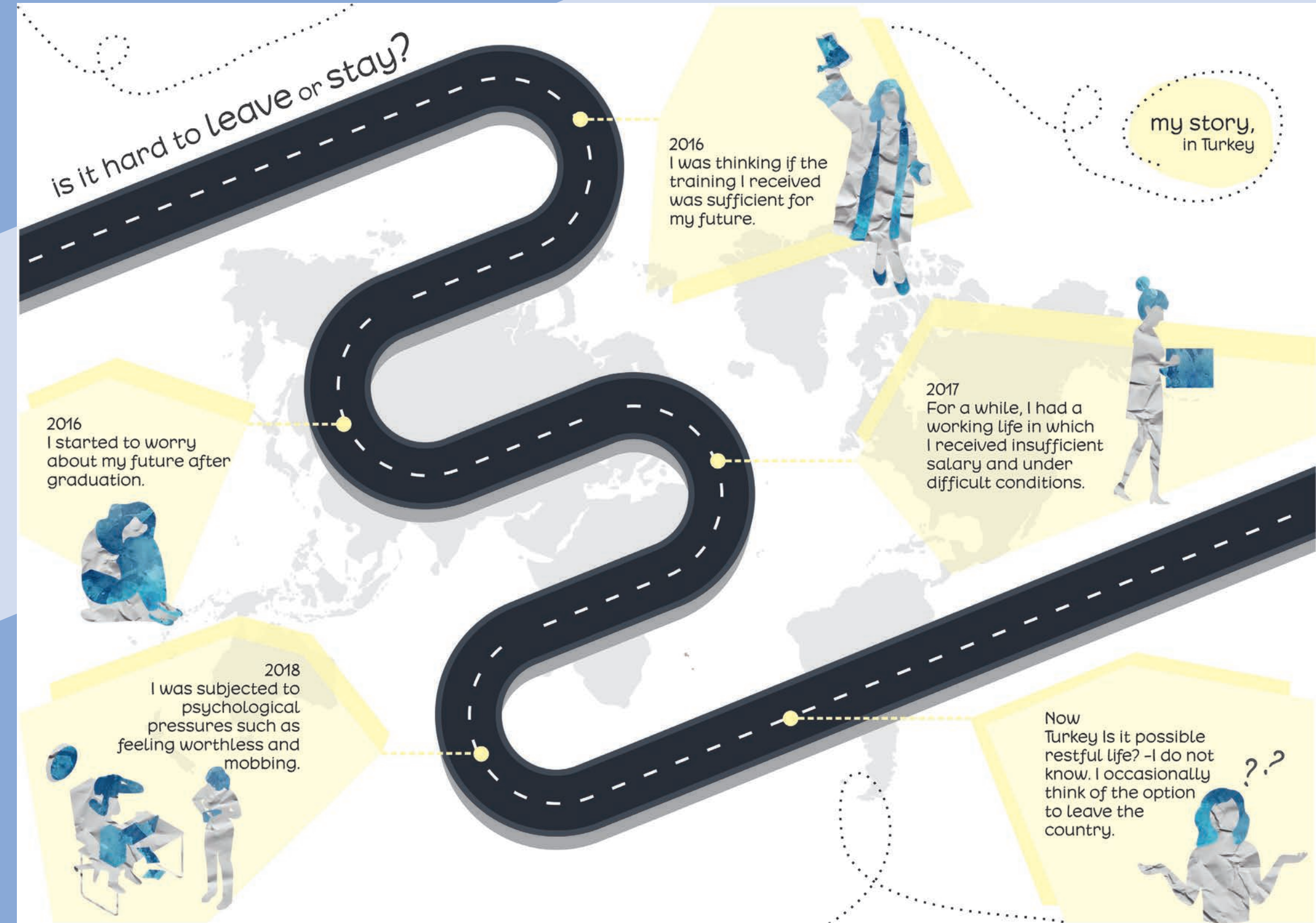
Sena Alkin is an interior architect, copywriter and a sociology student. She completed her undergraduate education in Istanbul Commerce University, Interior Architecture and Environmental Design. She worked in a company's project design and production departments in 2017-2018. She worked as an Exhibition Assistant at the 15th and 16th Istanbul Biennial. She is now studying her master degree in Interior Architecture at Marmara University also she works as a copywriter for brands and products and she is working on a workshop for theater texts.

