# CONTEMPORARY PALIMPSEST





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This Catalog was produced for an exhibition at *California College of the Arts* under the direction of Prof. Mariella Poli, and in Collaboration with *Marmara University*, *Faculty of Fine Arts* in February 2014.

Catalog Design by Reymundo III Perez.

# PALIMPSEST

An International Exhibition By Emerging Artists & Designers

CALIFORNIA COLLEGE OF THE ARTS & INSTANBUL MARMARA UNIVERSITY, FACULTY OF FINE ARTS ©2013

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## INTRODUCTIONS

### California College of the Arts

Senior Adjunct Professor

Mariella Poli

#### **Contemporary Palimpsest**

Palimpsest is a manuscript on which original writing has been effaced to make room for later writing. The platform for the artworks on view in this catalog and exhibition come from the result of a Interdisciplinary Diversity Course "Multiculturalism and Identity' an exchange with Marmara University, Istanbul, Turkey. This catalog and exhibition features the artworks from an interdisciplinary and culturally diverse group of artists/designers investigating current and historical perceptions concerning culture and identity in everyday life and their complex relationship to artistic and cultural production.

Each body of work represents a unique perception according to each individual's experience, vision and culture identity. Leslie Podell (Furniture) investigated history and transformation of a specific building in San Francisco's Mission district which is under gentrification; Jessica Tou and Berg Chen (Fashion Design) Jessica exploration was on the sustainable recycling of garments throughout the global community of Lolita identity, where Berg chose different neighborhoods in the city to represent various cultural and social identities through fashion styles; Carlie Margossian (Painting/Drawing) project concerns her identity with the "punk" movement in a personal, local, and global perspective; Dana Silberberg Sahar (Interactive Design) in MOTHER/LAND created a website about her identity as a immigrant mother in a multicultural and diverse community; Hubert Wang (Film) traces his history in the city and the dark side of San Francisco and the Golden Gate Bridge; Francis Silagon (Architecture) in "RECLAIMING IDEOLOGIES" Francis researched tech-culture in the Bay Area which led him to the observation that the ideas behind the majority of successful startups are based on socialistic principles; Katy Law (Interactive Design) investigates intimate and public space through food and private spaces; Mariana Mijangos (Architecture) in "San Francisco's Collective Milieu" developed a cognitive-geographic representation of the city by visually documenting various parks and public spaces, Elaine Chu and Brian Wong (Interactive Design) collaborated in "Birds Eye View of the New City" by being new to the territory they compare their view before and after arriving in the city by referencing a popular television portrayals; Yuni Choi (Painting/Drawing) investigates in "Time Wrap" the concept of home in terms of psychological value versus property value. "Home could be another metaphor for memories"; Reymundo Perez (Graphic Design) explored his own identity in the context of filtering his family heritage.

Areas and issues under examination include the representation of space both physical and psychological in every conceivable site within our personal and physical boundaries.

Memory, race, religion, gender, identity, history are also recurrent concerns that permeate our daily lives and contribute to our understanding of who we are as a culture.

The individual views in this catalogue and exhibition are a result of a complete commitment from each participant and their experience, vision, interests and esthetics.

Introduction

Marmara University

Faculty of Fine Arts

Interior Architecture Department

Prof. Dr. Inci Deniz Ilgin

Istanbul and San Francisco are perfect cities to observe issues that involve culture and identity, as both cities have rich historical heritages that shaped their current characteristics. Beyond historical richness, today, both cities are constantly receiving large number of immigrants, which adds new layers to their already multicultural quality. In the past four years over one million people have migrated to Istanbul, bringing its unregistered population to almost 15 million. These immigrants are not only from different parts of Turkey but also from all around the world. As the population of the city grows, the hybridity in social and cultural fabric becomes more obvious.

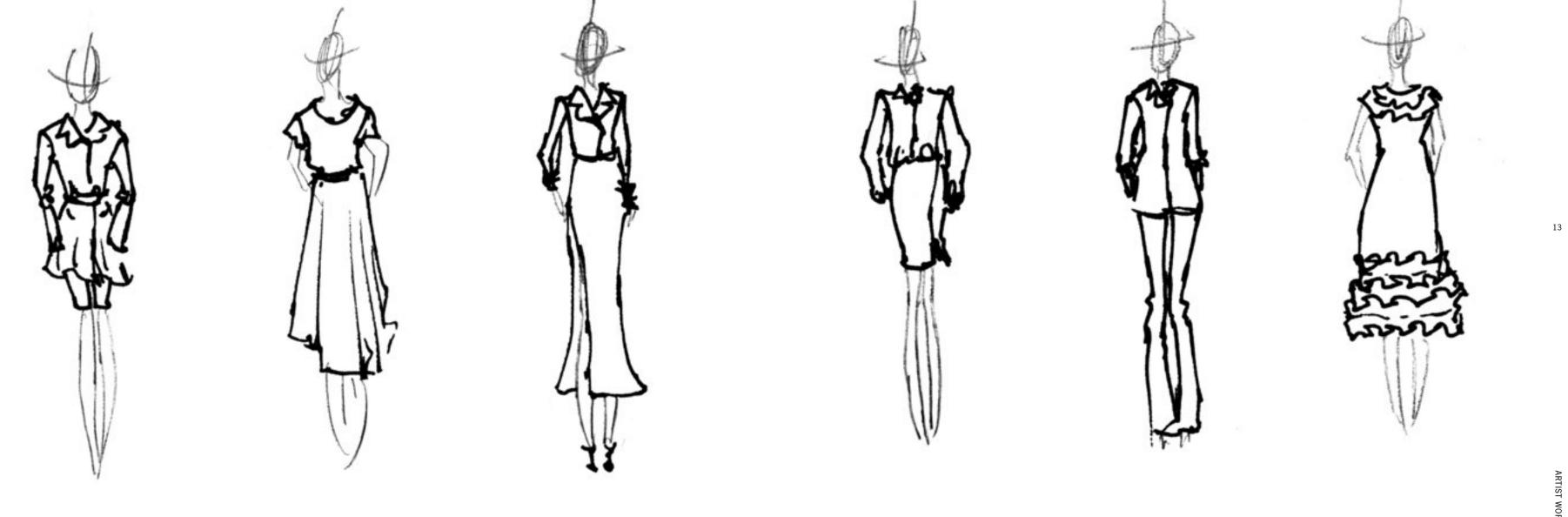
Eight students from art and design departments from Marmara University, Faculty of Fine Arts interpreted the city of Istanbul's current and historical perceptions concerning culture and identity in everyday life. In his project "Trans.it", Batu Bozoglu aims to analyze the differences and commonalities in perception of the public space by various multicultural agents in Istanbul. To find this out, he asks guests of Chill-Out Hostel to participate in his project. Ege Kaya, in her project "Pattern" examines geometric patterns that are found in Istanbul's historical buildings, mosques or palaces as the traces of cultures inhabited in the city throughout her history and creates new patterns that transforms into 3d installation. Engin Volkan, in "Others" questions one's perception of others. With her project she will introduce different identities in Istanbul, which she claims that to someone from outside Turkey, they are in fact an "unknown". Gunes Oktay in her project "Folletos-flyers" produces unreadable flyers and distributes them to people on the street in order to communicate with them and observe their reactions. Gunes currently lives in Madrid as an

exchange student. She starts her project in Madrid and continues in Istanbul, which gives her a chance to compare the two cultures. Julide Arslan, in "Istanbul's ID Card", reflects contemporary aura of Istanbul while incorporating the traces of its periodical changes specifically in urban transformation, which presently turns the city into an everlasting construction site. Merve Ovunc, with her project "Meeting points" examines the most popular meeting points in Istanbul and aims to reveal commonalities and dissimilarities of the people utilizing the same meeting points. In "Flags", Saghar Daeiri questions the concept of "no place". By cutting and sewing flags, she generates "no place identity" to address issues such as war, memory, childhood and immigration. Zuleyha Aykut, creates stained glass piece in which she addresses multi-culturalism through utilizing symbols from Byzantium and Seljuk periods.

This is the second time, CCA and MUGSF collaborates in a multidisciplinary project. I would like to extend my sincere gratitude to Prof. Mariella Poli for initiating such a friutful project and making Marmara University, Faculty of Fine Arts, part of it. This time, from Marmara University, we have students from Textile and Painting Departments along with those from Interior Architecture Department, and a guest student from Graphic Design Department. I would like to thank to Assoc. Prof. Idil Akbostanci from Textile Department and Assoc. Prof. Ruchan Sahinoglu Altınel from Painting Department for being part of this and encouraging their students to participate in the "Palimpsest" project.

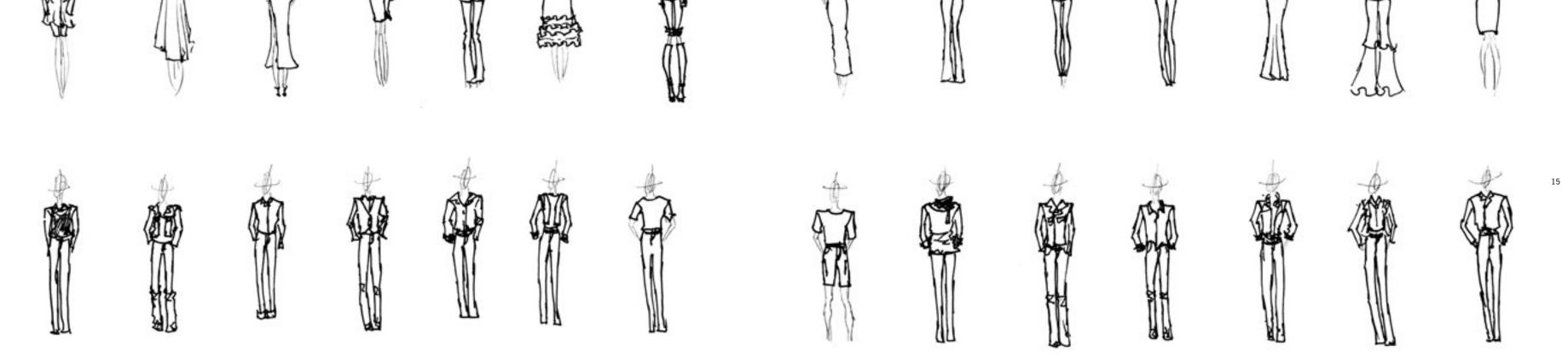
### ARTIST WORK

California College of the Arts San Francisco, United States

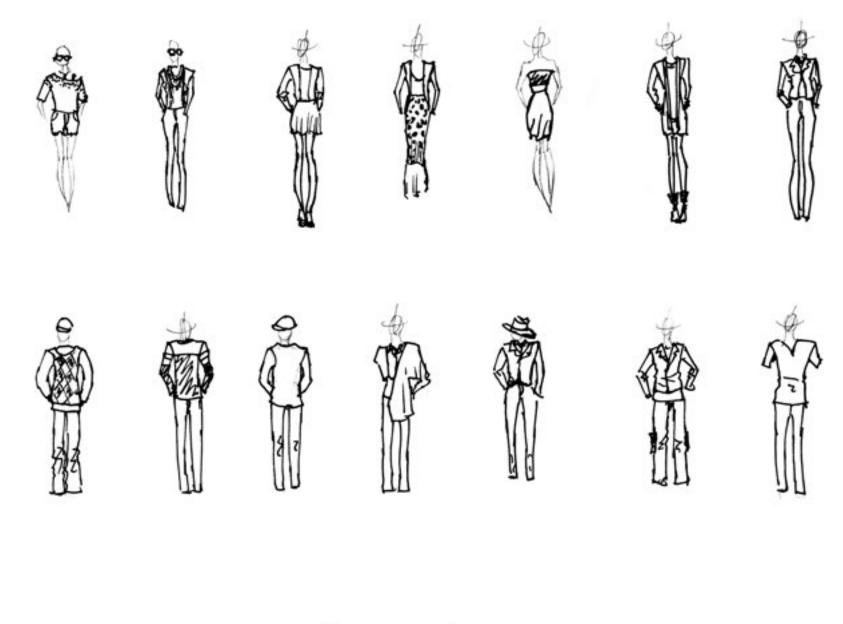


Tapantown

Hayes Valley



RTIST WOI







**Tao "Berg" Chen** Fashion Design

### Project Title San Francisco Fashion Diversity

### Bio

I am a fashion major in my junior year at the California College of the Arts. I have been interested in fashion for long time; however, it was a long journey that brought me to it. I started out with Chinese painting and drawing. After I moved to the United Stated, I started to make paintings, sculptures, and ceramic arts. All of these experiments in different artistic medias led up to my choice in fashion, which had since become the center of my world.

