Mapping the Commons

Projections into Seoul's Post-Modern Urban Condition

Spring 2018 SNU DAAE Graduate Studio
John Hong

Studio Synopsis

Maps, or to put in more succinctly, *mapping*, is never an innocent process. They are limited by obvious reasons in terms of their content, or *what* they show – But equally important to consider is *how* they show it.

Maps have been used deviously to distort information, to tell a lie by highlighting only one truth, or to confuse us with a highly-edited reality. They have also been used to educate and empower our freedom by opening up access, revealing a critical dimension of the city, or quite simply by saving us time so we can be productive in another part of our lives.
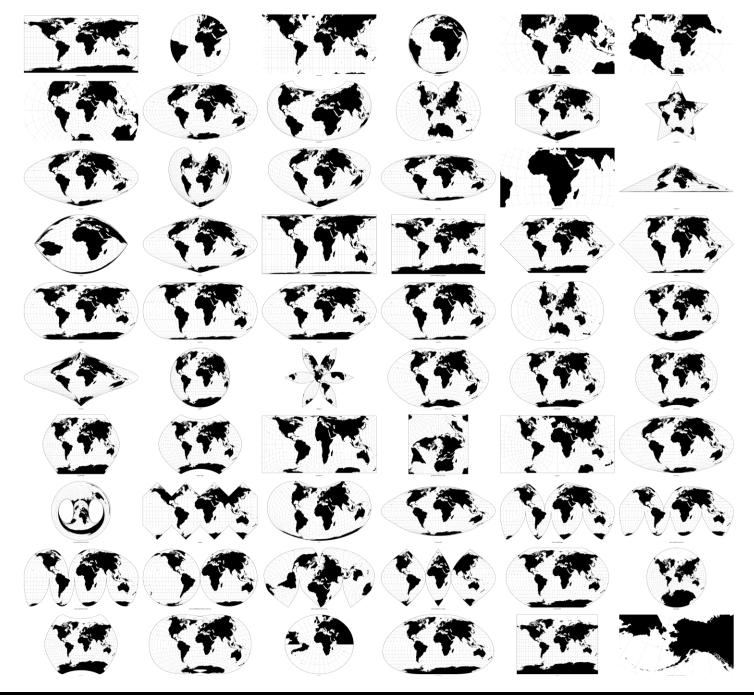
This studio will use consciously constructed 'cognitive maps' to begin to understand a new phenomena of the 'commons.' Even as public space can be understood in simple figure-ground dialectics between public and private, the space of Seoul remains elusive: Within the expanding definition of a late-capitalist city that also occupies a 3-dimensional terrain, Seoul's common spaces can be found in residual areas, above and below ground, inside buildings, in artificially created nature, inside private commercial space, and so on. In this moment in history, perhaps it is also time to recognize there are now different kinds of publics or 'semi-public' realms that constitute a network of relationships and gradations.
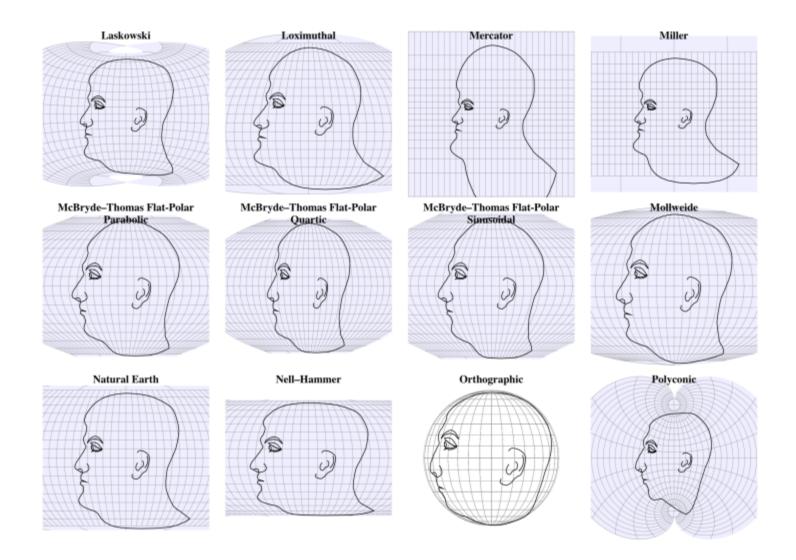
The purpose of the studio is to grapple with the idea of what is the new form of urban commons. Through a reading of Frederic Jameson's ideas on cognitive mapping in his book, *Postmodernism or the Cultural Logic of Late Capitalism*, we will create maps as ideological constructions that are positioned between the individual reading of the city and its larger socio-economic-political coordinates.

We will each select sites in Seoul where a there is an elusive potential of a new kind of commons. Through our map-constructs, we will then locate potential activities, interventions, (and dare we say it, 'programs') that bridge architecture with this emergent condition. The existential site may be left behind for the site that is constructed in our maps.

Just as maps attempt to use a global coordinate system to describe a very local condition, we can begin from Jameson's idea that the post-modern condition is a construction with global reach and repercussions – that the purpose of the map is then to endow the individual with a heightened sense of place and even empowerment within forces that tend to ideologically wrap and imprison us within its subjectifying apparatus.

Laskowski • Loximuthal • Mercator • Miller • McBryde–Thomas Flat-Polar Parabolic • McBryde–Thomas Flat-Polar Quartic • McBryde–Thomas Flat-Polar Sinusoidal • Mollweide • Natural Earth • Nell–Hammer • Orthographic • Polyconic

"Cognitive mapping in the broader sense comes to require the coordination of existential data (the empirical position of the subject) with the unlived, abstract conceptions of the geographic totality.

The Althusserian formula, in other words, designates a gap, a rift, between existential experience and scientific knowledge. Ideology has then the function of somehow inventing a way of articulating those two distinct dimensions with each other."

An aesthetic of cognitive mapping - a pedagogical political culture which seeks to endow the individual subject with some new heightened sense of its place in the global system - will necessarily have to respect this now enormously complex representational dialectic and invent radically new forms in order to do it justice."

