

*Icons of City*

City as *Home*

City as *Site*

City as *Experience*

City as *Interaction*

City as *Exchange*

City as *Discovering*

City as *Restoration*

City as *Redemption*

Bibliography

Credit

*The accumulation of memories ♠ brings out desire †, and that desire gives a name ♣ to its objects.*

*When night comes, the moon transfigures the objects of our dreams into symbols ☾. And we look ☉ at the traces of the day under the continuance of that dream ☉. The symbols from our dreams are signs that conceal moments of reality within our inner world. The moment we sense the signs of nightfall and death ♣ becomes the moment our memories flow and disappear.*

*Roads ▲ will be formed at the place where we see and desire unknown things, and the boundaries ✧ will be drawn between different roads. We go beyond those boundaries to participate in trade ✳ and find what we need. So, the value of exchange ► is defined as a desire for signs that allow us to relate ◄ to each other and to further develop the structure ▲ of exchange between human beings.*

*We believe that the sky ● belongs to where we live, but it also continues ● to where other people live. And there are sounds ● that resonate between them and fill space. When the echo fades, these places will be left with emptiness. ☹*

- ♠ Memory
- † Desire
- ♣ Names

- ☾ Signs
- ☉ Eyes
- ☉ Hidden
- ♣ The Dead

- ▲ Route
- ✧ Border
- ✳ Trading
- Money
- ◄ Relation
- ▲ Structure

- The Sky
- Continuous
- Sound
- ☹ Emptiness



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Last summer I visited a small city. When I arrived in the early morning, I was struck by the beautiful cityscape and the rich cultural heritage. My earliest recollections of the city were the winter Olympics games held there, and soon after, the tragic civil war in the mid 90s. Now, ten years later, I was here.

Like many other cities, it has a small river running through it. Following the river I explored the older parts of city. It was apparent that the city had been changing, but some scars still remain. The city's reconstruction efforts have been funded by the EU, with the aim of making it a multicultural hub. Once famous for being vacant, this city is slowly seeing people return. Today, it almost seems like the war never took place. The street I walked down, so peaceful now, was once the scene of panic and bloodshed as people fled sniper bullets. The market where I bought an apple was once the site of a vicious bombing that claimed lives. ♣ Sarajevo is the name of the city.

During the war, many of Sarajevo's residents were forced to flee their homes. Likewise, during the last century, much of world experienced similar enforced travel from their cities and homes, with no promise as to when they could return.

According to the British writer John Berger,

*"Ours is the century of enforced travel."* —<sup>1</sup> Berger describes people's movements during the last century as *"Displacements of whole populations, refugees from famine or war. Wave after wave of emigrating for survival."* The enforced travels that Berger speaks of give different names to people, such as immigrant, refugee, fugitive, stranger, etc.

We now live in the 21st Century. Has the era of displacement finished? Compared with the past, circumstances today are more complex. Though violence and enforced power faced us directly in the past (so we could not endure it), now they are veiled. How do they hide themselves and exist in our surroundings?



"Sarajevo has attracted international attention several times throughout its history: In 1914 it was the site of the assassination that sparked World War I, while seventy years later it became the host city of the 1984 Winter Olympics. More recently, Sarajevo underwent the longest siege in modern military history during the Bosnian War. Today the city is recovering and adjusting to a post-war reality, as a major center of culture and economic development in Bosnia and Herzegovina." (From Wikipedia, the free encyclopedia)

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Berger, John.  
*Keeping a Rendezvous.*  
New York: Vintage, 1992

← B231

This is one of issues that I tried to discuss in my last project 'I am Nobody'. → In this work, I projected a collection of sixty passport portraits, sixty strangers, alongside a projection of the viewer's face from an installed video. The piece includes an audio broadcast of a series of 108 questions from Visa applicants from the USA and Korea. The questions ask where you come from, who you are, and where your home is. These questions address topological borders and political issues, as well as closely related economic issues. My piece was inspired by the influx of foreign labor caused by economic inequality, an influx that poses a serious problem for many countries. Neoliberalism<sup>2</sup> — has put a new nametag on people's backs and forces them to travel, leaving their city and family behind. → This phenomenon is not unique to a specific city and its former residents; it pertains to all of us.