Leave from Country

In recent years, secular migration frequently encountered in Turkey is based on different reasons.

Those who live in the country in general are hopeless, and lives in anxious. Education inadequacy, unrest in the country, future anxiety, authority pressure ... All these concerns cause them to come to the point of leaving country. Especially white collar employees... Low salary, mobbing, pressure are just a few of these reasons.

Some migrate to the countries where they will live in better without with the weight of their troubles, some continue to live in their own country by accepting the justification of their anxiety.



is it hard to leave or stay?

my friend's story, in France.

2016
I went to France with erasmus, started to see things differently.

2018
I was looking for a job, it's been almost a year. I worked for someone for a very short time. I think he suspected that I'm gay. He asked some questions like if I have a girlfriend etc. So I left.

2018
I graduated and started to worry about my career because of the situation of Turkey.

2019
Pressure and the homophobia around me lowered my self-esteem sometimes.

Now
I went back to France to live and find a job. I have more self confidence now because I'm in a welcoming environment and live freely of my truth.

my generation, remaining

my generation, outgoing

Will I be able to get a good education at school?
Can I live my life without discrimination?
Can I live without worrying about the future?
Can I earn money by entering a job?
Will I have a peaceful life?

- ✓ a job that offers good conditions
- ✓ a peaceful social environment
- ✓ an understanding sensitive to human rights



Sena Tomak

MFA Interior Architecture

Sena Tomak is an interior architect. She was born in 1996 in Samsun/Turkey. She graduated from fine arts high school in 2014. She received a full scholarship from Department Of Interior Architecture at Işık University in 2014. She went to Accademia Di Belle Arti Di Bari Art School / Bari at her third year for one semester with Erasmus Program. She graduated from Işık University in 2018. She started master program at Marmara University in 2019. She likes to draw illustration and building sketches.

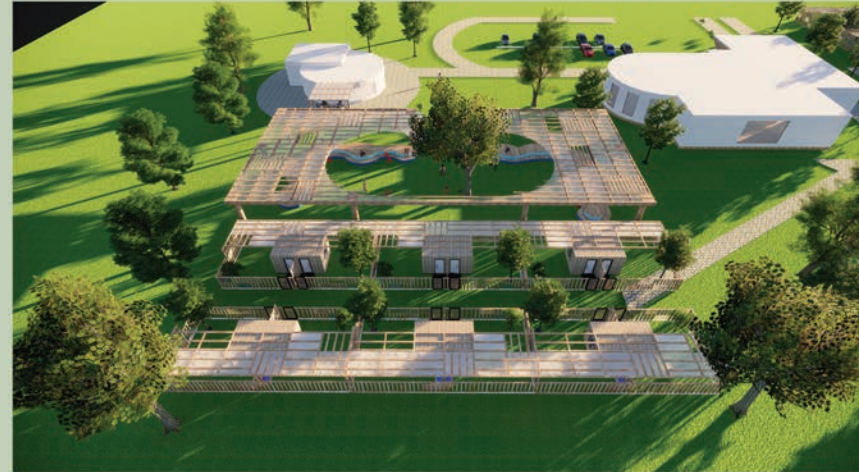
Modern Animal Shelter

Where: The project area is located at the entrance of the polonez village nature park.

Why an animal shelter : While Istanbul is changing as a global city and rebuilt at certain intervals and with certain residential areas in this sense, some balances are changing and renewed at the social, cultural and social level. With this long-term urban transformation, street animals such as cats and dogs living in the streets of the district, town and neighborhoods are removed from their own living areas and forced compulsory migration, so to speak, lead their lives to risk.