- Frederic Jameson

"We know nothing of vast multiplicity, we cannot come to terms with it as architects or planners or anybody else…But if society has no form how can architects build its counterform?"
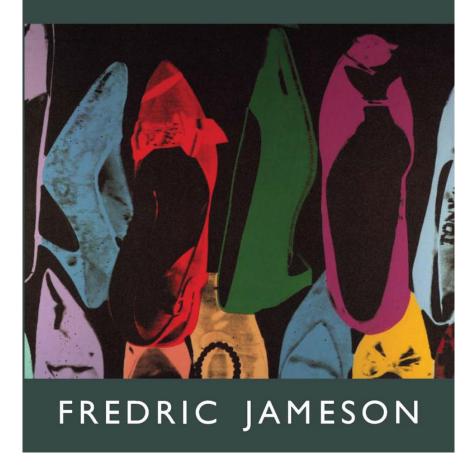
- Aldo Van Eyck

POSTMODERNISM
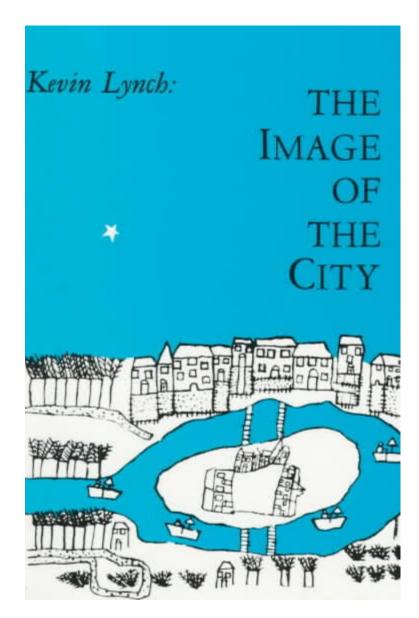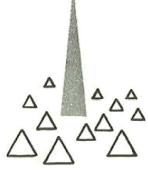
OR,
THE CULTURAL LOGIC
OF
LATE CAPITALISM

FREDRIC JAMESON

Kevin Lynch, published 1960

City Image and its Elements

1. Paths
The user primarily moves along paths: streets, transit lines, canals, railways. "For many people these are predominant elements in their image."

<comparison to Edmund Bacon>

2. Edges
Not considered paths, but "boundaries between phases."

3. Districts
"…medium to large sections of the city, conceived as having a 2-dimensional extents. Always identifiable from the inside."

<Bacon says a city is too complex to understand in one instance>

4. Nodes
"…strategic spots in the city that an observer can enter." A crossing or convergence of paths, shifts in concentration…

5. Landmarks
"…observer does not enter within them, they are external." They can be within the city or outside.

Depending on where the observer is viewing, one element can become another.

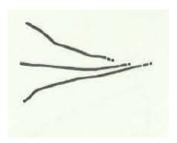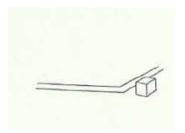# City Image and its Elements
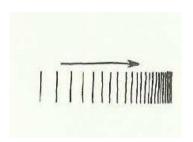
1. Characteristics of Paths

- Path structure (grid, diagonal, etc.)
- Major access lines (hierarchy)
- Spatial character (narrowness, width, etc.)
- Special façade characteristics
- Proximity to special features
- Functionality and continuity
- Directionality (destination)
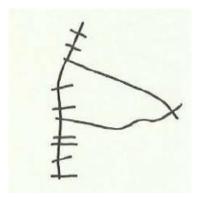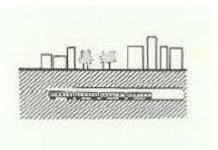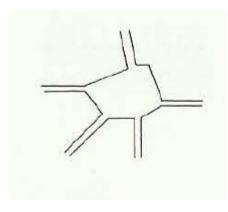 - Scaled in a specific direction
  - Alignment

City Image and its Elements
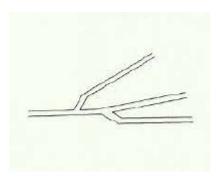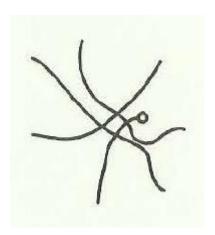
Critique of Paths (is this true in Korea?)

- Detachment: subway
- More than 2 paths intersecting
- Branching
- Unrecognizable complex system <what about when 2 systems coexist?>
- One-way constriction

City Image and its Elements

2. Characteristics of Edges

- Not considered as paths, the boundary between two kinds of areas
- But sometimes paths!
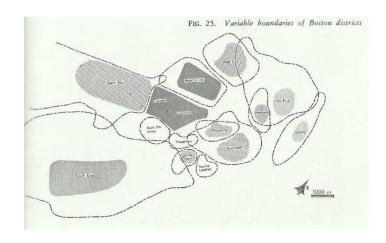- Directional qualities like paths

Critique of Edges
- Disruptive power like highways

City Image and its Elements

FIG. 25. *Variable boundaries of Boston districts*

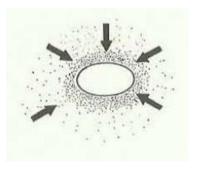## 3. Characteristics of Districts

- Observer can mentally go inside <further reading about the 'mental map' and behavioural geography>. NY considered easiest to recognize, not because of grid, but for the convergence of many factors. Some people considered it small, a factor that says that it is easy to understand.
- Thematic continuity
    - Texture, space, form, detail, building types, programs, inhabitants, topography, etc.
- Reinforcement of clues
    - When main requirement is met, there can be a lot of diversity.
- Variable boundaries
- Edges reinforce the idea
- Strong node and gradient
- Introverted or extroverted <Bacon, or even Chinatown>
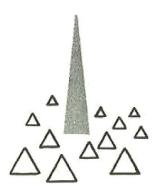- Standalone or linked

Critique of Districts

- Strong edges create disorganization by impeding transition

City Image and its Elements

4. Characteristics of Nodes

- Strategic foci which observer can enter
- A place of decision and heightened intention
- Switch points (pedestrian to subway, railroad station, etc.) associated with key surface feature
- Thematic concentration (garden, commerce, etc.)
- Form reinforces it.
- Introvert or extrovert <how to determine this psychological term when discussing the city?>

City Image and its Elements
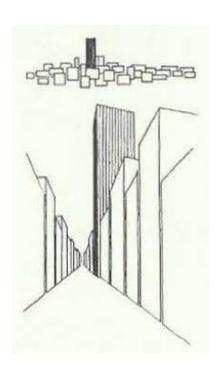

5. Characteristics of Landmarks

- Simple physical elements
- Singular
    - But Local points can aggregate into a cluster or sequence
- Figure-ground contrast
    - "clean vs. dirty" can also create a landmark
- Spatial prominence
- Location at a node
- Distant landmarks like mountains can define a city because of its background (duomo in Florence)
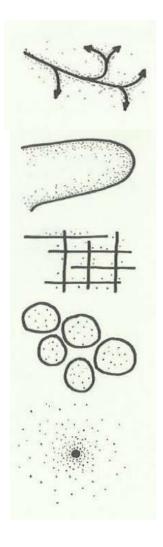- Element interrelation facilitates recognition and memorization <lynch equates this with emotional security, again psychology>

Critique of Landmarks

- It can be so irritating that it becomes a landmark <examples in seoul?>

City Image and its Elements

The Shifting Image

- There are overlapped sets of images for an environment
- Understanding in terms of nested scales: street, neighborhood, city, metropolitan region.
    - "If a building is unmistakable in the city-wide panorama yet unrecognizable at its base, then the chance has been lost to pin together the images at two different levels of organization."
- Images change by viewpoint or atmosphere
- Constant change in the physical surrounding can confuse. Even a tree can be an anchor point.
- Images change as the observer knows the place better over time. <can the city be designed like this?>
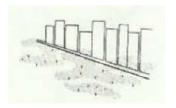- Images of mappings purposefully simplify, distort, or augment <what is the role of the digital in this?>

City Image and its Elements

City Form: Ch 4

"A city is a multi-purpose shifting organization, a tent for many functions, raised by many hands and with relative speed. Complete spatialization… is improbable and undesirable. The form must be somewhat noncommittal."