← B209

In the modern era, the city is re-defined by the invisible borders that belong to mass capitalism. The concept of 'Home' as collective memory of an old historical context does not exist any more and the identity of local communities is slowly being deconstructed from inside. People are losing their relationship with the city where they live. The effects of this era's waves of migration, naturalization, and social re-formation, on micro and macro levels, have made the social meaning of 'Home' ♣ ! more important than ever.

In my two years of study at Yale, I have focused on researching the history, phenomena and notion of the city, which has expanded the meaning of 'Home' in the modern era. The city not only connects physical life as a complex form of dwelling, but also deeply relates to the individual's identity and mode of existence, even social relationships.

In the first section of my thesis, I will talk about how the surfaces and hidden structures of the city came to exist and affect urban life. In the latter part of my thesis, I will introduce my projects as proposals for an alternative way of experiencing the city.

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"Indeed the whole notion that one is always in some definite 'place' is due to the fortunate immobility of most of the large objects on the earth's surface. The idea of 'place' is only a rough practical approximation: there is nothing [physical] logically necessary about it, and it cannot be made precise"

Russell, Bertrand [1872 - 1970].. *OUR KNOWLEDGE OF THE EXTERNAL WORLD As A Field For Scientific Method in Philosophy.* Chicago: The Open Court Publishing Co., 1914.

✦

"Many uses of "place" are really about personal, community, regional, or national identity. This identity can be understood either as accruing from place in a relatively linear or causal manner, or more commonly that the construction of place is also the construction of self, so that place and identity need to be approached dialectically or reciprocally. Regionalism, in particular, has been a popular way of linking place and identity, as regions seem less constructed by mechanisms of state formation and more by the practices of people. The sense of identity is reinforced by considering the "liminal" or borderline "places"; the events in a person's life of transition or change or movement from one role to another. There is disruption here, a contradiction between the identity maintained and the identity exchanged. On the other hand, for some place means indigeneity"

David Welchman Gegeo, "Cultural Rupture and Indigeneity: The Challenge of (Re)visioning "Place" in the Pacific." *The Contemporary Pacific* 13:2 (Fall 2001): 491-507.

— 2

Neoliberalism is a political movement that espouses economic liberalism as a means of promoting economic development and securing political liberty.

♣ !

"Place as Home: Home is in-habited, the lived place made livable (and expressed as livable) by the habits we bring. There is a reciprocal relationship between ourselves and the places where we "dwell". In other words, just as we transform our environment into "home" at the same time our environment serves to create us as well"

Robert Sack, *Homo Geographicus: A Framework for Action, Awareness and Moral Concern.* Baltimore: Johns Hopkins Press 1997.



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Martin Heidegger, 1927. *Sein und Zeit (Being and Time)*. Halle a.d.S.: M. Niemeyer.

"Dasein is a German word famously used by Martin Heidegger in his magnum opus *Being and Time*. Dasein, as a being that is constituted by its temporality, illuminates and interprets the meaning of Being in Time." (Wikipedia)

"Homelessness so understood consists in the abandonment of beings by being. Homelessness is the symptom of the oblivion of being. Because of it the truth of being remains unthought." Martin Heidegger, *Pathways*, p.258.

Indeed, many architectural theorists have commented on the human tendency to perceive the environment in terms of boundaries. In the philosophy, Heidegger also suggests that the notion of place as an existential space is a component of Dasein. —<sup>5</sup> He describes the human as a kind of temporal being (present existence); human existence is strongly related to the conditions of society and also environments of public life. Heidegger points out that the crisis of identity stems from the loss of placeness-(a homelessness). —<sup>6</sup> Such crises are becoming more prevalent with modernization of the city.

View from Empire State



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This is one of issues 'I am Nobody'. — passport portraits viewer's face from broadcast of a series the USA and Korea who you are, and topological border economic issues. Migration labor caused by economic serious problem for new nametag on passport their city and family to a specific city and

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Sack, Robert David. *Homo Geographicus*. Baltimore: The Johns Hopkins University Press, 1997.

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Frank, Ellen Eve. *Literary Architecture: Essays Toward a Tradition: Walter Pater, Gerard Manley Hopkins, Marcel Proust, Henry James*. Berkeley: University of California Press, 1983.

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"Place places man in such a way that it reveals the external bonds of his existence, and at the same time the depth of his freedom and reality" Martin Heidegger, 1927. *Sein und Zeit (Being and Time)*. Halle a.d.S.: M. Niemeyer.