In this project, the situation of street animals (especially dogs) in the settlements, which are shown as a part of the urban transformation in Istanbul, was seen as a problem and it was aimed to offer appropriate solutions. The project is intended to create a small-scale and functional nursing home with shady and sunny indoor and outdoor areas designed for dogs that have lost some limbs, become disabled, fallen out of strength, abandoned, tortured, suffered trauma of abandonment, and consisted of soil and tree gardens. It is planned to cooperate with veterinarians in determining the requirements for this nursing home and creating a function chart.

Marmara University Institute Of Fine Arts Interior Architecture
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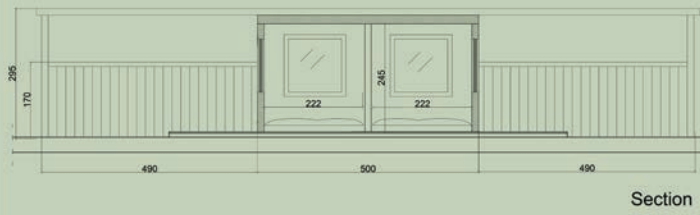
KEY WORDS : Isolation / Exclusion / Urban Transformation /
 Compulsory Animal Migration
 / Displacement / Abandonment / Exile
 Violence / Survive / Spatial Decomposition / Death



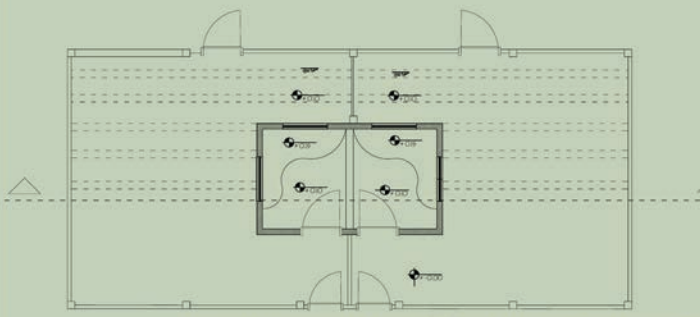
Dog House Unit Design



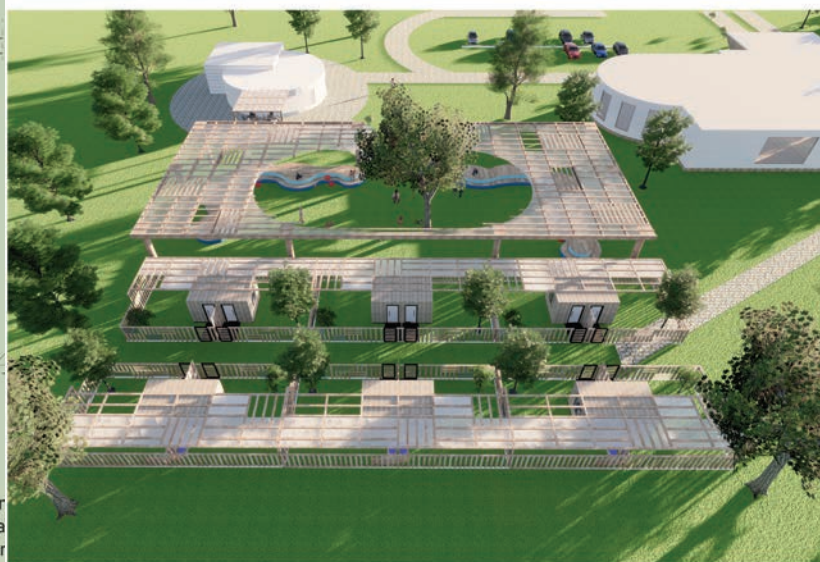
The indoor/outdoor structure is constructed of two materials; sheets of corrugated polycarbonate and wood.