"One may reasonably ask, then, if a consistently imageable metropolis… is in fact possible; and whether it would be appreciated if it did exist… Men have increased the scope of their perception before, when faced with a new challenge, and there is little reason to see why it could not happen again."

City Image and its Elements
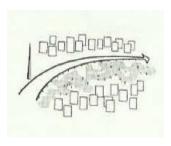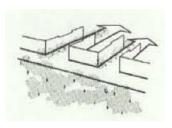
Design of Edges

Lateral edge visible

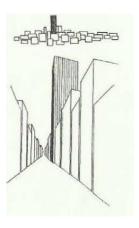

Opened up to use,
like a waterfront

Differentiation of two
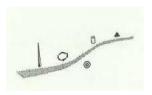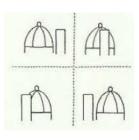sides of the edge

A seam rather than
barrier

Design of Landmarks

Can be apprehended
in different distances
and conditions.
"stable in a shifting
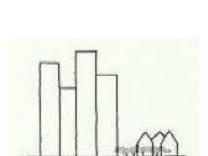world."

Clustering of
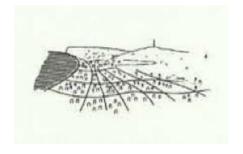landmarks

Parallax as orientation

City Image and its Elements

Sense of the Whole

Total knits together the 5 elements.
Strands of continuity

As the city expands, the more
fundamental landscape is
apprehended.
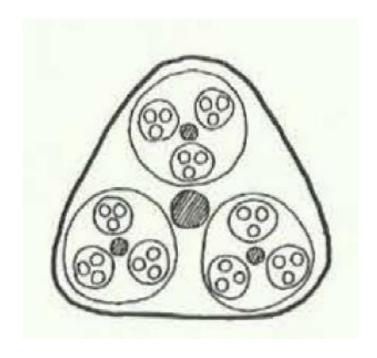
..but this can include contrast and
"delight"

"There are… dangers in a highly
specialized visible form; there is a
need for a certain plasticity in the
perceptual environment."

Metropolitan Form

Sub-districts

Very large dominant forms

"Both these techniques seem
inadequate to the metropolitan
problem."

"The incapacity to map socially is as crippling to political experience as the analogous incapacity to map spatially is for urban experience."

"Lynch's subjects are rather clearly involved in pre-cartographic operations whose results traditionally are described as itineraries rather than maps."

- Frederic Jameson

American family dinner 1950s stock photo

毛主席給我們的幸福生活

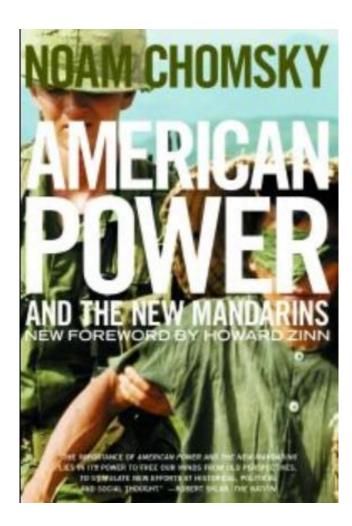"Happy Life Chaiman Mao Gave Us" 1954

Soldiers coming home WWII, Times Square 1945
Photo, Alfred Eisenstadt

"It wasn't my choice to be kissed," Greta Friedman stated in a 2005 interview with the Library of Congress.[3] "The guy just came over and grabbed!" she said, adding, "That man was very strong. I wasn't kissing him. He was kissing me."[3][10] "I did not see him approaching, and before I know it I was in this tight grip," Friedman told CBS News in 2012.[11]

Humanity Stop Them!
Nguyen Dinh Khue, 1972

Noam Chomsky, American Power and the New Mandarind 1969
The misguided claims of the greatness of the west and the modern age
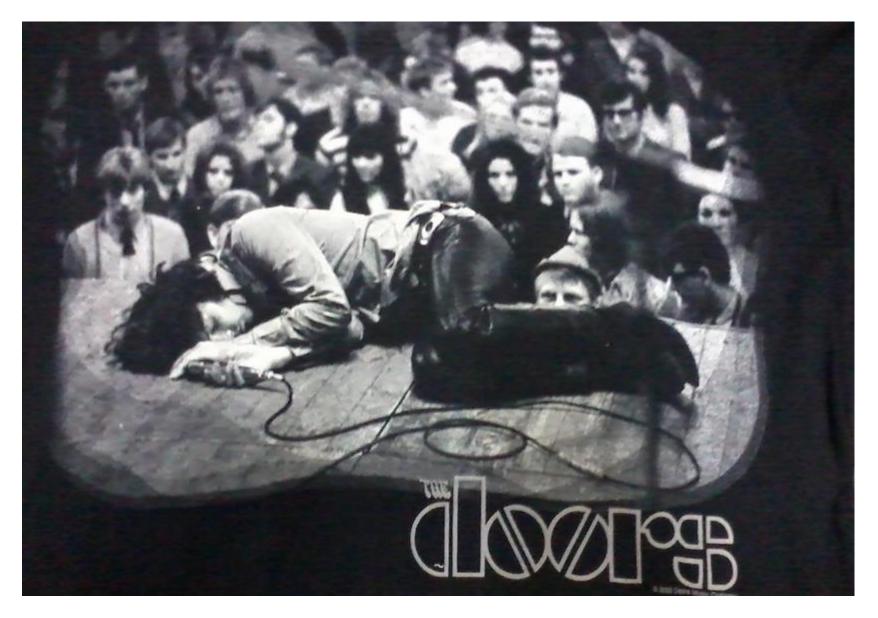
Noam Chomsky, Media Control 1988
"Anti-communism is mechanism of social control"

The Doors, *Unknown Soldier*
Post-modern irony about the war being 'over'

SEZIONE   LONGITUDINALE

PROSPETTO   SUD-OVEST

EDIFICIO DELLA REGIONE A TRIESTE

Scala 1:100
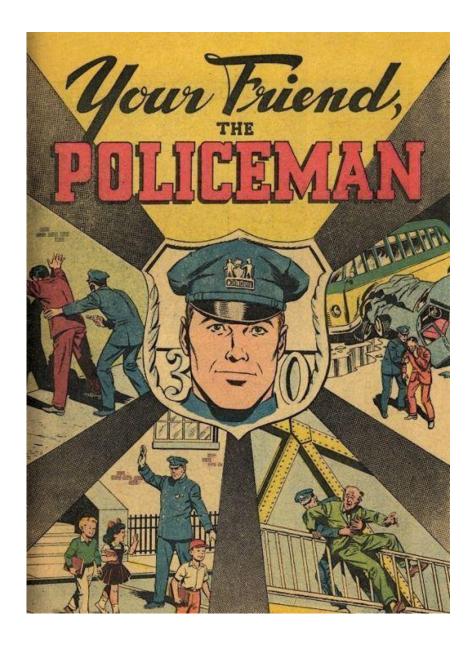
Aldo Rossi, Trieste City Hall, 1974

