

Cultural Identity in Design :: reason : reflect : respect

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art 315 special topics in graphic design

Archana Shekara
M.W.F. (8.00 to 9.50 a.m.)
CVA 45

How do you design for a multicultural audience? How can you create design that is authentic, meaningful and far-reaching in a global context? What is the research methodology?

Students will create projects (in various form and media) based on participation, observation and interdisciplinary research.





project 1 : *cultural identity # object*



The Alphorn is a Swiss horn carved from solid softwood. Usually long in length, the alphorn features a large upturned bell on the end. It is a traditional Swiss instrument used by mountain dwelling farmers to signal cattle, to calm them and to announce daily activities from the Alps. Today however it is used by musicians primarily for entertaining tourists. Traditional use of alphorns come from the Ancient Greek and Romans by the use of horns in farming. The cattle were trained to come at the sound of the horn. They found it calming and often gathered around the herdsman to listen.

Alphorns are long in length because it increased the distance it traveled. This allows many horns to be heard from 6 miles away. Herdsman would use this as a tool to communicate with one another and to let the people of the villages below know that all is well after a storm. If the herdsman would play a melodic tone, then everything was good and well, but if he played short repeated notes, then he needed assistance on the mountain. The alphorn melodies have a similar quality with each other and often resemble peaceful, flowing notes to depict a calm landscape. Modern Swiss composers use the sound of the alphorn to convey the atmosphere of the mountains or reassurance after a storm.



Victor Stuber
Switzerland

Heritage

The Philippines has an Asian island country that has gone through various periods of occupation. The Spanish and the Americans occupied the Philippines at different times, but both left a lasting influence on the entire country's history. During the Pre-Spanish Period, the aboriginal inhabitants were pygmies related to the Andaman Islanders, the Samang of Malaysia, and various New Guinea tribes. These inhabitants are considered ancestors of the Aeta or Negrito tribes.

On March 16, 1521, Ferdinand Magellan landed in what is today, Eastern Visayas. The Spanish were determined to gain access into the islands, and after numerous confrontations with the natives, the group of islands was named Las Islas Filipinas after soon-to-be King Philip II. The Filipinos endured years of Spanish abuse and oppression, and during the Spanish-American War, they fought together with Americans to liberate their country. However, the Philippines did not become an independent country until 1946.

The Barong Tagalog

It is the official national costume for Filipino men and originated from the northern part of the Philippines. It is a lightweight shirt originally made of *jusi* or pineapple cloth, called *Pina*, that is worn over a collarless shirt and remains unbuttoned. Design and ornamentation remain the similar across most Barongs. Decorative elements are applied through hand, machine, or computerized embroidery; hand painting; pinrucks; lace-inserts; and etc.

The Barong Tagalog commonly worn for formal occasions. It is the Filipino equivalent of the American suit jacket and collared shirt. There are a few style variations made of different materials depending on the type of event. The most popular use is for weddings.

During the Spanish occupation of the Philippines, the Barong Tagalog was a required part of the dress code the Spanish imposed on the locals. The Spanish government wanted to ensure a distinct difference between the rich and poor. The dress code was also meant to make it clear who was in charge. Men were not allowed to tuck in their shirts as the mark of inferior status. The cloth material had to be transparent so that the people could not conceal any weapon usable against their masters.

Even though its history and origin trace back to a period of oppression and colonization, this particular article of clothing has remained a respected part of the nation's culture. Although it has changed over time, the Barong Tagalog is a unique piece that effectively symbolizes the nation's pride and heritage.

Barong Tagalog



Kuckucksuhr

In 1630, woodcrafters in the Black Forest region of Germany began to explore the art of clockmaking. While clockmaking was new to the region, the tradition of woodcarving was a popular pastime. Carving provided Black Forest artisans with an escape from the long, hard winters of the region. Black Forest woodcarvers enjoyed depicting themes found in everyday German life. These themes included love, family, death, birth, mythology, and Christian religion. The most popular themes, however, were hunting and nature. When clockmaking became prevalent, Black Forest woodcarvers continued to depict themes from their everyday lives. Carved leaves, birds, deer, and other woodland creatures were typical motifs.

Over the years, many different styles of cuckoo clocks emerged in the Black Forest region. While the styles varied in appearance, the cuckoo clocks of the Black Forest maintained one constant theme; their carved motifs acted as reflections of daily life in the Black Forest region of Germany. Today, Black Forest cuckoo clocks remain true to their historical styles and motifs. They act as a reminder of life in the historic Black Forest region and pay homage to the skill of the region's woodcrafters.

Between 1730 and 1750, Black Forest artisans began to incorporate the cuckoo bird mechanism into their clocks. This idea did not originate in Germany, but Black Forest artisans did popularize and perfect the practice. It is likely that the artists of the Black Forest region decided to incorporate the cuckoo bird mechanism into their clocks because they associated the cuckoo bird's call with the coming of spring. To produce the cuckoo bird's call, a system of two bellows and pipes were employed. At the top of the hour, the clock's weights and pendulum turned a wheel. This action released the cuckoo bird from its nest. Alternating puffs of air were then released from the bellows into the pipes, creating the sound of the cuckoo.