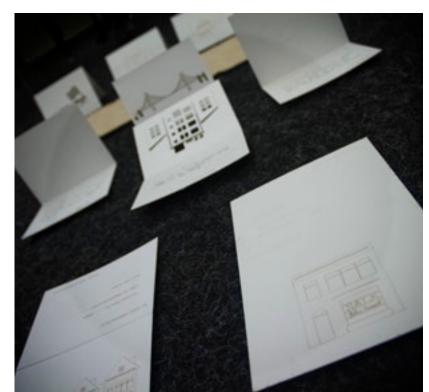














**Yick Ping Chu aka Elaine** Interaction Design

Project Title
Birds Eye View of the New City

### Bio

I am a junior interaction designer. I am originally from Taiwan and have been in the bay area for nearly three years now. Being a user experience designer, it is my innate instinct to figure out what the problem is from a customer's perspective. I'm interested in tourism on a systematic level. I am interested in why certain cities become highly populated with foreigners and what such phenomenon means for the local population. I am also particularly interested in education and health.



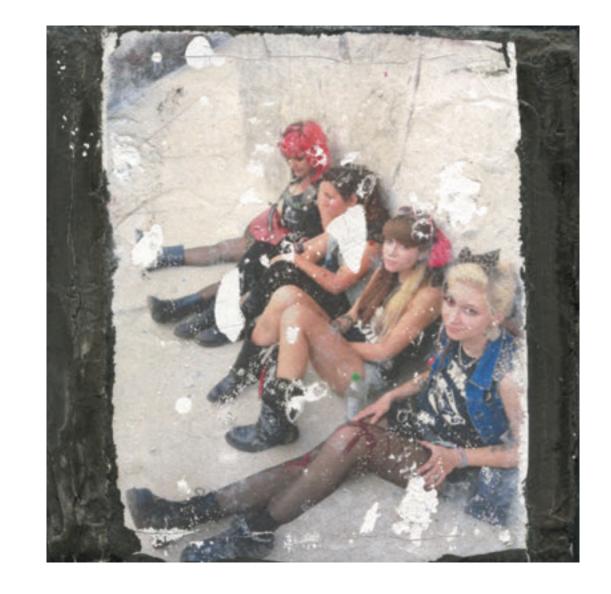
**Brian Wong**Interaction Design

### Project Title Birds Eye View of the New City

### Bio

I am a junior of Interaction Design at the California College of the Art. Coming from a technologically enthusiastic city, Hong Kong, I was born and raised in a fast-paced era. When I immigrated to the United States, I became a witness to the dynamic contrast between a fast modernization culture, Hong Kong, and a slower and friendlier culture, America. This ultimately sparked my interests in cultural studies and how technology could be used connect people in a community in a way that can further promote our local connections and dynamic identities.





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Carlie Margossian Painting & Drawing

### Project Title Punk community

### Bio

I grew up 8 miles north of Boston, Massachusetts. I lived in the same house and town my whole childhood. I became part of the punk community at age 12. I moved out of massachusetts when I turned 18 to Oakland, CA. I enrolled into CCA soon after moving here and have been using what I am learning here skill wise to help be a productive member of the punk community. I spend my free time going to shows, traveling and making art.









### India India with India



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switch...

A frame of wood, a horse on the frame, When the hammer striked on the horse's tail, Ran, ran, the horse ran with its tall high...

The horse reached the square. On the square there was a barber, and when the barber started shaving the dear horse. tektok tekbek, tektok tektok (the sound of horse's hooves) The horse reached the square. On the square there was a barber, and when the barber started shaving the dear horse.

### Israel

Keren with Ronnie



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#### Good night

Good night and sweet dream. And tismorrow we will wake up and see

There's a new day waiting At the end of every night.

Darkness covering the street Only the moon shines its yellow rays of light, The chirping chirp of a cricket singing-Good night ...



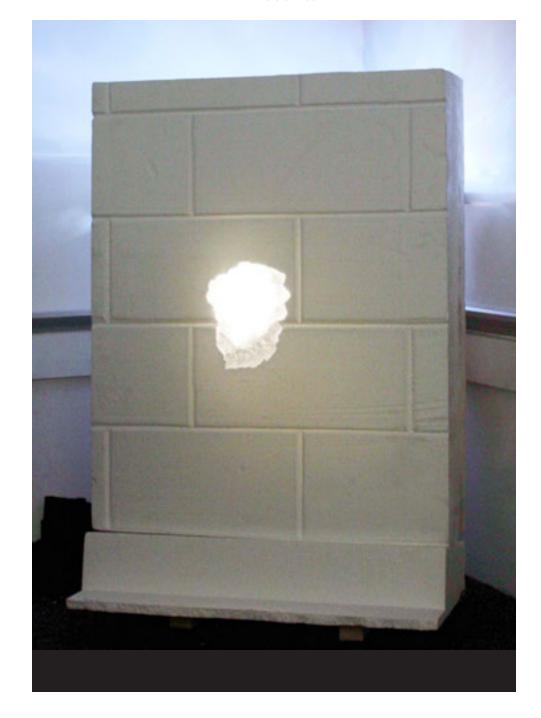
Dana Siberberg Sahar Interaction Design

### Project Title Mother/land: Being an Immigrant Mother

I moved to San-Francisco almost three years ago. In my former official education I'm a Neuropsychologist, but moving to USA had me rethink my career path, and pursue a long lost dream of becoming a designer; Change the world making "Art that matters".

During winter break of my sophomore year of Interaction Design, I gave birth to my bestdesign-ever, my daughter, Leigh. I find the search of personal identity in face of those two lifealtering experiences as being an immigrant and becoming a mother fascinating. I hope you will too.







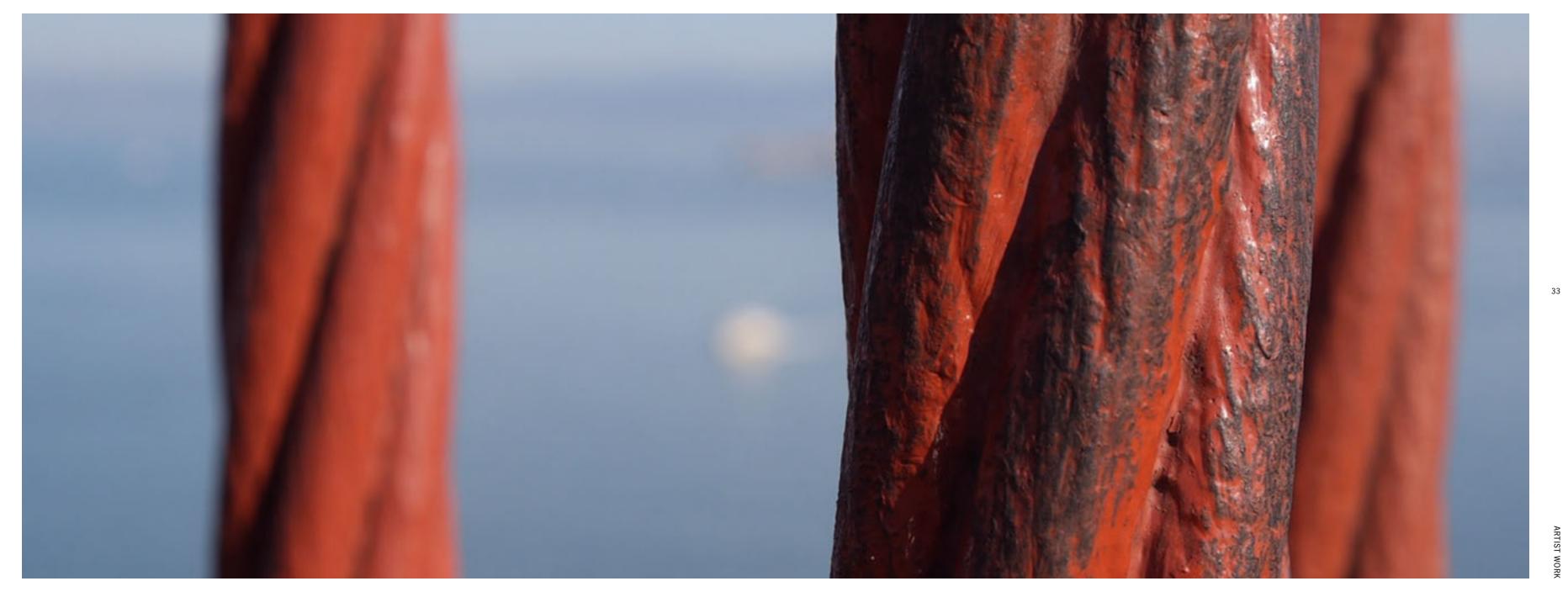


Francis Silagon Architecture

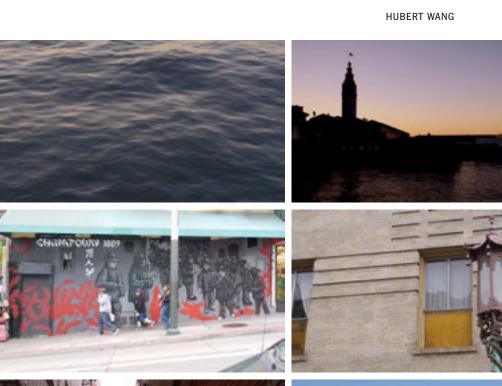
### Project Title Reclaiming ideologies

### Bio

Francis Silagon, native to Los Angeles, CA. is currently residing in San Francisco. He is an openminded designer with a focus in architecture. Curious by nature, he explores various scales of design in multi-disciplines, which are guided through ideological or metaphoric concepts. His passions for functionality, environmental sensitivity, sociopolitical impact and craftsmanship manifest themselves within his design processes. He is a recent graduate from California College of the Arts (CCA) where he received his Bachelors of Architecture and has received numerous awards and recognitions. His works can be seen at francissilagon.com



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Hubert "Hao-Yu" Wang Film Production

### Project Title My San Francisco

### Bio

I am a Junior Film major at California College of the Arts. I am from Taiwan, and I am also a Canadian. I grew up in Taiwan and still lives there, but I went to Canada for high school and now in the US for college. I am a narrative filmmaker, and am focusing on the directing and cinematography part of the production. My work tends to focus on the relationship between people and through my work I wish to elevate the importance of human relationships.