Ideology is "the Imaginary representation of the subject's relationship to his or her Real conditions of existence.
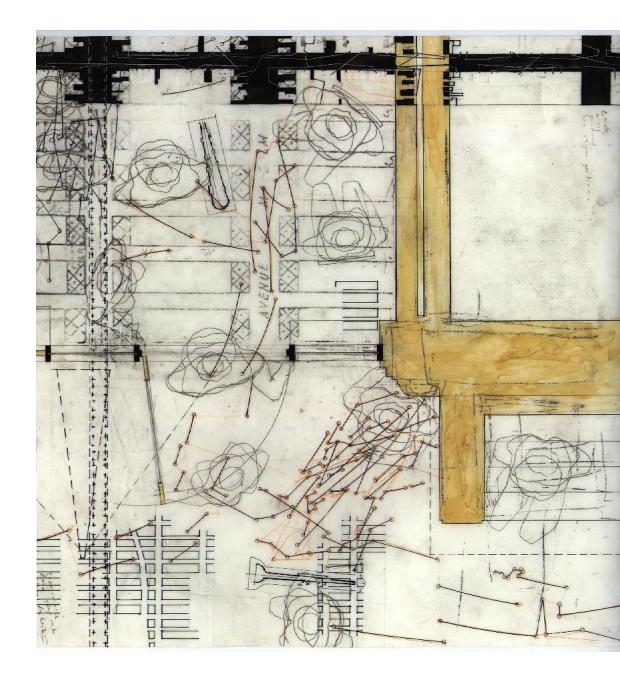
- Louis Althusser
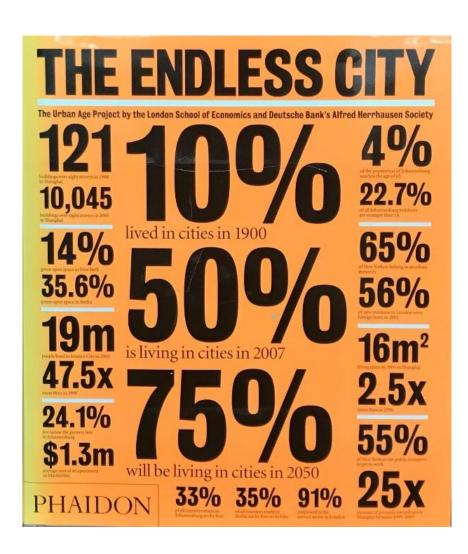
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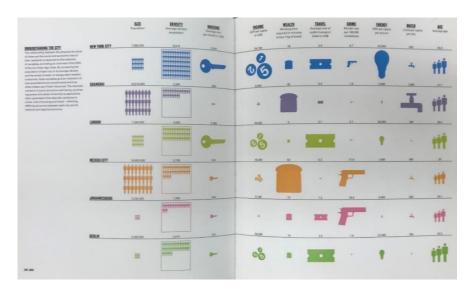
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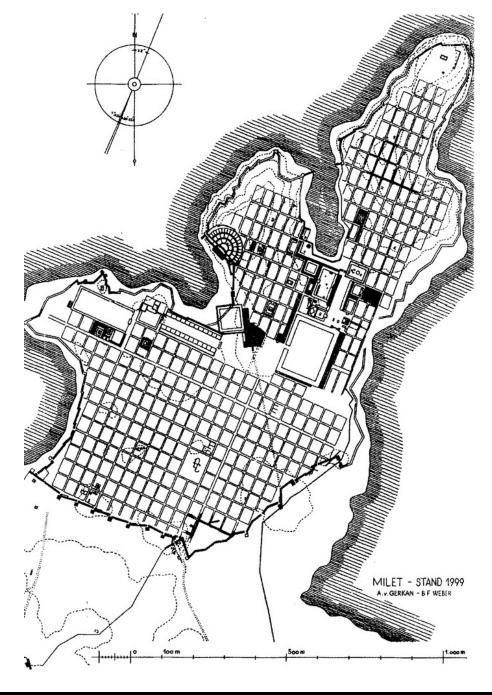
Three historical stages of the capitalist city
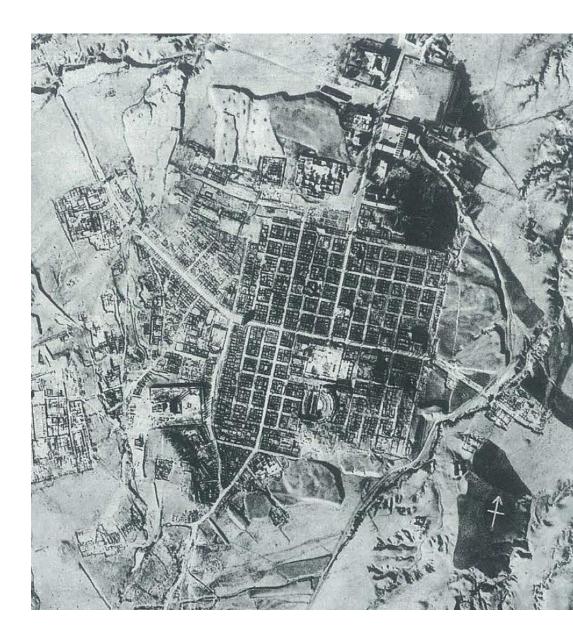
1. Classical market capitalism: space organized into Cartesian homogeneity. The standardization of subject and object