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With modernization, people flocked into the city following transformations in industry, and the city quickly changed. Modern typological photographers described the circumstance of industrialization and the urban landscape as the new landscape of the modern era, but today the city has acquired a sense of the modern 'Home' as a place of dwelling instead of a strange and unfamiliar space. With radical development of the built environment, the concept of home has widely expanded. As Robert Sack describes,

*"Home is in-habited, the lived place made livable (and expressed as livable) by the habits we bring. There is a reciprocal relationship between ourselves and the places where we "dwell." In other words, just as we transform our environment into "home" at the same time our environment serves to create us as well."* — 3

According to world population statistics, more than 50% of the world's population lives in cities, and this number will rise to more than 75% in 2050. The life of a city has become the predominant way of life for humans. With this transformation, we have to consider the city as our expanded home. If the city becomes a 'Home' where we have to live, how do we adapt to this 'new-Home'? Is it just a densely populated area or a supply center for the urban entertainment? Furthermore, how does human identity relate to the city?

Today discussions abound about the relationship between human identity and 'Home' as a dwelling. Since Industrialization, the expanding population has required new spaces for settlement, and modern architecture has satisfied these needs. But with that progress, has come a problem of broken community and the concomitant angst and readjustment. It is no longer appropriate to consider our lives as bounded in a particular space.

Ellen Eve Frank refers to man's tendency to imagine *"his consciousness or experience to be bounded in particular space, (walls, bodies, time) while what is outside his personal realm he imagines to be boundless."* — 4

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The problem is not a new one. Since the origin of the modern city, people have been concerned with the improvement of living conditions. When Haussmann <sup>7</sup> — started re-constructing Paris, he continually emphasized the importance of ameliorating the human condition within the city. With a modern spirit, he tried to separate sections of the city according to their functions and also separated areas based on social class. He color coded the map of Paris and re-planned everything. The old city disappeared and the new modern Paris was born. With this radical development plan, Paris rapidly transformed. Now it is hailed as one of the most beautiful cities in the world.

After the successful launching of Neo Paris, this kind of urban planning and architectural development became popular and expanded worldwide. Most modern cities have applied this spirit of modernism in their architecture and urban planning. The idea of ‘Centralization’ is the most important concept in the urban planning and architecture of the early modern city. In this way, cities grew rapidly, and the city has become an icon of the modern society. Today, we find it difficult to imagine a culture without the city or services it provides.

The experience of space in the city plays an important part in the forming of our own personal identity. But now, our cityscapes and products, the food we eat and the way we dress, share huge similarity from nation to nation around the world due largely to the impact of Globalism. A large aspect of that urban experience is our dependence on things, our emphasis on acquiring, our glorifying commodities. We are what we own.



“Cities are increasingly at the centre of global flows of people, capital, culture and information. Over the last 30 years their role as financial command centres has expanded, creating a new type of sprawling, often multi-centred, urban agglomeration.

There are now over 20 mega-city regions with more than ten million people. There are also nearly 450 city regions with over one million residents. Together they house more than one billion people in a relatively small surface of the earth. As they expand even further, into urbanised regions of over 50 million inhabitants, their footprint will have a direct impact on climate change and the ecological balance of the planet, as well as on the lives of existing and new city dwellers.”

from Introduction of *Global Cities* (Tate Modern, 20 June – 27 August 2007)

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Georges-Eugène Haussmann (March 27, 1809 – January 11, 1891), who called himself Baron Haussmann, was a French civic planner whose name is associated with the rebuilding of Paris.



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“The free space of commodities is constantly being altered and redesigned in order to become ever more identical to itself, to get as close as possible to motionless monotony.”

Debord, Guy. *166 The Society of the Spectacle*, Newly translated by Ken Knabb Rebel Press (London), 2004.

department store in Saint Louis. Spaces no longer possess unique local identity in our urban environment, especially fr the contemporary nomad. Do demands for variable, efficient space by economical necessity take away the historical significance from the space that we live in? That is the question of this photography.

5th st, Manhattan

The problem is not the city, people have built cities of living conditions. He was constructing Paris of ameliorating the city with a modern spirit, he was according to their needs of their social class. He could not do everything. The city was born. With the city was transformed. Now the city is in the world.