Jessica Hannel
Germany

White Privilege: Unpacking the Invisible Knapsack :: Peggy McIntosh

DAILY EFFECTS OF WHITE PRIVILEGE

I decided to try to work on myself at least by identifying some of the daily effects of white privilege in my life. I have chosen those conditions that I think in my case attach somewhat more to skin-color privilege than to class, religion, ethnic status, or geographic location, though of course all these other factors are intricately intertwined. As far as I can tell, my African American coworkers, friends, and acquaintances with whom I come into daily or frequent contact in this particular time, place and time of work cannot count on most of these conditions.

1. I can if I wish arrange to be in the company of people of my race most of the time.
2. I can avoid spending time with people whom I was trained to mistrust and who have learned to mistrust my kind or me.
3. If I should need to move, I can be pretty sure of renting or purchasing housing in an area which I can afford and in which I would want to live.
4. I can be pretty sure that my neighbors in such a location will be neutral or pleasant to me.
5. I can go shopping alone most of the time, pretty well assured that I will not be followed or harassed.
6. I can turn on the television or open to the front page of the paper and see people of my race widely represented.
7. When I am told about our national heritage or about "civilization," I am shown that people of my color made it what it is.
8. I can be sure that my children will be given curricular materials that testify to the existence of their race.
9. If I want to, I can be pretty sure of finding a publisher for this piece on white privilege.
10. I can be pretty sure of having my voice heard in a group in which I am the only member of my race.
11. I can be casual about whether or not to listen to another person's voice in a group in which s/he is the only member of his/her race.
12. I can go into a music shop and count on finding the music of my race represented, into a supermarket and find the staple foods which fit with my cultural traditions, into a hairdresser's shop and find someone who can cut my hair.
13. Whether I use checks, credit cards or cash, I can count on my skin color not to work against the appearance of financial reliability.
14. I can arrange to protect my children most of the time from people who might not like them.
15. I do not have to educate my children to be aware of systemic racism for their own daily physical protection.
16. I can be pretty sure that my children's teachers and employers will tolerate them if they fit school and workplace norms; my chief worries about them do not concern others' attitudes toward their race.
17. I can talk with my mouth full and not have people put this down to my color.
18. I can swear, or dress in second hand clothes, or not letters, without having people attribute these choices to the bad morals, the poverty or the illiteracy of my race.
19. I can answer and speak in public to a powerful male group without putting my race on trial.
20. I can do well in a challenging situation without being called a credit to my race.
21. I am never asked to speak for all the people of my racial group.
22. I can remain oblivious of the language and customs of persons of color who constitute the world's majority without feeling in my culture any penalty for such oblivion.
23. I can criticize our government and talk about how much I fear its policies and behavior without being seen as a cultural outsider.
24. I can be pretty sure that if I ask to talk to the "person in charge", I will be facing a person of my race.

project 2 : *cultural identity # citizen designer*



Akiko Slaughter
Japan



Melanie Lecaroz
Philippines



Victor Stuber
Switzerland



Jessica Hannel
Germany

REVEALING THE WESTERN VIEWS OF TURKEY

اَرَابِيْكَ ARABIC

Many Americans confuse Turks for speaking Arabic. However, Turkey is entirely unrelated to Arabic and modern Turkish is written in the Latin alphabet. Today, 79% of the population in Turkey has Turkish as a first language. The Turkish constitution clearly states, "No language other than Turkish shall be taught as a mother tongue to citizens of Turkey at any institution of training or education." The situation for minorities in Turkey has been difficult and remains difficult, even if Turkish membership aspirations with the European Union, has resulted in some reforms.

تَرَرِيْزْم TERRORISM

Turkish people are usually portrayed as intelligent gunmen who have underground terror or mafia function. The vast majority of Americans have a stereotype in mind thinking of terrorists, and that stereotype is of someone of Arab descent. This stereotype remains untrue. There are plenty of groups within the United States: white supremacists, separatists, even opportunists who can be bought for a price. Stereotyping Arabs or Muslims or terrorists alienates them at a time when Westerners need their support like never before to help root out those within their communities who do indeed pose a threat to America's security.

مُسْلِمِيْنَ MUSLIMS

A national poll in America following the attack of September 11, 2001 found that 54% expressed the view that the attack was motivated by a conflict between Christianity and Islam. Today, those feelings have changed. "Turkey's greatness lies in your ability to be at the center of things. This is not where East and West divide — this is where they come together," President Obama said. The president invoked his own heritage: "The United States has been enriched by Muslim Americans. President Obama is one of them. In Turkey, approximately ninety-eight percent of the citizens are Muslims. The Arabic word "Islam" stands for a life focused on peace, mercy, and forgiveness. In a religious context it means complete submission to the will of God.

Melissa Curtin
Turkey

Thank you

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