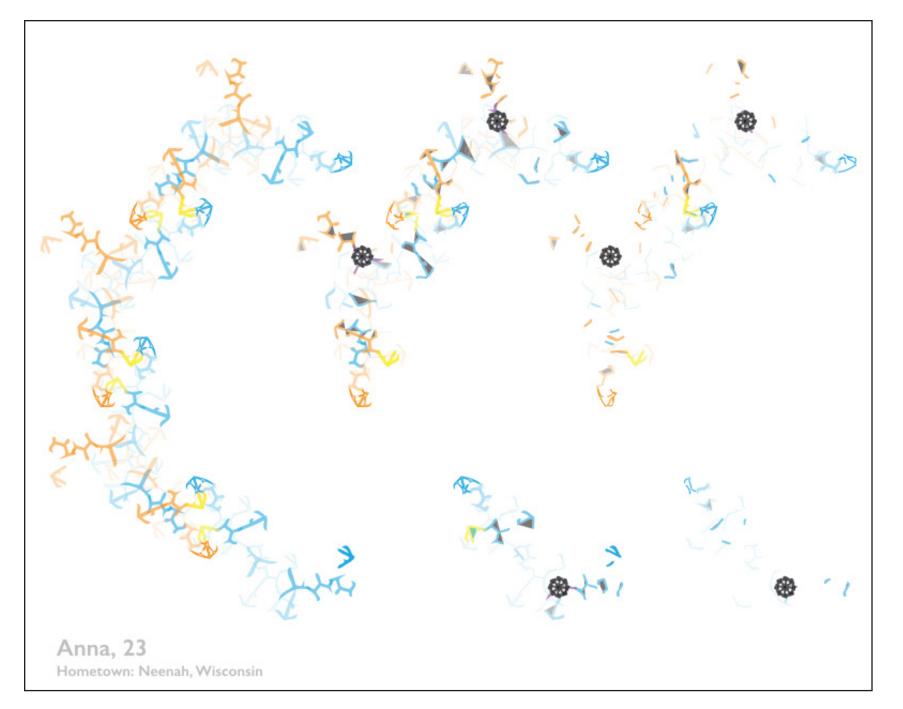


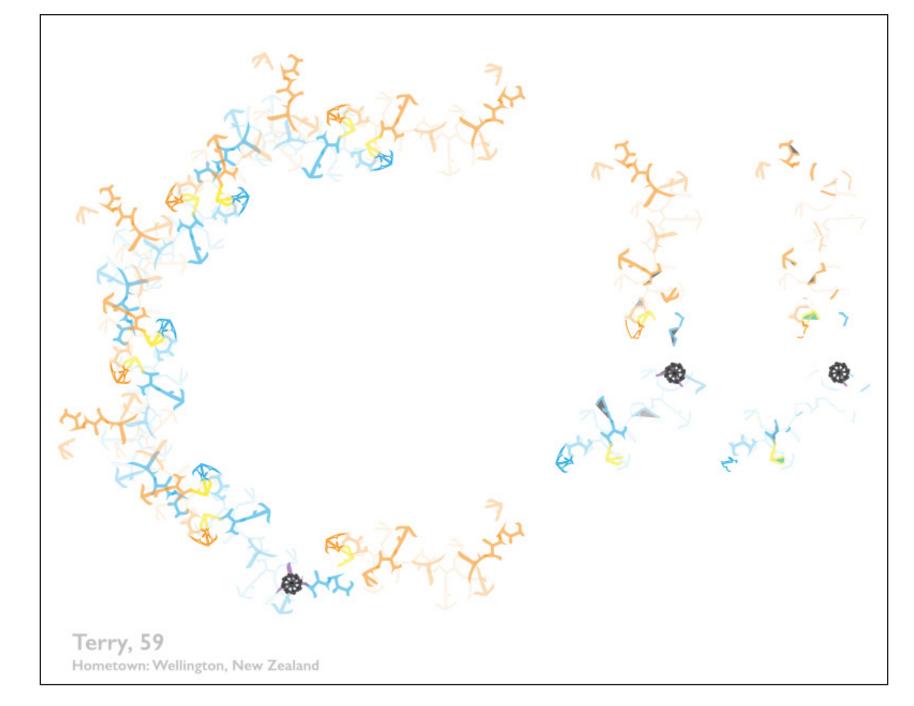
**Jessica Tou**Fashion Design

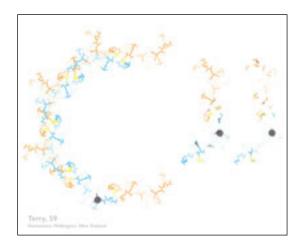
Project Title Lolita Fashion Subculture

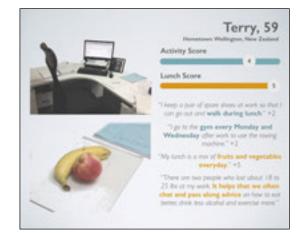
### Bio

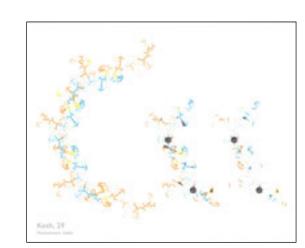
I am a third year student in the fashion design program. Fashion has always been my main interest, which most likely started because of influence from my mother, who has always loved fashion. I became interested in the lolita subculture after discovering the fashion online when I was in seventh grade, in 2005. Despite being in love with the fashion, I did not begin to buy the clothes and participate in the community until 2012, and since then have been lucky to meet many wonderful people through the fashion. Besides lolita fashion, my interests also in historical costuming.

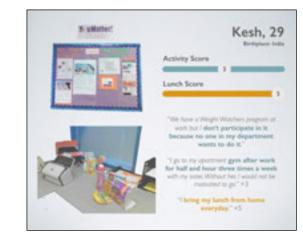


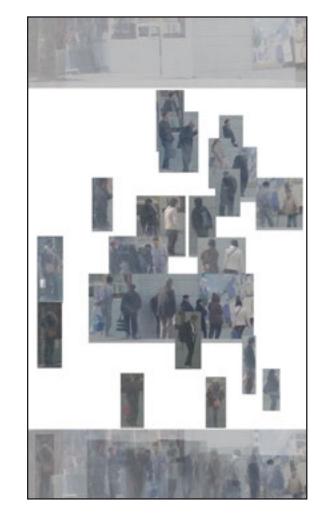


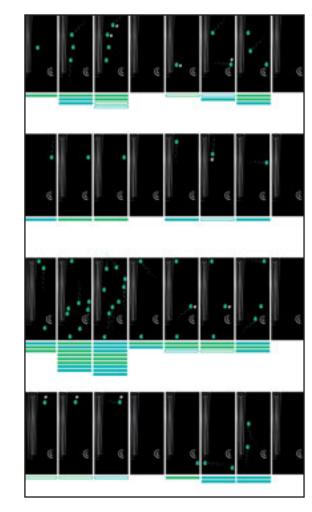














**Katy Law** Interaction Design

Project Title
Routines Recoded

### Bio

I like to fix broken systems and to cause behavioural change. I am inspired by alterations that my dad used to make on objects to improve its original purpose or to fulfill new purposes. My attention to the details of my surrounding leads the way to my aesthetic sense. Technology is a new medium and I am learning to use it to fix things and to build communicative concept models. I also love to design icons. Recently, I am beginning to study the potential of using biological blocks of DNA as a design material, as sensors in our environment.



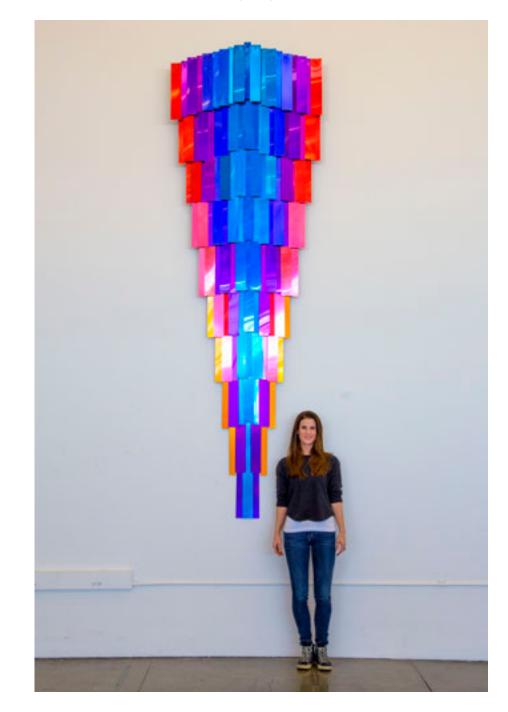


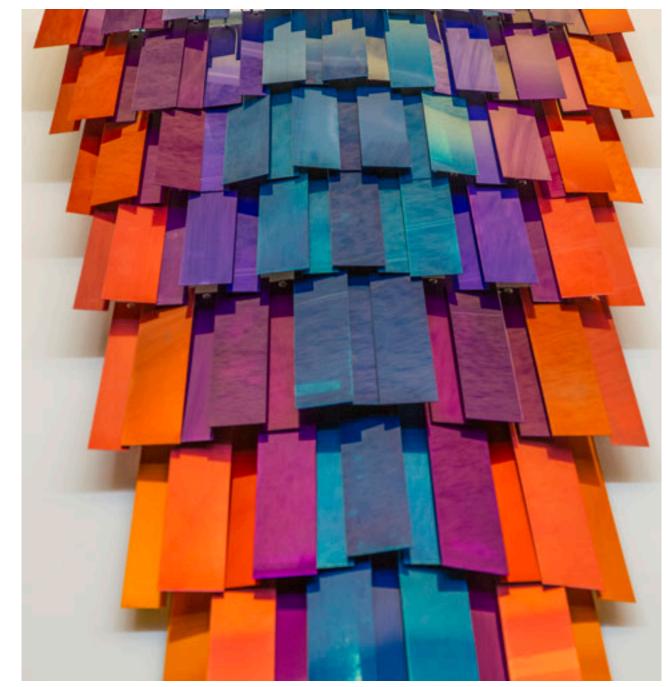














**Leslie Podell**Furniture Design

# **Project Title**For Lloyd Klein

#### В

Leslie Podell grew up in Seattle, Washington. She graduated in Economics and Math from Santa Clara University in 1991. She is currently a furniture student at California College of the Arts. She is primarily interested in the sculptural aspects of objects.







**Mariana Mijangos** Architecture

Project Title
San Francisco's Collective Milieu

### Bio

I was born in Yucatan, Mexico and immigrated to California where I spent most of my life. As an adult I have lived all over the United States, Asia and Europe but now I am back in the San Francisco Bay Area pursuing a new career in Architecture. On my spare time I like to travel and tend to my garden.









Raquel Ashley Dunkin-Ramirez Photography

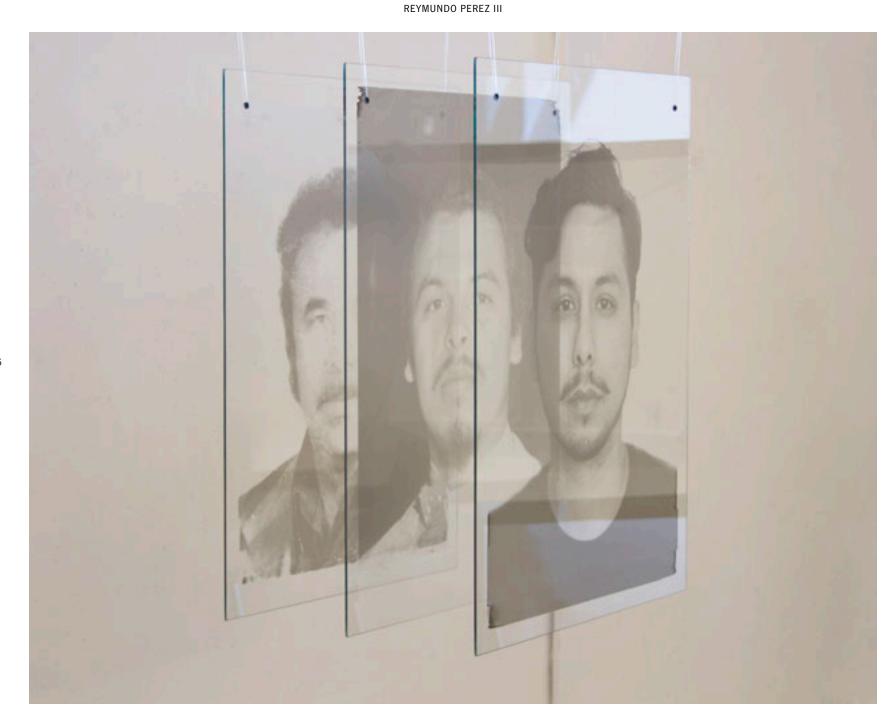
# Project Title "Untitled"

### Bio

I am in my last year at CCA as a Photography major. I am originally from Los Angeles and have lived in The Bay Area for five years. My photographic work incorporates themes such as family, legacy, race, and history. My craft based work focuses on feminism & women's issues.