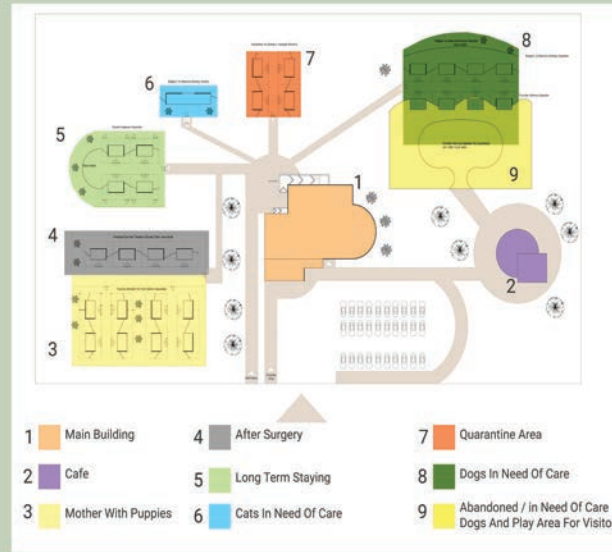
Section



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Land Planning And Departments



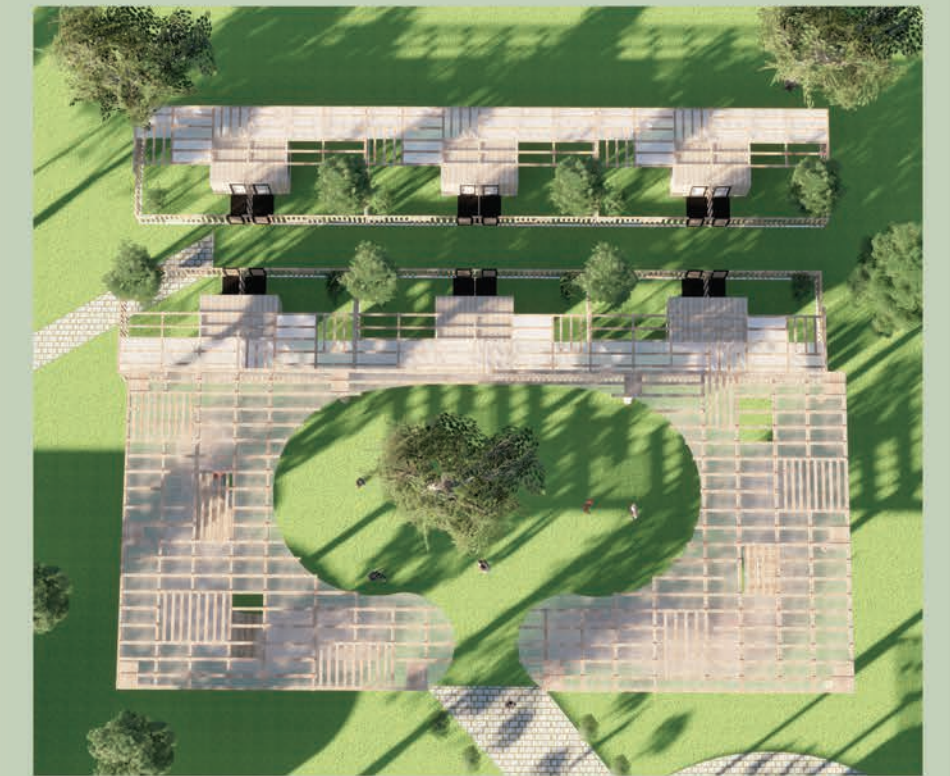
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 PROF. DR. İnci Deniz İlgin Project : Sena Tomak



Playground With Dogs For Visitors

In the project, a playground is designed in which visitors can play with dogs, in which their little friends are happy while clearing their stress. In addition to the playground, there is a café belonging to the shelter.