MILET - STAND 1999
A.v.GERKAN - B F WEBER

Miletus, 5th c. BC

Three historical stages of the capitalist city

2. Colonial Grid. The stage of "imperialism," the commodification of territories

Roman Grid, Timgrad Algeria 100 AD

Grid as method of colonization

Law of the Indies, Dominican
Republic 1586, Port City
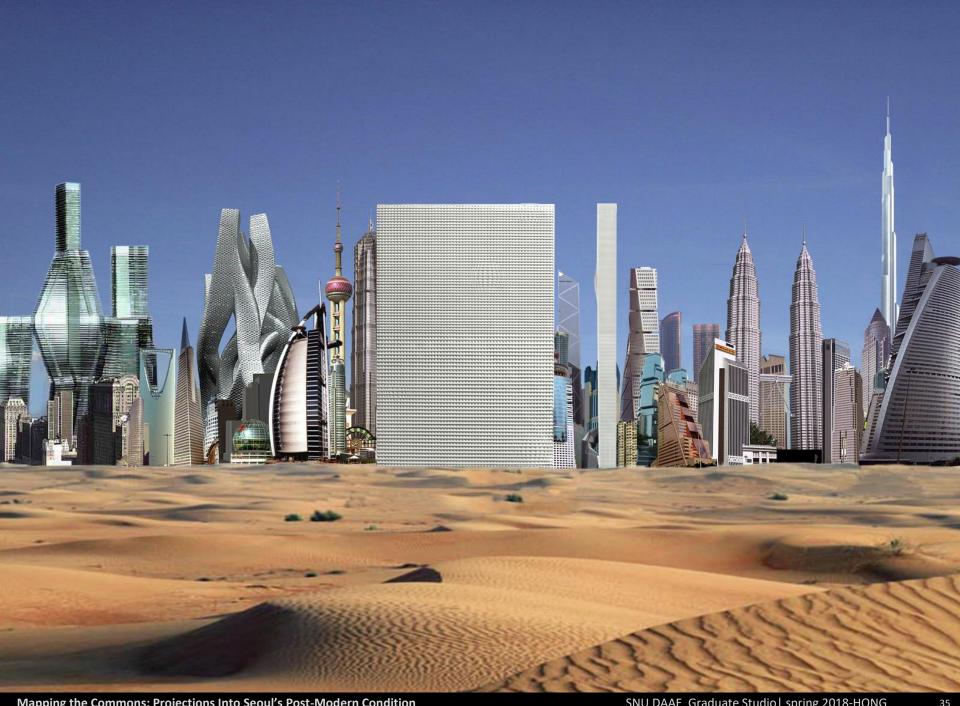
Law of the Indies, Peru Colca River
Valley 1534, Agricultural Town

Three historical stages of the capitalist city

3. Late Capitalist "sublime"

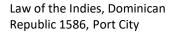"The supreme raw materials of the work of art becomes limited to a tiny corner of the social world, a fixed camera view of a certain section of London or the countryside or whatever. But the truth of that experience no longer coincides with the place in which it takes place. The truth of that limited daily experience of London lies, rather, in India or Jamaica or Hong Kong; it is bound up with the whole colonial system of the British Empire."
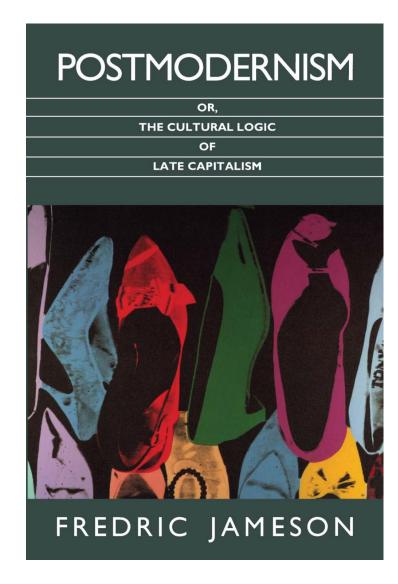
"We know nothing of vast multiplicity, we cannot come to terms with it as architects or planners or anybody else…But if society has no form how can architects build its counterform?"

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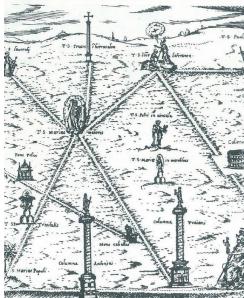
FREDRIC JAMESON

Rome, Taddeo de Bartolo, 1413

Paul Klee, 'The Thinking Eye'

Rome, Giovanni Francesco
Bordino, 1588 under Pope Sixtus
V

Rome, the impact of Sixtux V's
ideas

Rome, pilgrimage from the
Vatican to Santa Maria Maggiore

Aerial photo mapping the NYPD headquarter

CCTV mapping

Vancouver mobility mapping

How automomous vehicles see the street

0 .1 .4 .815

Prison Expenditures Expressed in Millions of Dollars

0   1   2   4 Miles
N

0   .1   .4 .8 1 5

Prison Expenditures Expressed in Millions of Dollars

0   1   2   4 Miles

'Food Desert' mapping

Central

...Here individual connections developed over time to link high-end shopping malls with hotels and corporate lobbies...