DENSITY & CULTURE

## DENSITY & CULTURE







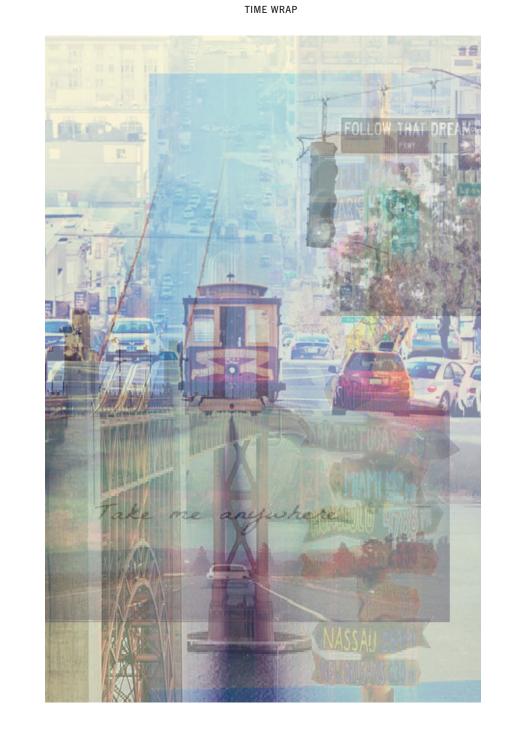
Reymundo Perez III Graphic Design & Illustration

Project Title
Density & Culture

### Bio

I am currently in my senior year at CCA studying Graphic Design. I was born in Santa Rosa and live in San Francisco. I have a wide range of interests but a few of my favorite things to do involve working with my hands, making illustrations, print design and learning from others whenever possible. This was my first Identity project where I really tried to explore my cultural identity in a way that I hadn't before. The images depict silkscreen halftone images of me, my father and his father on 18 x 24 inch, 1/4 inch thick, glass sheets suspended by 50 lb. clear filament.





TIME WRAP







Yuni (Yun Jeong) Choi Illustration

### Project Title Time Wrap

### Bio

I was born in 1990, in Busan, South Korea, when summer just began. I was born as the youngest child in the family, which gave me plenty of opportunity to always feel loved. Influence of my father, I have always dreamed about travelling all around the world. Due to his endless effort, I was able to experience diverse cultures in various countries while I was growing up. I am currently in San Francisco for college, but now I can't stop thinking where my next destination will be next year.

### ARTIST WORK

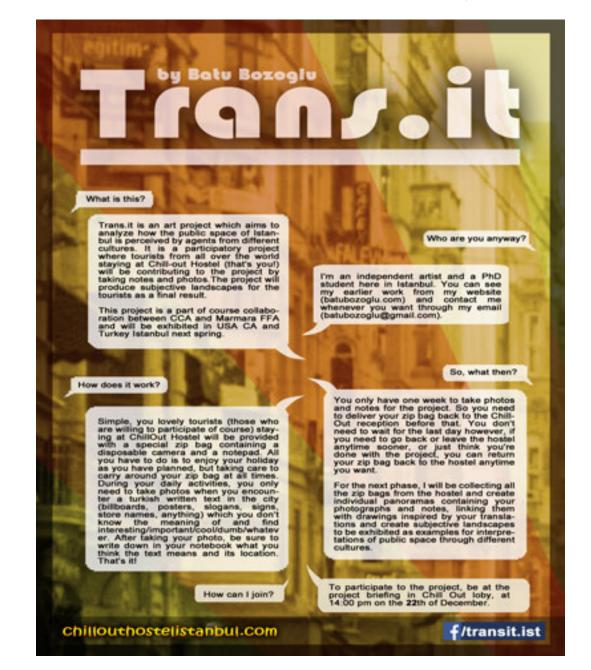
Marmara University; Faculty of Fine Arts

Instanbul, Turke

TRANS.IT









Batu Bozoglu
Painting & Drawing

Project Title Trans.it

#### Bio

Born in 1983, Batu Bozoglu graduated from the Painting Department in Marmara University Faculty of Fine Arts. During his undergraduate studies, he has produced several acrylic paintings around the themes relating to the contradictions between concepts such as religion and technology, organic and mechanic.

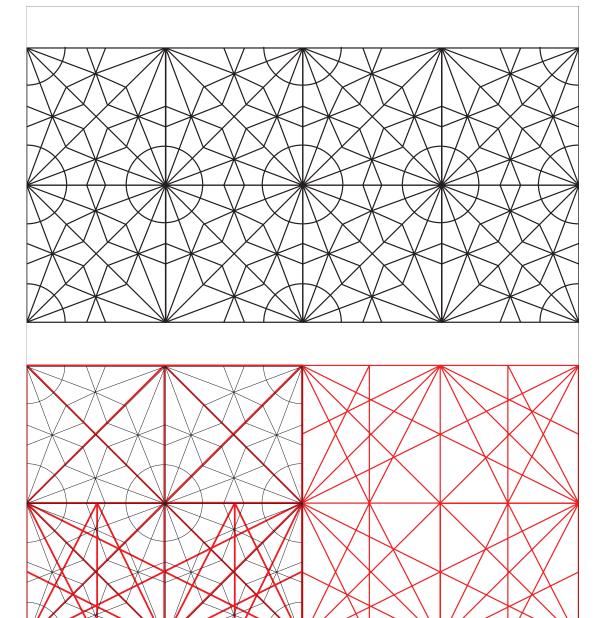
Batu Bozoglu currently lives and works in Istanbul, where he's continuing his PhD in Painting in Marmara University. His work can be seen at *batubozoglu.com*.

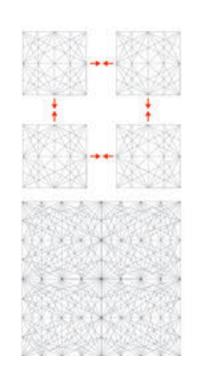
Ege Kaya Design

### Project Title Pattern

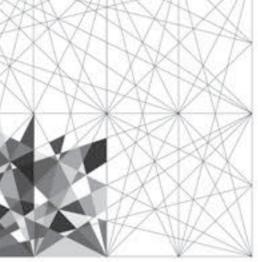
### Bio

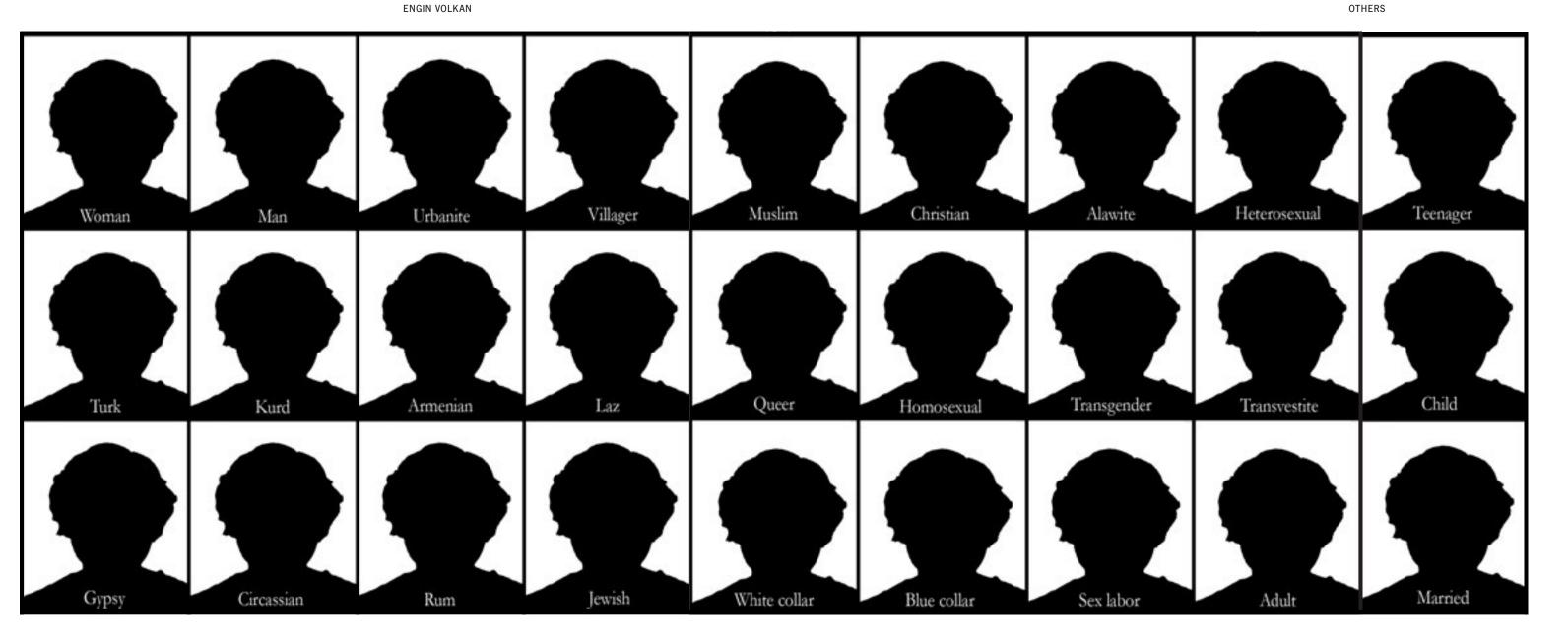
Turkey, Izmir. I graduated from two different department of design programme two years ago, Industrial Design and Interior Design. I chose design at the end, and it became center of my life. I'm a designer and interested in all design disciplines such as Graphic, Illustration, Industrial and Interior Design. Now I am a research assistant in Industrial Design at Amasya University and a master student in Interior Design at Marmara University Faculty of Fine Arts.











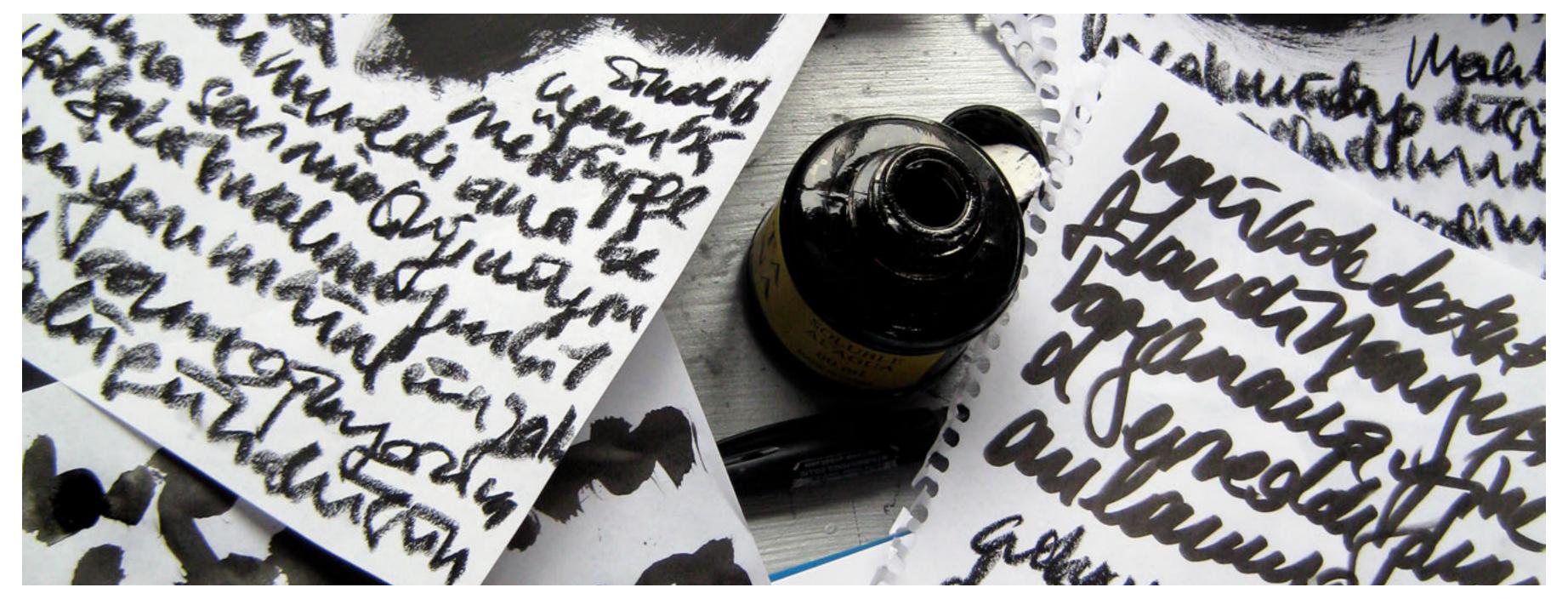


Engin Volkan Graphic Design

### Project Title Others

### Bio

After receiving my PhD in Economics and working as an economist for a year in California, in 2009, I moved to Istanbul to pursue my long lost dream to study art and design. Currently, I am a guest student in several Graphic Design classes at Marmara University, Faculty of Fine Arts, and preparing to apply for undergraduate study in Art & Design.