After the successful city planning and architecture expanded worldwide. The spirit of modernism. The idea of 'Central' in the urban planning. In this way, cities of the modern social culture without the

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Reification (German: Verdinglichung, literally: "thing-ification") is the consideration of an abstraction or an object as if it had human (pathetic fallacy) or living (reification fallacy) existence and abilities; at the same time it implies the thingification of social relations.

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Walter Bendix Schönflies Benjamin (July 15, 1892 – September 27, 1940) was a German-Jewish Marxist literary critic, essayist, translator, and philosopher. He was at times associated with the Frankfurt School of critical theory and was also greatly inspired by the Marxism of Bertolt Brecht and Jewish mysticism as presented by Gershom Scholem.

One of the major impetuses for our consuming society was the development of mass production. Another was the development of advertising, which promotes brand and has made the logo more important than the function or quality of the product. Now, purchasing a product is not just for practical purposes; it is an attitude of modern life, which has us projecting our lives onto a product as evidence of its value. We wear a value and a brand to show who we are or to what class we belong, not just to protect our body from weather conditions. We spend money on a PRADA phone for the signature on its leather case. In modern society, a product is not merely a part of our life, it has become dominant. This phenomenon is referred to as 'Reification' —<sup>8</sup>

Walter Benjamin —<sup>9</sup> presented the notion of the commercial streets of 19th Paris as embodying the modern desire for commercial consumption. Every day, we face the city as a display window, a giant showcase displaying products and reflecting our desire for commercial consumption. Urban places such as commercial buildings, apartments, plazas and even parks exist as a form of ready-made products. The city has become a platform for the collection of products.

2X4's project 'Museum of Ordinary' is related to this issue. The designers tried to transform the city into a living museum. In this project, they attached official museum labels to objects and buildings throughout the city. The labels, marking designed objects as diverse as fire hydrants, Xeroxed posters, and subway stations, parodied the serious work of the art museum. The installation is a reaction to the idea of the more traditional museum. But, for me, it is a radical design initiative to create opportunities for re-thinking the value and meaning of objects in the city, and, furthermore, the meaning of life lived there.

In the opposite situation of 'Museum of Ordinary', certain spaces of the city are easily abandoned. Contemporary space in the city is always aiming to produce economical benefit. I tried to point out this current situation with 'A empty space in the wonderland'. — In this work, I photographed empty spaces —with no goods displayed in the showcases— in one department store in Saint Louis. Spaces no longer possess unique local identity in our urban environment, especially for the contemporary nomad. ❁ Do demands for variable, efficient space by economical necessity take away the historical significance from the space that we live in? That is the question of this photography.



"The free space of commodities is constantly being altered and redesigned in order to become ever more identical to itself, to get as close as possible to motionless monotony."

Debord, Guy. 166 *The Society of the Spectacle*, Newly translated by Ken Knabb Rebel Press (London), 2004.

*I experience myself in the city, and the city exists through my embodied experience. The city and my body supplement and define each other. I dwell in the city and the city dwells in me.* (Juhani Pallasmaa, 2005)

As individuals we must always negotiate both the individual and collective experience. A key question for both the contemporary designer and the artist is that of space as a place of social communication. The identity of a space affects not only the individual but also relates to the problems of local societies.

In *'Following piece'*, the artist and architect Vito Acconci followed different people in the street. Perhaps based on *The Man of the Crowd*, a story by Edgar Allen Poe, the action always stops suddenly each time the person being followed enters a private space. ▲ With this simple gesture, Acconci provokes thoughts about the junction between private and public space. This is an important juncture for designers and urban planners, because so often their work ignores the boundaries between public and private. This idea inspired my piece *'Invisible border'*. → The piece examines the notion of invisible borders as a problem in urban planning.