Cheung Kong Garden

St. John's Cathedral

Standard Chartered Bank

HSBC Main Building

The Landmark

Expensive Watches

Central Tower

The Galleria

Paul Smith

New World Tower

◄ Admiralty, Pacific Place, & Hong Kong Park p. 50

Sunday Domestic Workers Gathering

Former LegCo Headquarters

Prince's Building

Alexandra House

QUEEN'S ROAD CENTRAL

The Hong Kong Club

Statue Square

Dolce & Gabbana

Entertainment Building

TUMI

The Cenotaph

Cafe Causette

5, 5B, 10
37A, 90B

Central Building

Mandarin Oriental

FENDI

3B, 15
1, 3

Armani Perfume

Chater House

City Hall

Brooks Brothers

Louis Vuitton

Fake Louis Vuitton

D1

Pinoy Facilities

Wheelock House

Aon China Building

8, 9, 22

CONNAUGHT ROAD

World Wide House

D2

Sunday Domestic Workers Gathering

Businessmen Banter

Fake Watches

C

Free Domestic Worker Ballroom Lesson

Jardine House
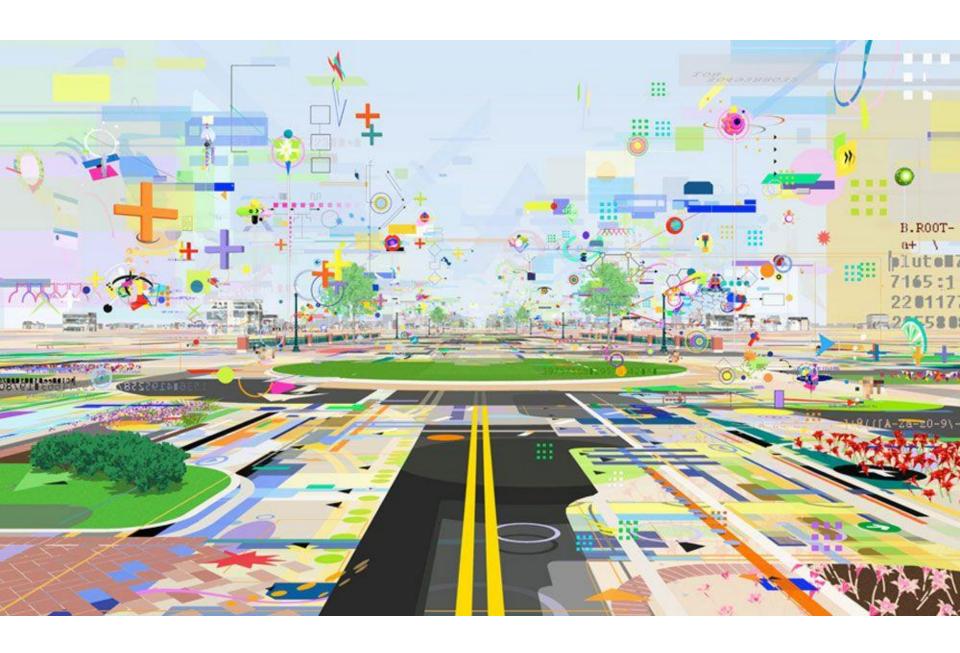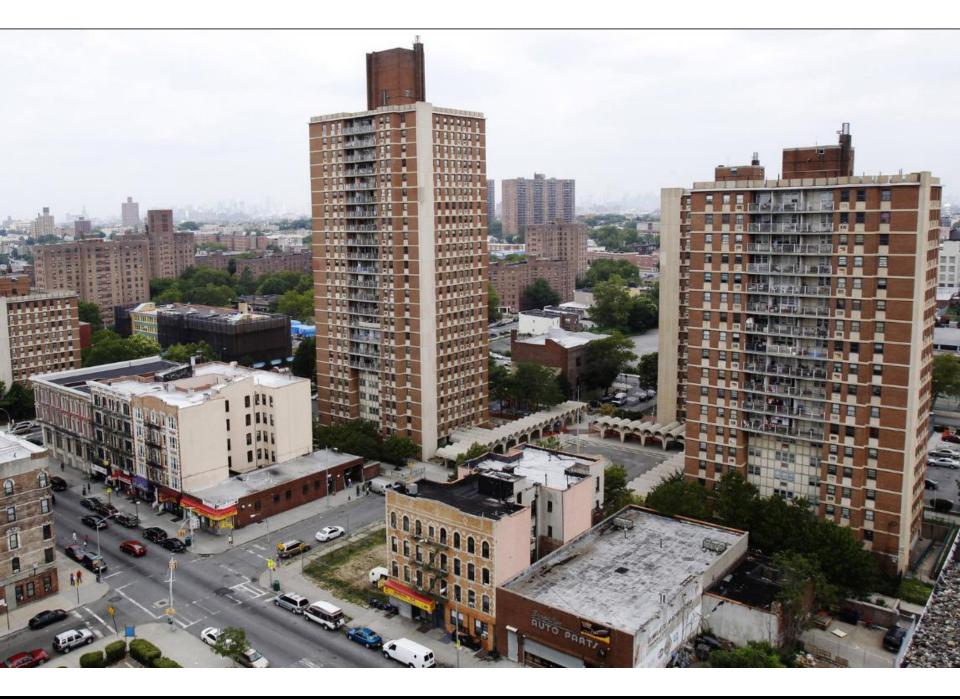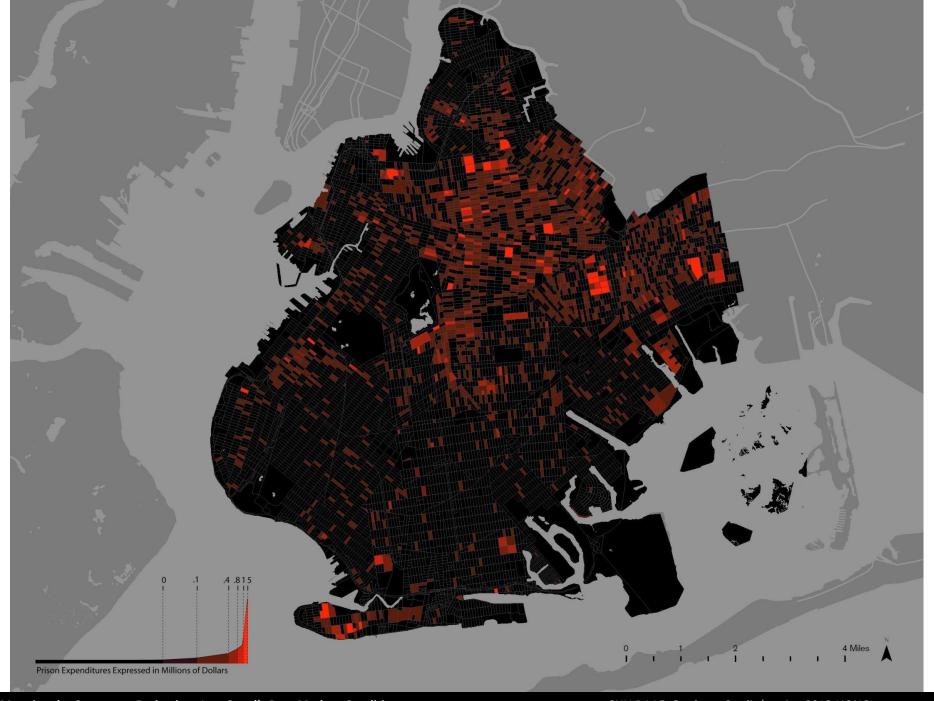
Permanent Citibank Protest

Tak Shing House

Shoe Shiners

1887 Coastline
Approx. 600m to Current Coastline

1A

Impromptu Sunday Post Office

Tourist Convergence

Religious Activist

A

DES VOEUX ROAD

B

Commuter Convergence

IFC & Exchange Square ►

Central Station

In-Town Check-In

Tsuen Wan Line to Admiralty

Island Line to Admiralty

Island Line to Sheung Wan

Shun Tak Centre & Sheung Wan p. 38

↓ N

2. APPROPRIATION: Corners and fixed and semi-fixed elements

① ② ③ ④

Legend: ⌒ Corner ◯ Fixed-Element ░ Appropriation

Calculated Manhattan walking distances shown in minutes.

Calculated Manhattan cycling distances shown in minutes.

Seoul Subway System KOJECTS

Line 1 – Line 2 – Line 3 – Line 4 – Line 5 – Line 6 – Line 7 –
Line 9 – A'REX Line – Gyeongyui/Jungang Line – Ui Line

Made by Nikola Medimorec, Kojects.com
Based on Seoul picture by Hiroyuki Nakano (CC BY 2.0)

Figure 2. Urban Extraction Results of Milan. Green: Non-urban for KTH-Pavia Urban Extractor