**Gunes Oktay**Painting & Fine Arts

**Project Title**Folletos-Flyers

### Bio

Born 1984 in Istanbul, Turkey.

2013-2014 PhD, Universidad de Complutense, Fine Arts Departmens (exchange program), Madrid, ESP

#### 2012

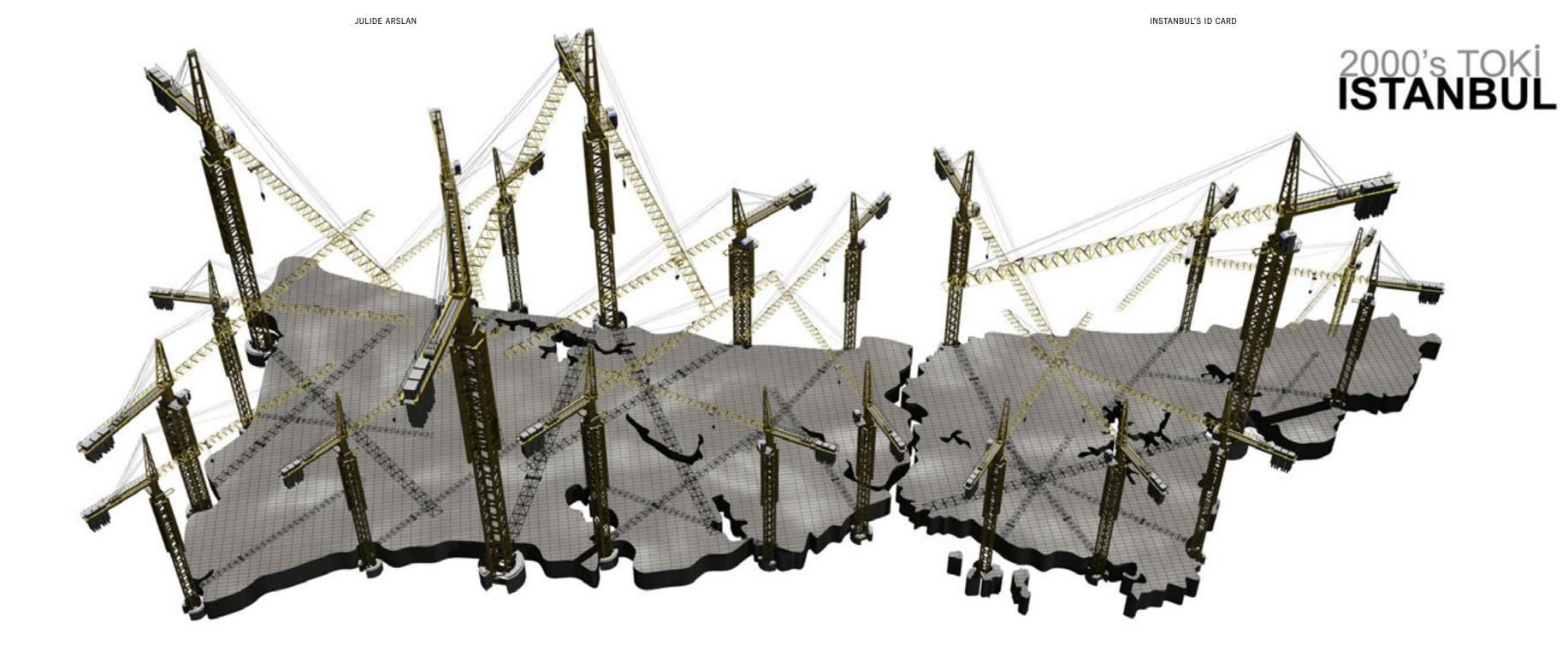
PhD from Marmara University Fine Arts Institute Painting Department, Istanbul, Turkey.

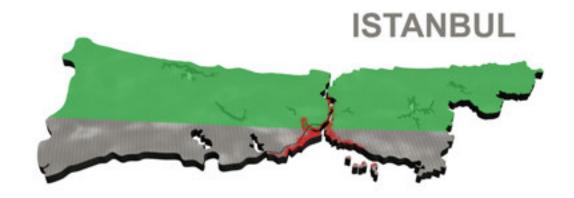
2006-2009

MA, Marmara University Fine Arts Institute Painting Department, Istanbul, Turkey.

#### 2002-2006

BA, Marmara University Fine Arts Faculty Painting Department, Istanbul, Turkey.





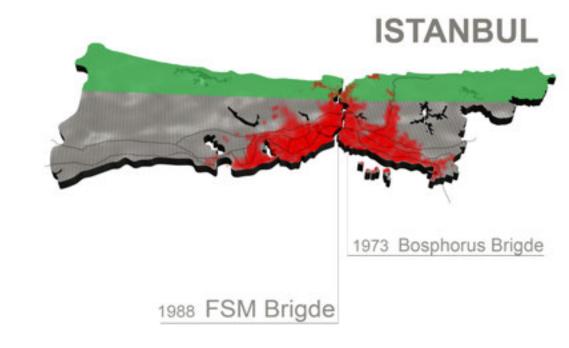
1937-1951 Henri PROST

1948-1951 Marshall Plan

1950-1954 Land Reform Cancellation

1950-1970 Industrialization

1980 COUP





Julide Arslan Interior Design

Project Title Istanbul's ID Card

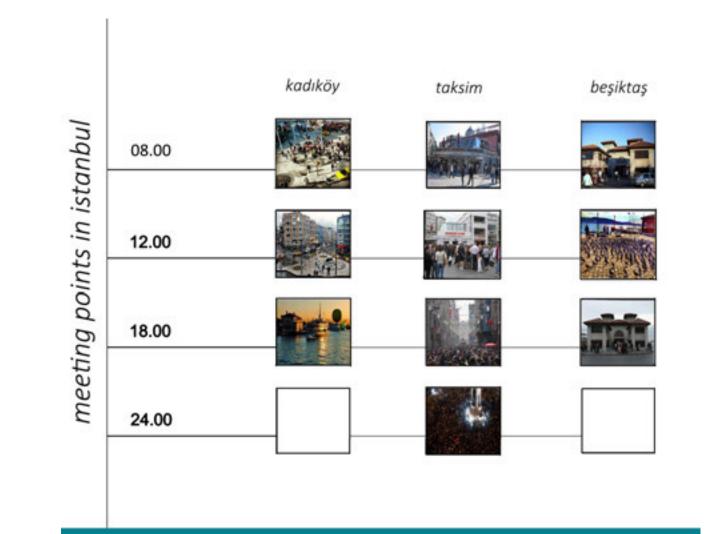
#### Bio

Currently I am doing my Master at Marmara University/Faculty of Fine Arts in Interior Design, where I graduated from with a BA degree years ago. At the same time I hold an academic staff employment contract from the same institution and work in a private design office.

1990 **NEOLIBERALISM**GLOBALIZATION

midpoints in istanbul







Merve Ovunc Interior Design

Project Title
Meeting Points

### Bio

I'm Merve Övünç. I am interior designer and doing master's degree in Marmara University Faculty of Fine Arts. I am from Izmir, and currently live in Istanbul. I am working in an architecture office.

SAGHAR DAEIRI



SAUDI ARABIA





**ENGLAND** 







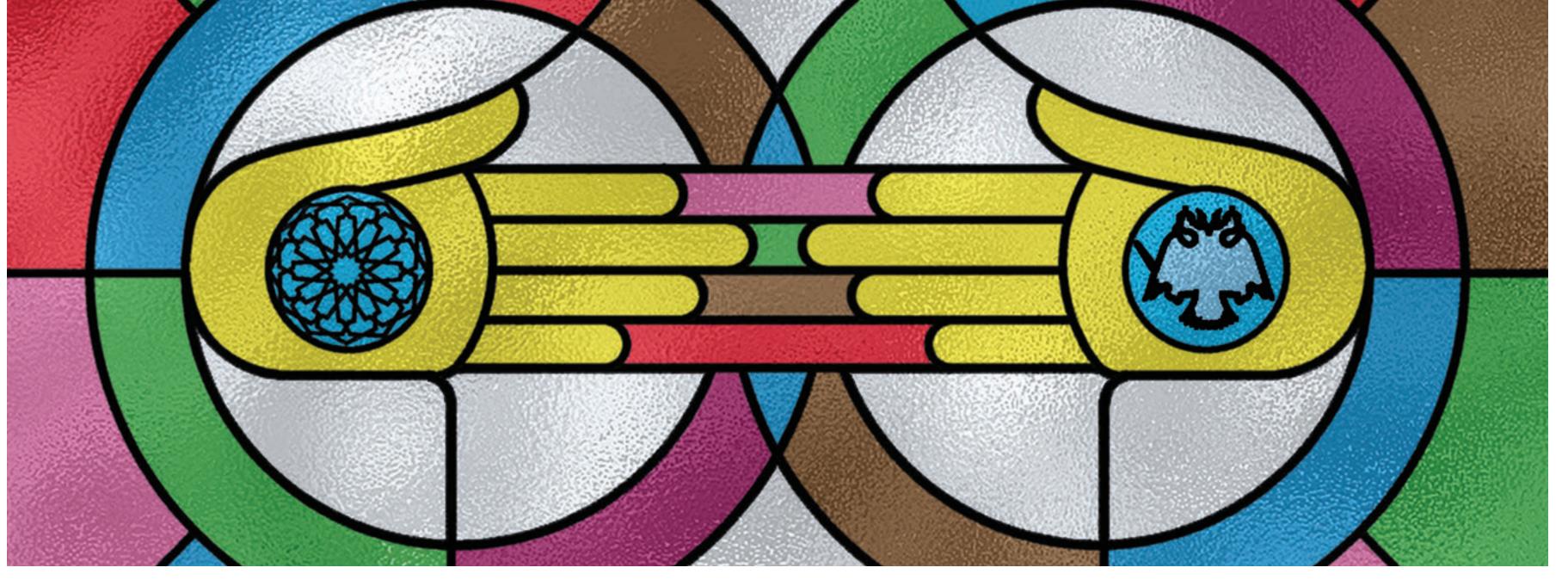


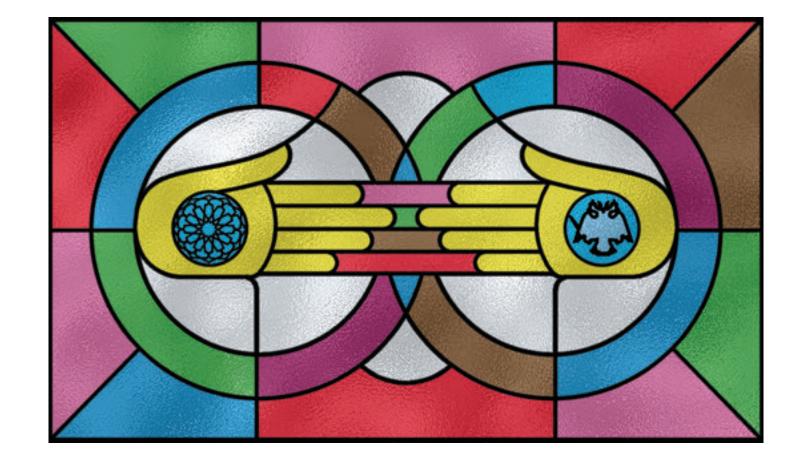
Saghar Daeiri Painting & Textiles

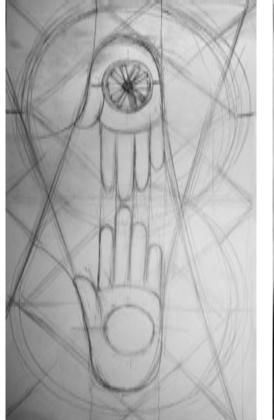
## **Project Title** Un Bearable Lightness of Flags