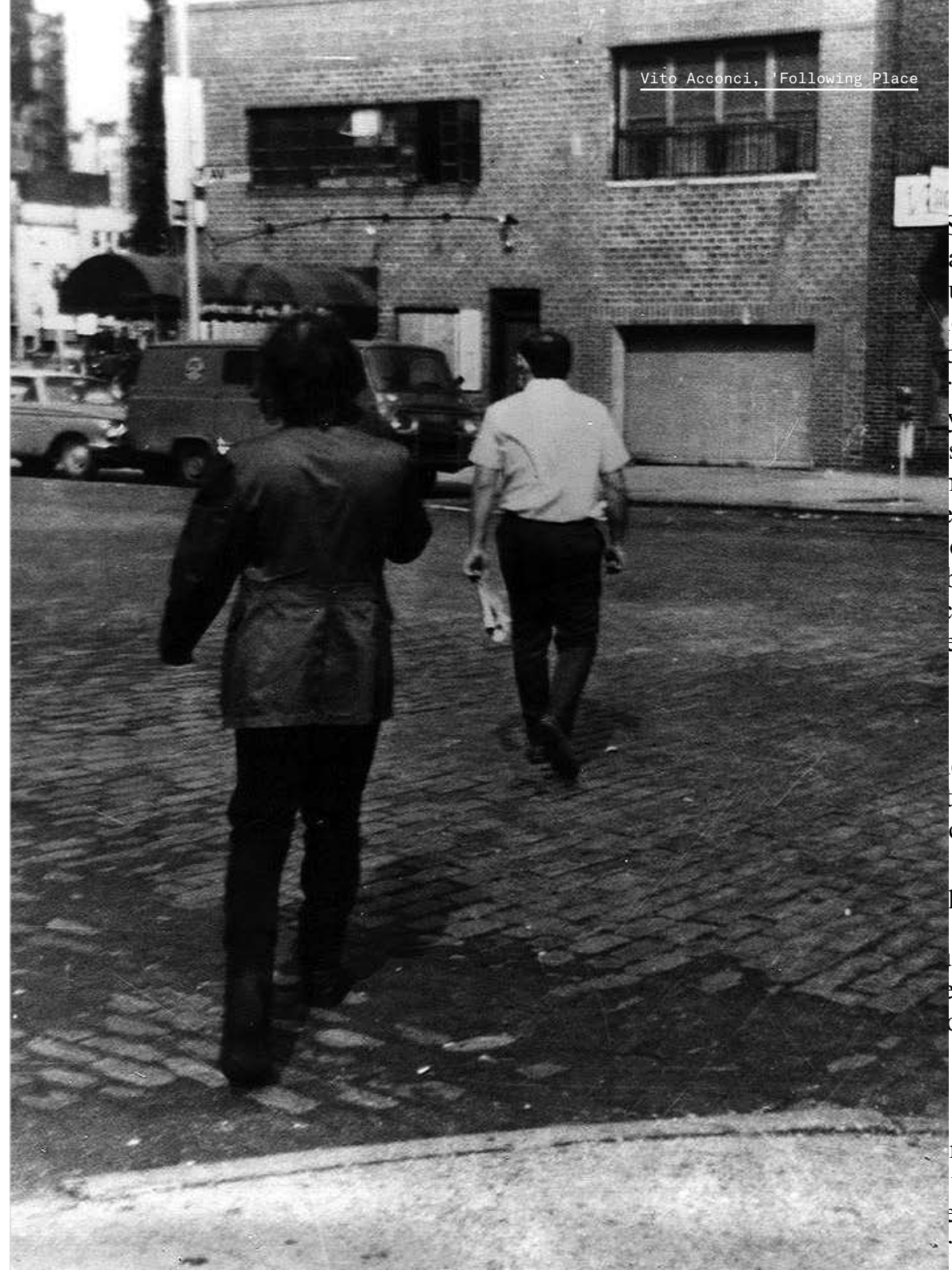
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Vito Acconci : *'Following Piece'*, 1969 (Oct. 3-25, 1969, Activity, "Street Works IV-Program, organized by the Architectural League, New York) by Dörte Zbikowski

*'Following Piece'* is one of his early works. The underlying idea was to select a person from the passers-by who were by chance walking by and to follow the person until he or she disappeared into a private place where Acconci could not enter. The act of following could last a few minutes, if the person then got into a car, or four or five hours, if the person went to a cinema or restaurant. Acconci carried out this performance every day for a month. And he typed up an account of each 'pursuit', sending it each time to a different member of the art community.

Two experiences here were crucial. During the act of following, Acconci submitted his subjective will to the movements of the person followed. And he thus penetrated a private sphere even though he moved in the public domain. Acconci demonstrated that the urban public space is defined by the random encounters between people that take place within it. At the same time, he presents us the city street as a space where civil protection potentially breaks down."



Vito Acconci, 'Following Place

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the demolition of the Veterans Memorial Coliseum at 275 S Orange Street, New Haven. In this map, we can see many different types of sounds and how distance and physical barriers affect their observation.

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*I experience not embodied experience define each other* (Juhani Pallasmaa)

As individuals and collective contemporary of social communities only the individual societies.