Nolli Plan of Rome

Flavio Janches

Public Space in the

Strategy for Socio-Physical Urban Intervention in Marginalized Communities

Fragmented City

nobuko

RELATIVE QUANTITY of PUBLIC SPACE

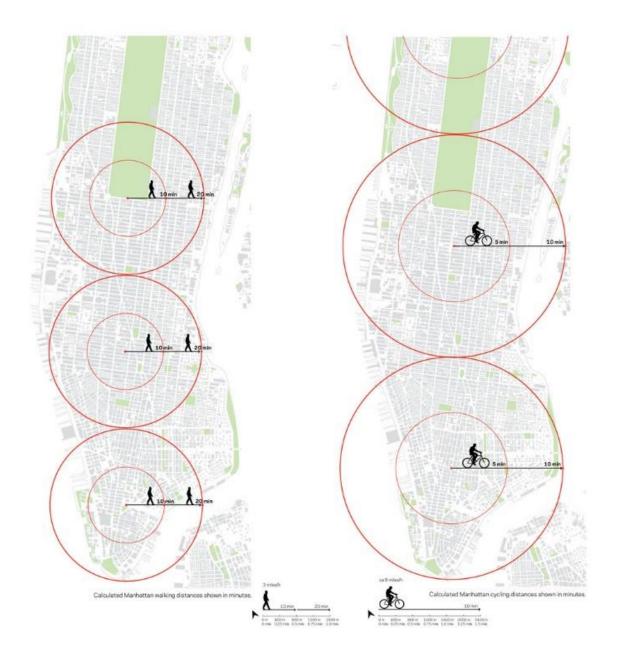| 1850 ~ 1920	1945 ~ 1968	1970 ~ 1980	OPTIMUM
15 ~ 20 %	70 ~ 80 %	50 ~ 60 %	25 ~ 35 %
TOO LITTLE PUBLIC SPACE	TOO MUCH PUBLIC SPACE	TOO MUCH SEMI-PUBLIC	THE GOOD PROPORTION
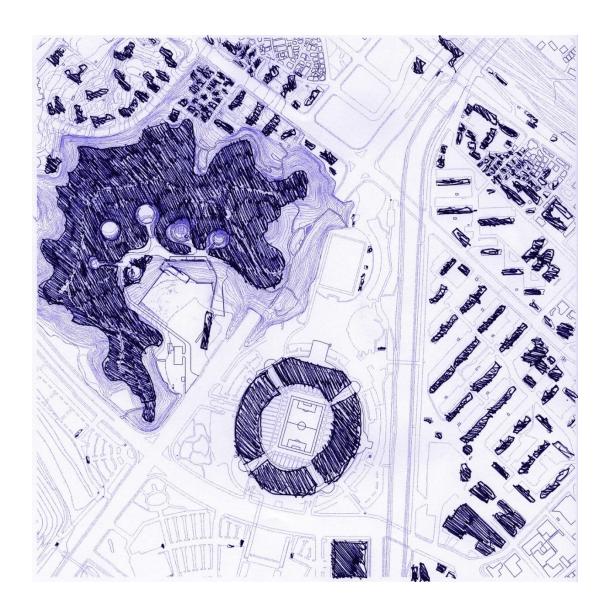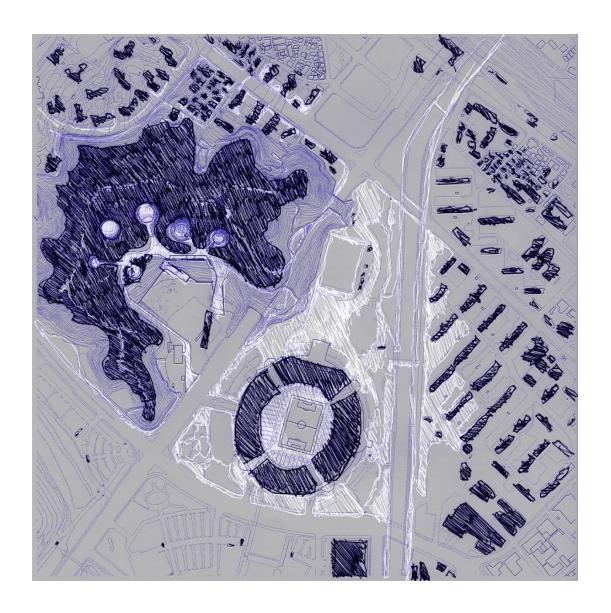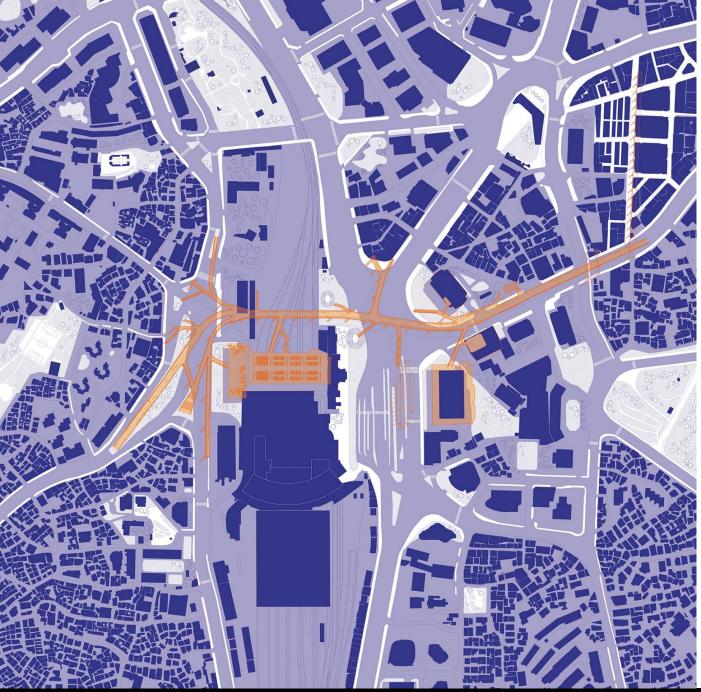
Seoul Biennale Sites
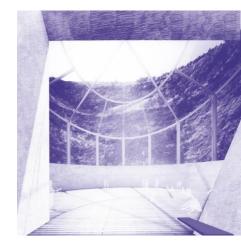
Seoul Station 7017 (Seoul Skygarden)
Location: Bongrae-dong, Joong-gu, Seoul, Korea
Architect: MVRDV

Mapo Oil Depot Regeneration
Location: Seongsan-dong, Mapo-gu, Seoul, South Korea
Architect: RoA architects + Team Ten, Seogoo Heo

Street Activity and Container Housing Under Highway, Yungdeongpo
SH (Study on Habitability) series
Kyungsub Shin, artist
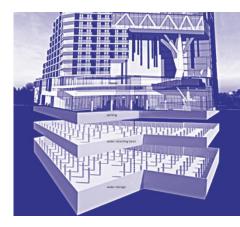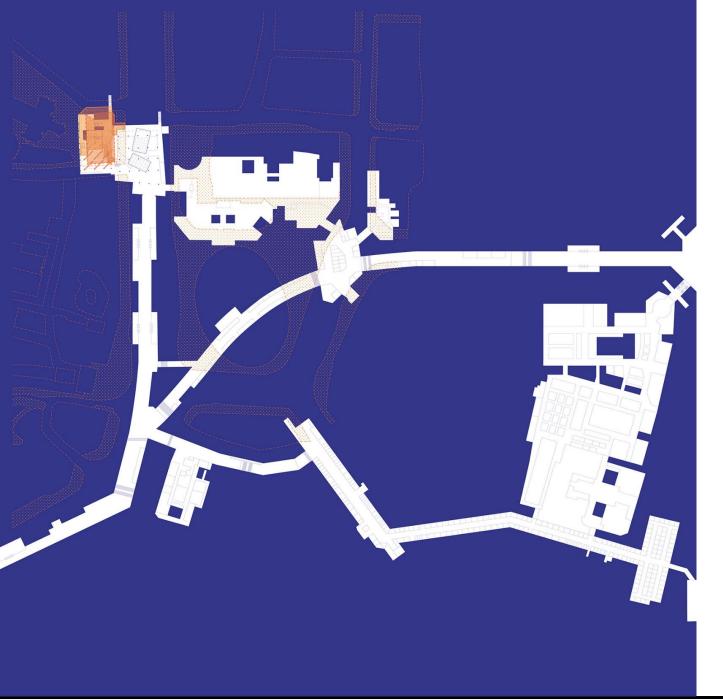
Container Housing, SH Corporation
Location: Yeongdeungpo-dong, Yeongdeungpo-gu, Seoul, Korea
Architect : UIA (Urban Intensity Architect)