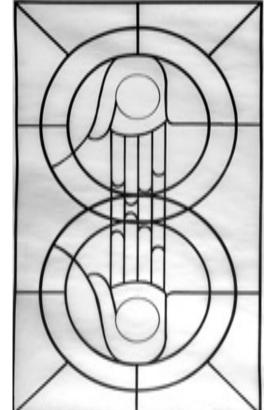
### Bio

Born in 22 March 1985 Tehran, Iran. B.A in Painting from Soureh University of Art. Currently Studying M.A in Textile Arts at Marmara University of Arts Istanbul, Turkey











**Saghar Daeiri** Interior Designer

### Project Title

The Light dancing with colored glass; Stained glass

#### В

I'm an interior designer and currently obtaining my masters degree at Marmara University Faculty of Fine Arts. I like to use colors in my designs. It is a great pleasure for me to use light and glass together and create uniqueness and difference at the location I design. For that very reason, stained glass, which has widely been used in architecture, was my choice in this project. The colorful world of this art form conducted with stained glass has always fascinated me where colors dance with light...These colorful glasses are so precisely embedded into architecture and reflect the history and culture if its time...it is impossible not be carried away.

# ARTIST STATEMENTS

## ARTIST STATEMENTS

CALIFORNIA COLLEGE OF THE ARTS

MULTICULTURALISM & IDENTITY

Senior Adjunct Professor

Mariella Poli

#### Berg Tao Chen

San Francisco Fashion Diversity

My intention of this project is to explore San Francisco and discover fashion characteristics which reflects the differences of each San Francisco district. This project is not meant to be categorizing fashion and styles within San Francisco areas, but to give audiences and myself an organized documentary which could take us around visually and make us understand the differences in fashion styles in those regions. Since San Francisco is a place full of diversity, I wish to record fashions on the streets and show a part of San Francisco diversity through my work.

During the process of this project, I traveled

in San Francisco and made observations in different districts and picked out fashion ideas, styles, and looked with my eyes and camera. This documentary would show everything that I observed during my trips in the city, and allowed my observations be recorded, analyzed, and formatted. The neighborhoods I explored are Financial District, Valencia, Hayes Valley, and Japantown. Each neighborhood represents a fragment of the diversity of San Francisco. The people who live in those districts carry different cultural and social identities and their fashion styles are an aspect of who they are. For instance, richer neighborhoods like Hayes Valley have cleaner silhouettes and sophisticated styling. On the other hand, the Valencia district is more casual and hippie. Financial district is a place where I saw a variety people, and it was also where I found numerous fashion statements. Due to the heavy influences of Japanese animation, the fashion styles in Japantown is more leaning toward asian silhouettes, and dreamy animation line qualities This project is a collection of information about fashion diversity in San Francisco. Through this

magazine, we can see the change of silhouette, cut, shape, and function of the garments which are statements of their personality, attitude, and individuality. With words, artist sketches, and analyzations, the demographic of those areas and the people in those areas are shown. The writing will accommodate the images and will give people a better idea of what is in it rather than just series of snap shots. Rough sketches of the artist would take away the colors and the distraction of the environments. Instead, the silhouette and the cut of the garments would be shown directly. Therefore, when I put all those information and analysis together, it would not be a limitation, but more of a explanation of what was recorded by me.

The fashion looks and styles documented in this magazine would be a small microscope for us to look into the diversity of San Francisco. Furthermore, it would also help me and the audiences to see what makes those districts and San Francisco so special.

#### Brian Wong & Elaine Chu

Birds Eye View of the New City

San Francisco is a beautiful city. Tons of tourists come here each year to see the landscape and the famous Golden Gate Bridge. Two years ago we moved here from San Diego and Taiwan. We had dreamt of the big city being everything we had hoped it would be. However, our view has drastically changed since we moved here. The landscape and the Golden gate bridge were as beautiful as we had imagined it but no locals ever visited these places. Living in San Francisco, you become familiar with homelessness and gradually you become indifferent. You become acquainted with the fog and maybe even grow fond of it.

You are also aware of little behaviors such as the Financial District is like the set of The Walking Dead on the weekends; nothing is open and glamorous men with suits and ties are replaced by mobs of aggressive homeless people in cardboard boxes. We were deeply inspired by this cultural paradigm; the strange pattern of thinking that resembles the familiar saying, "the grass is always greener on the other side." This cultural paradigm is the most apparent in up and coming cities due to the economic benefits of heavy trafficking of tourism. Tourism monetizes locality by painting a beautiful yet unrealistic picture; a picture that the locals are familiar yet disgusted by.

Birds Eye View of the New City is an interactive piece about perspective. We want to create contrast between the perspectives of insiders and outsiders through encouraging the audience to interact by sharing their knowledge of the location. We created ten different cards for different neighborhoods in San Francisco and one for Turkey. The cards on the wall in the exhibition are written with perspectives of outsiders. We planted two mailboxes, one for San Francisco and one for Turkey. As viewers come and view the piece they can look into the mailbox at what other people have said leave their own comments. Through sharing their knowledge and perspective, it encourages people to share little nuances like The Walking Dead example.

### Carlie Margossian

Punk Community

Identity can be in connection with community through interest and beliefs. People in the community sharing similar views and attractions. I want to spread the word about the community

punk, locally, globally and personally. As humans we are social creatures, and we enjoy to be surrounded by those like us. I belong to the "punk" community, I have been apart of this community since I was 12 years old. After going to my first show I met people were almost exactly like me, in beliefs, appearance and what they wanted from the world. That's when it started. After going to some more shows I became involved in this community, and learning more about punk besides the music. This was over 10 years ago, I have travelled met many people who are involved in this subculture that is almost like a big family, no matter what country in or state you will always meet someone who knows someone you know. Punk is a web that ties people of the world together. Recently, I started to notice that this subculture is actually a strong community that is productive because of the people involved. Punk lives because of Punks. The zine is to educate the reader about punk from punks, to understand what punk means to the people involved. Punk is subjective and the meaning changes depending on the person. This project is to highlight punk through my eyes and others involved in my community. To be clear what this subculture is about.

I belong to and inform and educate people about

#### Dana Siberberg Sahar

MOTHER/LAND On Being an Immigrant Mother

They say it takes a village to raise a child. But what if you no longer live in your village? This project explores the experience of becoming and being an immigrant mother in a multicultural and diverse community. California has more immigrants than any other state in the USA. It seems like California has always been the destination of choice for

dreamers. Being one of the largest metropolitans in California, located in the heart of the exciting Silicon Valley industry and neighboring to worldrenowned universities such as UC Berkley and Stanford, San Francisco is the home of many of those immigrants. In fact, they say it's really hard to find a "real native", who was born and raised in San Francisco. But it's just a say: the yearly average of babies born in San Francisco stands on 47.6/1000 women. Now just imagine how many of these babies were the children of an immigrant parent.

Becoming a mother is a huge life transition; the experience of being a parent – particularly a mother – can be so all-consuming that all of those varied facets of personality seem to be devoured utterly by the mother role. While many women thrive on their motherhood status, others feel a strong need to have a personal identity beyond that, and struggle with the change process to parenthood. Both the transition to parenthood and immigrating are processes that creates new life, yet require adjustments in once selfperception and identity. Combine those two together, and they make a real-life fascinating material. If I had to choose just a single act that symbolizes motherhood and a dyad connection, it would be, more then everything, lullabies;

Singing to your child from an early age promotes good night sleep and supports the dyadic parentchild bonding, builds the child's confidence, promotes cognitive development, speech and language acquisition, construct listening skills and attention abilities, along with awareness to cultural conventions and social norms.

No wonder, then, mothers all over the world sing to their children every night. And no wonder that immigrating mothers keep singing to their children in their own mother tongue.

In this project I collected and bundled in an interactive website all those intriguing small bits of motherhood, with the unique lullabies they sing to their kids, that brings that special scent of their own motherland.

#### Francis Silagon

Reclaiming Ideologies

The San Francisco Bay Area, has been known to be one of the best entrepreneurial environments for start-up companies. Over the last 30 years, the Bay Area has grown a reputation through its many inspirational success stories, resulting in it being the headquarter location for many of today's multi-million/billion dollar companies such as Apple, Pixar, Google, Facebook, Craigslist, Twitter, and Pandora which has ingrained itself into the culture of the Bay Area.

Looking into the tech culture of the Bay Area had led to the observation that the ideas behind a majority of these successful start-ups were based on socialistic principles. Companies such as Criagslist, Kickstarter, Zipcar, AirBNB, Lyft, Task Rabbit. Bike Share. Scoot. to name a few. are all "applications" of socialistic ideals within urban densities that have proved to be both successful and in some perspectives, necessary. It is important to stress that these programs are not in fact socialistic, but are based and presented as socialistic programs. For these to be truly socialistic, these programs would be accessible to even those who could not afford to own a smartphone. However, advancement in technologies, specifically the invention of the iphone along with mobile applications, that we know of as "apps", have not only revolutionized how people connect, work, and play, but it has also created a platform for people to share data and access business programs with mobile flexibility.

To a certain degree, the smartphone along with the apps of these small business platforms have enabled society to create innovative business models and programs without political or governmental interference which has severed societies' dependency on government to develop, fund, and promote such social programs to the people. For example, with the issue of the escalating gas prices and fossil fuel dependency, programs such as: Lyft, Zipcar, Ride Share, Bike Share, and Scoot were created. In accordance with the concept of Orientalism, a term coined by Edward Said, America's views of political ideologies such as socialism and communism have also been tainted by its historical applications and further by governmental propaganda to such a caliber that the ideology has become non other than a reference to Soviet Russia, Cuba, and China.

The intention of this art installation to create an awareness of how ignorant it is for Americans to dismiss ideologies such as socialism and communism. When President Obama stated that he would like to extend the use to social services. for the people, Americans began to associate that with negative connotations to an extent that it was thought of as evil. The truth of the matter is that these companies that are producing these "social apps" are making billions of dollars on programs that could and should be provided for free by our government. The successes of these popular apps and services are proof that socialistic programs are needed in highly-dense societies and that they do work. So the next time a president states that he/ she would like to provide more socialistic programs which would be subsidized by the government, say please.

#### Hubert Hao-Yu Wang

My San Francisco

My project is a video piece inspired by Jenni Olson's Joy of Life. A series of static shots of San Francisco will be featured with a sound scape of the location in the background. The sound may be manipulated. Voice over will be played throughout the film, expressing my personal experience and relationship to the place. The video should make the audience feel like this is a very personal film. The static shot serves as a canvas for the audience to imagine and go through my experiences. Different parts of the city of San Francisco will be featured, so the audience will not only get my personal view of the city, they also get to explore the city themselves.

The visuals and the audio will have some sort of direct relationship with each other. The aesthetically pleasing visuals draw the audience's attention to the audio. As we get into the film, we will explore the darker side of the city, including some things only the people who live in San Francisco would know. Some facts that are cover by the beautiful imagery people have of San Francisco. The contrast of the image and sound should make the piece more dramatic. The video will go through several stages. It transform from my present state of mind to how I find a trace my history in the city, and finally to the dark truths of San Francisco and the Golden Gate Bridge.