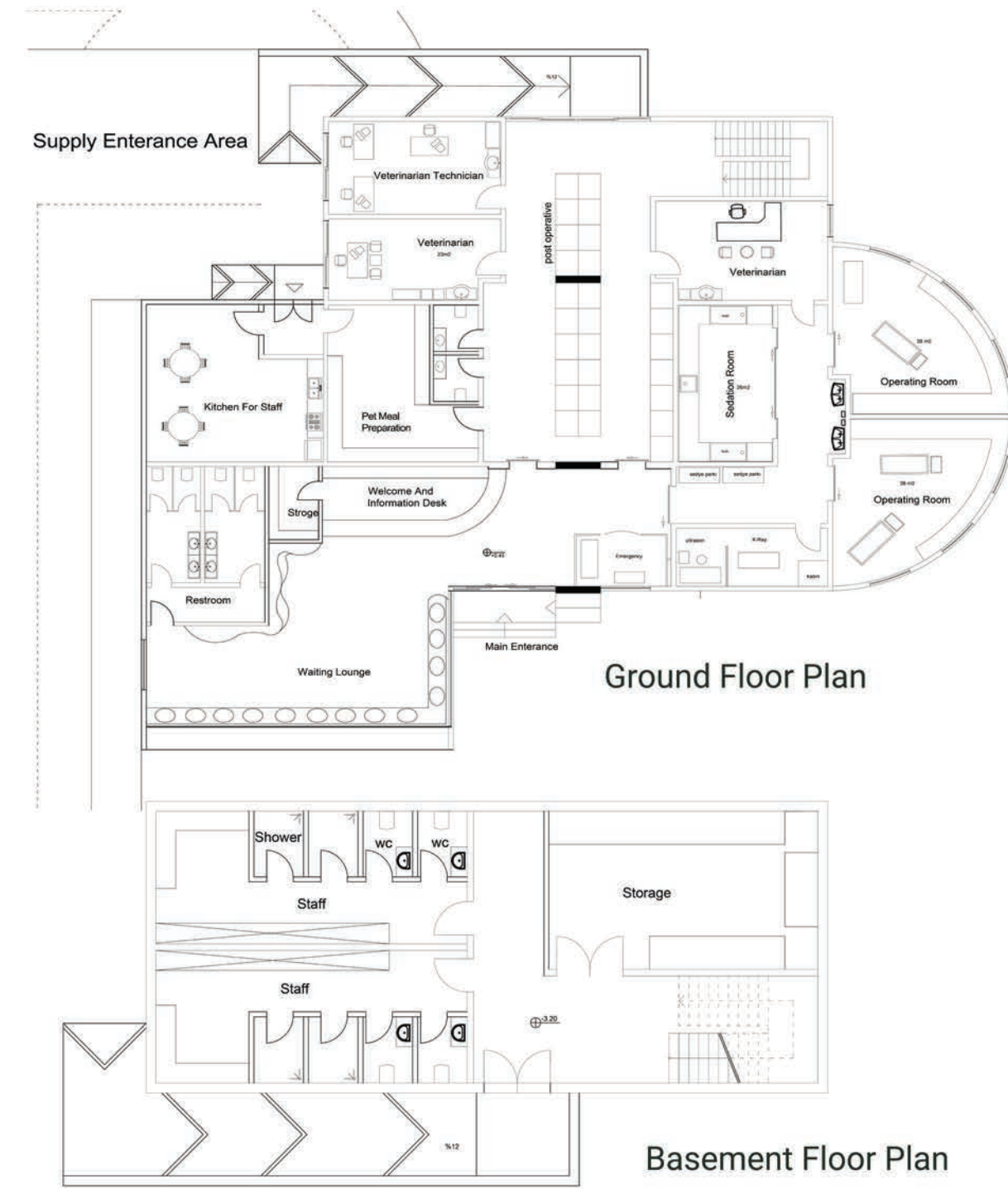
Also in this playground outdoor structure is constructed of two materials; sheets of corrugated polycarbonate and wood.



Marmara University Institute Of Fine Arts Interior Architecture
 PROF. DR. İnci Deniz İlgin Project : Sena Tomak



Marmara University Institute Of Fine Arts Interior Architecture
PROF. DR. İnci Deniz İlgin Project : Sena Tomak



Plans Of Main Building



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Colophon

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