Guui-Retarding Basin Housing, SH Corporation
Location: Guui-dong, Gwangjin-gu, Seoul, Korea
Architect: HAEAHN Architecture, Inc.
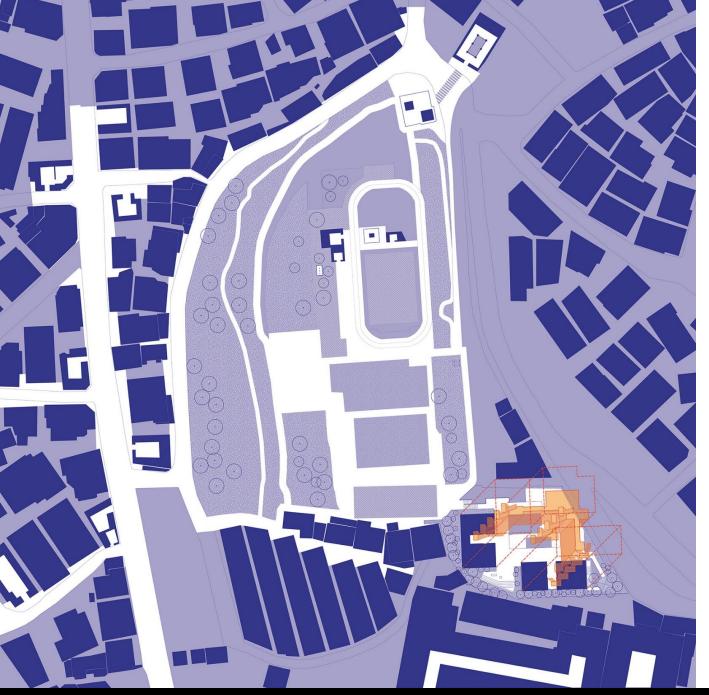
Seoul Chronicle - Sejong Underground
Location: Jeong-dong, Jung-gu, Seoul
Architect: Terminal 7 architects

Malli-dong Cooperative Public Housing for Artists, SH Corporation
location: Malli-dong, Jung-gu, Seoul, Korea
Architect: EMA architects & associates
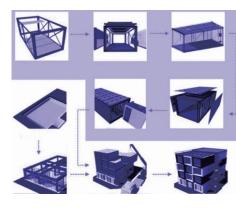
Visiting Community Service Center
Location: (Partial) Seongdong-gu, Dongdaemoon-gu, Seongbuk-gu

Modular Housing, SH Corporation
Location: Suseo-dong, Gangnam-gu, Seoul, Korea
Architect: dmp (designcamp moonpark)

Seun Sangga circa 1967

Modern Vernacular - Seunsangga Citywalk
Location : Sanlim-dong, Jongro-gu, Seoul
Architects: E_scape architects

Site Selection Criteria

1. Has some of elements of the 5 topographic layers of Seoul: mountain, elevated networks, ground, underground, water.
2. Has indeterminate spatial boundaries in plan and/or section.
3. Has a relationship to circulation networks that have a specific character.
4. Has a undefined and emergent sense of 'public' space.
5. Has a socio-political-cultural-historical dimension.

mountain

elevated networks

ground

underground

water

week	Wed 2-7pm	
01	0905	Orientation
02	0912	Introduction lecture Pinup: Brief presentation and discussion of site selections
03	0919	Pinup: Site mappings in relation to readings
04	0926	No Class / Chuseok
05	1003	No Class / National Foundation Day
06	1010	Pinup: mappings progress
07	1017	Desk Crits (DC)
08	1024	Mid-Review of Mappings
09	1031	Discussion: Intervention Strategies discussion
10	1107	DC
11	1114	Pinup: Interventions progress
12	1121	DC
13	1128	Pinup: Final mapping and intervention proposal
14	1205	DC- final design completed
15	1212	DC- final presentation
16	1219	Final Review

Academic Criteria

Attendance
Attendance is required in this course. Students are permitted to miss class for legitimate medical reasons only (sickness on the day of class). Excessive and/or unexplained absences will result in a reduction in your course participation grade with 3 absences equaling a fail. There are no "excused absences" – with any absence, the student is responsible for making up any work and for knowing the material covered. Students may not miss a midterm, final, or major pinup without making a prior arrangement.

Class Participation
Since this is a studio course, all members are expected to participate in class discussions and group exercises. Evaluation will not solely be on how often you contribute but on the quality of the discussion: how it furthers the discourse, how it helps the effort of the group, what questions are brought up to focus the thesis project direction. Combative posturing, defamatory remarks, or statements that work to silence others and stunt dialogue and will negatively impact your participation grade.

Grading Criteria
The final assessment of grades will be made by the Instructor, however as the discourse of architecture is important, comments from mid, final, and pin-ups from the community of jurors and fellow faculty will be considered. The letter grades are as follows:

A = Work meets all requirements and exceeds them. Presentations are virtually flawless, complete, and finely detailed. Work exhibits professional, "museum quality" level of craft. Student has developed an individual design process that shows a high level of independent thought and rigor. Work shows evidence of intense struggle to go beyond expectations, and beyond the student's own perceived limits of their abilities.
B = Work meets all requirements. Presentations are complete and finely detailed. Work exhibits professional level of craft. Student has developed an individual design process that shows a high level of independent thought and rigor.
C = Work meets minimum requirements. While presentations may be complete, student has struggled to develop an individual design process and/or is lacking in craft or design resolution.
D = Work does not meet minimum requirements. Student does not develop process, and / or does not finish work on time.

Evaluation criteria are as follows:
Design: The design innovate formally, programmatically, and procedurally. 'Tropes' or design 'memes' should be avoided to produce work that is compelling and rigorously pursued. Thesis statements about what the design does should accompany and fully support the formal characteristics.
Representation: Beyond merely fulfilling the requirements, the thesis argument should be embedded in the means of representation. Drawings are not merely documentation but vehicles for ideas. As such, completeness should be valued not for its own sake but as a means of communication.
Critical Engagement: Students should engage architecture as a larger cultural production as well as engage with the internal criticism of their own work within this context. The problem at hand should not be accepted at face value but placed within the realm of historical, theoretical, and typological references.
Growth: The level of engagement during the entire semester is of high importance. Students should always push the boundaries, take smart risks, and develop technique.

According to above, the semester's activities will be weighted as follows for grading:
Final Review: 40%
Mid Review: 20%
Pin-ups and studio discussions (cumulative): 20%
Desk crit preparedness (cumulative): 20%