I want to create this piece because I feel like I have established some sort of relationship with this city. Even though I've only lived here for two years, I have a very strong opinion of the city and how I am a part of it. I wish to share my story with others. I hope the audience will walk away learning more about me as a person, and more about San Francisco as a city.

#### Jessica Tou

Lolita Fashion Subculture

The lolita fashion subculture originated in Japan in the 1990s, but has since spread as a global fashion. In the early 2000s, an international community was set up online, and became the hubbub for all participants who were interested in this fashion. Since the overseas stores did not ship internationally, buying from overseas was difficult, so an international secondhand market was born. The international community's marketplace provided a platform for those who wished to obtain the clothing easily, as well as provided an outlet for indie designers looking to sell their wares to a larger audience. The community grew even more as the overseas brands opened up, as more people were able to obtain these items.

The reasons for each individual for wearing lolita differ from person to person, but many enjoy the femininity of historical fashion. It is largely considered to be a feminist fashion, because it emphasizes the importance of clothes to the person who wears it, with no regard to what society or the opposite sex thinks, or even opposes it. It is inspired by many eras, including Rococo, Victorian fashion, and the New Look of the 50s. Because of this, it can come across as outlandish and strange. It takes a certain amount of bravery and disregard of public opinion to wear the fashion, and that is something that I find admirable of lolitas worldwide.

As someone who is part of the local and international community, I take a great interest in the socio-economic aspects of the fashion, because of the unique global market that the subculture has created for itself. As a student in fashion, we learn about sustainability, which discusses reuse and repurposing of garments. In the US, we

consume much more than we can afford to get rid of, and most unwanted secondhand clothing ends up overseas or in landfills. In contrast, high emotional value is placed within lolita clothing, so clothing is almost never thrown or given away. Besides looking to regain some of what they bought the dress for, many sellers also wish for their dress to go to a good home, and for the dress that they sold to be loved by whoever next owns it.

The high emotional value of each garment can be seen in the outfits put together by each individual. By showing images of coordinations put together entirely of secondhand garments, I hope to demonstrate the love each participant holds for clothing, the sustainable reuse of garments throughout the community, the wide range that these garments may travel, and the differences and similarities that are shared by lolitas that participate in the same fashion, yet can live across the world from one another.

#### Katy Law

Routines Recoded

My work as an Interaction Designer comes from my pursuit of creating and integrating new paradigms to enhance the quality of life. I collect qualitative data from the study of people's routines and rituals to synthesize relevant experiences and new diagramatic communication. To do this, I use the experimental application of biological system thinking in my design. In this project, there are two parts to my effort in unpacking multiculturalism and identity in the point of view of routines and rituals. One is through a more intimate study of office workers and another is through the public study of passengers at a bus stop. The goal of my project is to encourage

behavior change for better health and to uncover design opportunities for our urban environment.

First, I studied workers' lunch and activity

routines in the intimate space of their working lives. I interviewed people of various ages, ethnic backgrounds and genders, and documented their lunch and activity routines over a period of five days. In general, people have set routines and like to complete activities with coworkers. However, if they make a bad lunch choice, they would try to counteract it by eating a healthier meal or complete an activity next. I took that concept and developed a language of cell growth and decay and a set of rules to represent my interviewees' data as a way of giving feedback. A good habit leads to healthy cell growth (a new cell chain), and a bad habit leads to cell damage by an invader and fragmentation (break up of a cell chain). The influence came from the fundamentals of cell growth and decay. Cells are vehicles of encrypted genetic information.

What are the effects of simple lunch and activity decisions? How does one action affect future outcome?

Each cell diagram correlates to one of my interviewee's profile card, and a rule sheet helps to decode the cell diagrams. In the second part of my study, I mapped the positions of passengers waiting and departing from a bus stop for eight intervals. I also abstracted their behaviors of movement, device usage and distances between them. The application of biological system thinking to create new paradigms of design is crucial in providing feedback for behavior change.

I have formed new patterns from data and reflected on the contrasting intimate and public spaces of working lives and a bus stop for passengers. RTIST STATEMEN

The foundation of my project is based on

I will infuse pigments into metal to make an animated piece to symbolically illustrate the marriage of industry, craft, and creativity that took place under the roof at 2070 Bryant Street.

Mariana Mijangos

San Francisco's Collective Milieu

In any society, the public space is a hub of for interaction where strangers can come together to share time, experiences and form a community. Public spaces serve to the likes of different tastes, attitudes, and purposes as the spaces themselves promote the type of activity and attitudes which it attracts. My project will explore the many plazas, parks and buildings of San Francisco that transform themselves into an array of different environments. As I realized, the demographic of the crowds vary depending on the area, giving an explicit calibration of the socio-economic circumstances of the people attending the space. Most of these spaces explored are in San Francisco's downtown, financial district, tourist destinations and neighborhoods. Other spaces explored are transitioning or movable spaces, for example small flea markets, farmer markets and parades that occur on a weekly basis in this city.

I have simplified the map of San Francisco by only highlighting the main transportation veins in order to detract from measured distances and rather occupy it with colored gradations that express my observed experience. The color gradation starts with a cool yellow and progresses to darker tones in the oranges, reds and violets. My reasoning for these tones is the implied ambience which the spaces created as I moved through them The yellows are small neighborhood type spaces, where I usually found cafes, small families with children and plenty of vegetation. The orange and reds indicate a faster moving crowd of mostly adults, mostly located in the financial district area and in high traffic tourist areas. The reds and violets also indicate an increased level of poverty and crime. Most of these areas are riddled with junk, inhabited by homeless or in a not so desirable part of town but remain popular gathering spaces due to their history or geographical location. To help guide the viewer understand these public spaces, I have included a word gradient that expresses the spaces in a literal fashion, which progresses from the small and quiet to the larger more sketchy environments. By developing a cognitive-geographic representation of SF and visually documenting my perceptions, I hope to inform others of my experience.

#### Raquel Dunkin-Ramirez

Untitled

For this project I have created a small metal box. Through metal working techniques such as etching, forming, soldering, and coloring, the once flat copper plates have been transformed into a three dimensional brain shaped box. The box contains a smaller copper box housing matches, as well as a pair of tweezers, a metal plated pencil, and a small paper scroll. All parts have been shaped, hammered, and soldered by hand. This piece is interactive (or, depending on the circumstance in which it is viewed, implied interactive). Each part of the box serves its own individual purpose. The scroll and pencil are included so that the viewer may write down his or her thoughts. The tweezers are to be used to hold up the piece of paper on which the viewer has written. The matches are then used to burn the slip of paper, and the remnants of any burnt paper may be placed into the upturned lid of the box.

The idea behind the brain box is simple. The world teaches us certain things - things which we are meant to believe as absolute truths, from the start. These truths are about life, the way things work, others, entire groups of people, as well as ourselves. What we are taught to believe without question can often be detrimental to our self perception and self actualization, not to mention our outlook on the world itself. It can take a lifetime of concerted effort to rid our minds of these ideas and perceptions. This piece is meant to be a symbolic "unlearning" of the things we have been taught about ourselves and the world around us that we now know to be untrue or invalid. Through the act of destroying a simple embodiment of one's personal demons, the viewer attempts to remove

the problematic ideas covertly placed into our

consciousness by society from their mind.

#### Reymundo Perez III

Density & Identity

Looking into our past can sometimes feel like walking backwards in the dark. We don't know exactly where we'll end up and everything that we carefully pass is only visible in that brief moment when it's closest to us, before it fades back again into the darkness of our minds. It fades back into the dense layers of experiences that went into the creation of our lives. When we see each other, there is an idea that filters through us all about who we could be but it can never be that a first impression can truly express who we really are. There is this illusion lingering from the old world that identities are still monoculture but evidently much has changed since then. Our inherited features are the genetic composites of our fathers and mothers before us and before them but our cultures are inherited more these days by the environments we live in more then the preservation of the past. There seems to be a growing number of people who feel much the way I do when it comes to the question of Identity. We must now ask ourselves, are hybrids the new Identity of the contemporary world?

I am the first born of 6 boys in my family. I was

named after my father and his father in a tradition that started three generations before me. I have always felt disconnected to my Mexican heritage and for this project I wanted to examine that disconnection more intimately. I chose to look into my past and when I did I quickly learned that four generations ago my Mexican family came to America to make a better life for themselves and in doing so, they found adapting to American culture very vital for their children's future success. It was only generations later that it would become evident that their decisions would come at the expense of their culture and heritage. Now generations later, I am the pinnacle work of their success in a way, I am a Mexican American who can't speak, dream or write in Spanish. My genetic features are the only thing left connecting me to a history and culture that remains hidden in my personality but remains alive and well in my features. Therefore, it is my intention to have this work allow others to examine this preservation of feature in a way that also represents time through layers and the density of ones own past and selfidentity. In looking at me, the density of my past is revealed and the heritage of my family preserved in the features of my face.

#### Yuni Yunjeong Choi

Time Wrap

My concept for this project is to explore what home means to people in contemporary society. By asking people to define their home, the majority defined home as where their childhood memories remain. Taking this idea, I have evaluated the two different aspects of home; its psychological value

versus its property value. Home could be another metaphor for memories. People's identity is shaped through their childhood and their memories. In other words, home can be the sense of a place where our memories are linked together. For me, home is another word for my identity. There's no doubt linking location and memory together since it is inseparable. Feelings of excitement, happiness, coziness, sadness, and more, all associate with the idea of home. Home ties a person to another. Memories play significant role to shape people's identity. When someone asks to reminisce your childhood, what is the first thing you could think of? Taking a careful guess, it might be your childhood friends and families.

Living in such busy society, we are so focused on moving forward that sometimes we forget to look back into our lives. The goal was to take a moment and look back at the childhood that was forgotten about and to explore my identity. As we grow older, we are filled with more new memories that we tend to forget about our childhood. Memories may be accurate or inaccurate, which can constantly overlap one on top of another. Retrieving back to my memories was like finishing up my missing piece of a puzzle. As I travelled back in time, there were memories that I was able to recall clearly and some were blurry. Memories were kept on overlapping on top of another as I explored further on. I have taken the idea of overlapping memories and made a collection of mixed media that represents my identity and my journey. Based on my childhood memories, I have tried to recreate my childhood journal into a grown up's perspective. By tracing back my identity, I have come to a conclusion that home can be anywhere that individual's memories are attached to, where people welcomes you, friends and family awaits for you, or even places that people had to say their farewell to. Home is where we continuously hoping to go back whenever or whatever happens to us.

Batu Bozoglu

environment.

Trans.it

ARTIST STATEMENTS

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as coined by Maturana&Varela, when applied to the social context argues that all beings create their own reality by self-organizing sensual data obtained from their environment. Shaped by evolutionary pressures, the sensual apparatus varies for every organism according to their adaptations to their surroundings. These variations cause different subjective realities for every species out of the shared physical environment and also means that all secondary intentional concepts derived (if can be) from these subjective environments will be different for every species. Parallel to the notion that mind is inseparable from the physical body and its senses, all identity is a product of sensual data stemming from the interplay between objects and subjects situated in these various "realities". Thus all species create their own narrative of reality, which constitutes their unique identities in a physically identical

The conceptual basis for this project, "autopoiesis"

While most species do not vary among themselves on subjective realities - or only a little among their sub-species - humans are different. Where as most organisms don't posses the necessary cognitive devices to differentiate among themselves in the sense of sensual data and their reaction to outside stimuli, humans given their sense of individuality through a highly developed prefrontal cortex, have unique subjective realities for each and every member of specie. But still, based on the biological restrains, there is a consensus of realities in the general sense among humans, which is founded upon mutually agreed "consensual objects".

A good example to this chaotic state of differentiating realities over a base layer of consensual

reality, is the realm of language. Language can vary on local, even individual degrees but still allows for consensus among large groups of people. As a convergent evolutionary product, language has the same methodology based on the creation of mutually agreed upon signs. This mutual agreement of signs in turn provides roots for culture to emerge, but also impose barriers between civilizations around the globe. These barriers are not insurmountable however, as they are based upon a majority of signs signifying identical concepts and consensual objects situated in a shared human sensual reality.

Multiculturalism, can therefore be seen as a war between various signs for consensual objects from different subjective cultural realities. And the ground for this battle is the public space. This project aims to analyze how differently perceived and how much mutually agreed or violently contested is the public space by various multicultural agents in Istanbul.

The project is to be conducted with the participation of tourists from various countries and cultures staying at Chill-Out Hostel in Istanbul. All willing participants are to be given one disposable camera and a notepad sealed in a zip bag. The participants are then to be asked to carry these objects during their stay in Istanbul and take photographs of turkish sentences or words found all around the city (billboards, slogans, signs, posters, menu items, books etc.) which they find interesting and of which they do not know the meaning. They will also be asked to write down in the provided notepad the location of the photograph taken along with their interpretation of, or best guess for the turkish word or phrase that the photograph contains. After one week, the zip bags are to be delivered back to the hostel.

With these notes and photographs, I will be producing individual panoramas for every participant. The panoramas will include the photographs in an urban landscape drawn by me according to and inspired from the translations found in the corresponding notes, and hopefully express the multicultural diversity of interpretation bordering on dissensus of my local public space.

#### Ege Kaya

#### Pattern

Istanbul is an old historical city. Lot's of different culture was lived in here and whoever lived in this city has left its trace. One of these traces is geometric pattern of historical buildings, mosques or palaces. Geometric patterns, deep modulation technique that best reflect the beauty and unique constructed with a special geometry, architecture, manifested itself in many fields from printed works. Pattern was protected for hundreds of years. The geometric designs have evolved into beautiful and highly complex patterns, still used in many modern day settings for engineering, graphic design, architecture and art history.

Consisting of, or generated from, such simple forms as the circle and the square, geometric patterns were combined, duplicated, interlaced, and arranged in intricate combinations, thus becoming one of the most distinguishing features of geometric art. However, these complex patterns seem to embody a refusal to adhere strictly to the rules of geometry. As a matter of fact, geometric ornamentation in geometric art suggests a remarkable amount of freedom; in its repetition and complexity, it offers the possibility of infinite growth and can accommodate the incorporation

of other types of ornamentation as well. In terms of their abstractness, repetitive motifs, and symmetry, geometric patterns have much in common with the so-called arabesque style seen in many vegetal designs.

Istanbul is a place where such geometric patterns were and still are, frequently used. But, the use of geometric patterns and forms has changed and continues to change. In my Project, I will abstract one of geometric art example and make an illustration with use old geometric pattern which are frequently used to decorate public and civil buildings, books, and furniture. Then I will make a 3d installation with this pattern.

#### **Engin Volkan**

#### Others

Since my childhood, I have either lived or travelled outside Turkey intermittently. During my times outside Turkey, I met many people from different countries. At first sight, for me two people from the same country were no different except those that were obvious; sex, physical appearance, voice, and body language. I would speak English with them, so only once in a while, I would pick up the difference in their English accent, if at all that mattered. However, for someone from the same country the differences may be significant in social and cultural aspects. I think this is because when one encounters a fellow country man/woman, one would base his/her perception on his/her life long social and cultural knowledge. However, when one encounters a stranger, he/she is just an "unknown".

After seven years, in July 2009, I came back to Turkey and since then I have been living in Istanbul. "Istanbul" is inviting, as her name

derives from the Greek phrase "to the city". That and the "epic" Turkish hospitality, Istanbul is now the largest city of Turkey and homeland to 18% percent of its population. As one of the most popular cosmopolitan cities of the world, Istanbul's population is diverse in all aspects of identity. Istanbul's population consists of Turks, Kurds, Armenians, Bosniaks, Greeks, Lazs and others. Her people are mostly Sunni-Muslims followed by Alevis, Jews, Orthodoxs, Christians, and others. She has a growing Lesbian, Gay, Bisexual, Queer, and Transgender population. This is no surprise as the city attracts millions as a cultural hub that sits on the two continents, provides employment with her diverse industrial and financial economy, intrigues with her historical heritage, and surprises with her rich land- and city-scape.

It will introduce different identities in Istanbul. I claim that to someone from outside Turkey, these identities are in fact an "unknown". The project will be presented as a video installation. The screen will be divided into equal sized cells; each cell will contain the same individual. The individual in all the cells will simultaneously identify her/himself with the same statement in a pseudo-language. At the same time, a subtitle will appear in each cell, differentiating the individual from her/himself with a social, cultural, and gender identity.

This project questions one's perception of others.

#### **Gunes Oktay**

#### Folletos-flyers

I am memorizing every event to my memory while my senses are wide open recording everyone's conversations. Aware or not, all these records leaves marks on me. Thinking too much, listening too much, hearing too much, seeing too much,

doing way too much is causing devaluation of what is present now and making them meaningless and burden... This intensity, this excess can not be digested after a while and needs a way for expression. Therefore in my recent works, I combine text and painting which I prefer to use to express myself and I use text as a plastic language in my paintings. Particularly I use illegible handwriting because writing has a very big power itself and points direction. That's why I would like to eliminate this feature of the text and I would like to make it a component of the painting. With this way I can leave the viewer and the work alone. Because my aim is without giving a viewer a direction, to leave them alone with the work itself.

In this project I wanted to create some flyers which have unreadable writings and I wanted to distribute them to people on the street in order to comunicate with them. With this way I can share my works with people and I also can observe the reaction. At the same time I believe that it's a great way to think about what is art or artwork or what makes them an artwork because my plan was to use traditional printing methods instead of digital printing. And just because I distribute them, it isn't a simple flyer. It is an artwork that I make. If you want you can hang it on the wall with a frame and it can also have a possibility to exhibit or even sell. So it's just a choise of people. Maybe even this "choise" make them an artwork or a rubbish. And In Madrid there are so many people who deliver flyers but the result is nearly the same because after taking them, majority of the people throw them directly to the bin without even looking.

As an exchange student I stay in Madrid during one year. That's why I apply my project in Madrid but at the same time I would like to continue also in Istanbul. This also can illustrate how art gets percieved by different cultures and I can measure the reactions that might differ due to cultural

differences in different countries.

During this project, I had some tecnical difficulties. I wanted to use litography to print them but I couldn't had a time to use litography studio. That's why I decided to do my own flyers and I painted them. Also I decided to do different works instead of printing the same one. That's why at the end every of them was unique. Even I changed my project, I decided to apply the original one when the studio is available.

#### Julide Arslan

Istanbul's ID Cards

Based upon distinctive constituent criteria of "urban identity", "Istanbul's ID Card" project will reflect the contemporary aura of Istanbul while incorporating the traces of its periodical changes. Within this project my aim is to examine such issue, which brings numerous questions with it, under several categories.

The initial question to ask is clear: what really constitutes the ID card of a city? Are the basic visible features of it, such as geographical position, architecture, squares, parks and public spheres adequate to determine a city's character, namely the ID card; or, should one consider the inhabitants of the given city as well? Understandably this question is followed by many others. For instance, to what extent the inhabitants can be separated from the city's ID card or is it even possible? With regard to Istanbul, for what reason 15 million people dwell in there; is there a common cause? Is it this community of 15-million-inhabitants that form Istanbul's ID or has Istanbul an independent one, free from its people?

While Istanbul comprises its own idiosyncratic socio-cultural quality, which is in a constant state of flux; the socio-political and economic criteria idealized by the state, have also considerable influence on the characteristics of cities and form of life of their inhabitants. As it has become visible in various urban renewal (or in short urbanization) projects during the recent years, such state-controlled influences can be quite destructive both for the city and for its people. All these transformative dynamics when forming the boundaries of urban identity, will as well determine my project's framework.

Regarding the urban renewal projects that took place primarily in the form of modernization, various architectural structures have started to appear throughout Istanbul. Apart from the late popular constructions such as shopping malls, highways and bridges, we have also witnessed the emergence of countless building complexes and many other combinations of asphalt and concrete. From an architectural perspective, emerging structures in the city are stuck in the middle of a deceptive modernity and traditionalism. Modernity, in terms of their design; and traditionalism in the sense of the mentality; which means that these newly constructed buildings are practically 'planted' anywhere in the city independent from its historical and natural texture and thus without anticipating the probable results. Such shortsighted approach consequently turns the city into an everlasting construction site.

#### Merve Ovunc

Meeting Points

In Istanbul, meeting points are identified mostly with a building nearby or statue rather than a square, even though the building or the statue is located within the square.

I relate this way of perceiving meeting points to culture, so I decided to observe this matter through interviews with people from different age groups. I want to observe and try to find the common characteristics of people meeting at the same point and make classifications according to their outfit, attitude or body language.

As a conclusion, with these analysis and visual data, I want to reveal commonalities and dissimilarities of the people who meet at the same meeting points of this cosmopolite city, stanbul.

#### Saghar Daeiri

Un Bearable Lightness Of Flags

A flag is a piece of fabric (most often rectangular) with a distinctive design that is used as a symbol, as a signaling device, or as decoration. One of the most popular uses of a flag is to symbolize a nation or country. Some national flags have been particularly inspirational to other nations, countries, or subnational entities in the design of their own flags. As the resources says flag is a part of fabric with symbols but the meaning of symbols during the years specially perceives the authority, the most important subject of nation, citizenship and also the material of presenting the in how level of power you are coming ... but Flag has a different function in the contemporary category.

Flag issue specifically sought domination over the region delimited and specifically tries to bound the borders. Although recently the uses of flag is much more symbolic now a days ,cause the the function of flag is very symbolic function and in the present age belongings to the boundary of and nationality, race, language, location, gender, color, meaning absolute soil and certain ethnic groups has become rare.

As we see in social medias as a perfect multiculturalism or even diaspora symptoms, being "every where but not a in a certain place" is the thing that new age wants from human being, that's why we encounter with the concept of "no place" now a days. Human beings specially after world wars started to experience migration and specially forced migration and feel and see several identities together. As an student of Textile Art and a person who is a painter too and also has migrated from her country to turkey as a second place that changes personal identity, I would try to consider on fiber medium and flags motives and the installation expression, I want to express multiple identities via flags and fiber

### Zuleyha Aykut

The Light dancing with colored glass; Stained glass.

There are many colors used in national flags, believed to bring excitement to people. Doesn't stained glass harbour a mixture of colors from all nation's flags? Colours used in stained glass art always excited me.

This is it; I will attempt to examine and intepret stained glass which creates a strong bond between light, glass and architecture, in this project of multiculture and identity.

Light is one of the strongest stimulators of human spirit.

As we all know, light has a clear impact on people. We use artificial light when we lack the natural one and both form of light affect us phyisically and pychologically. Some of these effects are orientation, change in visual capabilities, sexual stimulation, happiness, excitement, joy, impact on nervous system, relaxation, capability to change temperature, healing, impact on object color, perception of depth, volume, dimension, feeling of loneliness, and enhancing of respect.

Stained glass is an art form where colorful glass pieces are put together in a certain order. Its history goes back to the 9th and 10th centuries and its development was hand in hand with improvements in architecture. Stained glass was primarily used in churches, cathedrals and buildings for religious purposes whereas Turks used it in mosques, tombs, as well as palaces, houses, and libraries. Especially after the conquest of Constantinople, there has been many great works constructed with the stained glass technique.

There are many mosques and churches which demonstrate great examples of this art form, such as New Mosque, Sultan Ahmet Mosque, Topkapı Palace, Saint Antuan Kilisesi Church and Saint Antoine Church.

In this study, I will try to provide multi-culturalism through examples from mystical, impressive Byzantium and Seljuk periods which made intraculture communication easier and stronger as well as help establish intercultural dynamics in their times.

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