In 'Following' followed different *Man of the Century* always stops and enters a private provokes thought and urban planning boundaries between piece 'Invisible' invisible borders

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"A city is but a constant audiovisual performance whose unfolding is contingent, where the decors are both static and dynamic, where the actors are also spectators, and where the musical accompaniment originates automatically from sounds caused by diverse visual parameters in varied and variable movements." 'Sonic and Visual Structure' by Nicolas Schöffer



"Sounds that have been in a particular place for a long time I call soundmarks. Like landmarks, they define its essential character, rendering it unique." R.Murray Schafer, 1993

When I stayed in Manhattan, I lived on 99th st. Some of my friends warned me about the borderland of that area. They cautioned that I had to live my life within the boundary of 100th st and the streets south of that. The area north of 100th st, was dangerous, they said. The crime rate has decreased over the last three decades, but you still have to be careful when walking in this area at night. The city holds many invisible borders like this. Using these invisible boundaries, people calculate the price of real estate, the price of community, the price of social class, and even the price of people. One must consider a number of significant points when calculating the value of a site, such as crime rate, conditions of buildings, quality of schools, living conditions etc. What accounts for these varying conditions in the same city? What elements and ideas provide these different experiences?

From these questions, the early part of my study at Yale focused on researching the invisible aspects of the city using graphic design. I started with the chair—one of the most ordinary objects in human life. The chair, which can exist anywhere people live, may be an icon of people's activity. Investigating the chair's formation in the social space shows us what kind of spatial relationship people have. I found interesting changes in the chair's position and human behavior related to conditions of spatial matter. Our movement, relationships, and even sight are limited or controlled by the configuration of public space.—

Like space, sound<sup>o</sup> is an important aspect of the urban environment, as our urban lives are totally immersed in sound, be it human or machine made. This is what I try to express in the map project, 'See Hear'.— This map illustrates a variety of both sound sources and sound amplitudes surrounding the demolition of the Veterans Memorial Coliseum at 275 S Orange Street, New Haven. In this map, we can see many different types of sounds and how distance and physical barriers affect their observation.

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Just as space and sound are affected by the urban environment, so is sight. In my work *'Day, the way to somewhere'* –, I represent a different way of seeing the sky in the city. In an urban environment, we cannot recognize the sky as a wide range of space. Here, the sky combines with the built environments of the city, to form the city skyline. Our view in the metro city is limited by skyscrapers and other buildings, and this situation bring various arguments concerning Prospect Rights. The sky, which has been subject of our adoration, becomes a matter of our property; it is no longer something we all enjoy but a privilege of the wealthy who can afford a view.

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The city is also a kind of platform of exchanges of various kinds of speed. Increase in speed (based on developments in modern transportations such as cars, trains, subways, elevators, etc.) has played an important role in city expansion and in acceleration of trades between cities. My work *'American Highway'* – is an iconic representation of the concept of modern speed. Increasing speed and the idea of interchange, which can control and exchange the flow of logistics, are not only important elements of the modern city, but also ask us to keep up with such speed of city. Our daily routine is altered by how we manipulate various type of speed.

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– Speed is established as one of topological elements that shape us.

As these examples of elements of the city show, many invisible elements surround and affect our urban lives. How can we respond to the aspects of the city that shape our lives? As a designer, I want to reveal and draw on these elements in order to help viewers come to terms with urban life.



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The city is also kinds of speed in modern transportation elevators, etc.) and in acceleration. *'American Highways'* concept of mobility interchange, and logistics, are not but also ask us routine is altered. → Speed is established shape us.

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Spatial experience is collectively memorized and shared but internally and individually stored. Our collective interacting with place can be termed placeness. Heidegger interpreted placeness as creative openness: elements comprising this world face and interact with each other in Being. In a similar understanding of modern society, Situationists argued that capitalism had made all relationships transactional, and that life had been reduced to a *'Spectacle'*.<sup>•</sup> Though their alternative suggestion was so radical that it failed, their ideas have affected the position of current artists. For contemporary artists who have inherited the vision of Situationists, 'Art' is a radical activity of social participation and a method of revolution.

British philosopher and writer, Peter Marshall summarized a core idea of Situationists below.

*"The way out of the Situationists was not to wait for a distant revolution but to reinvent everyday life here and now. To transform the perception of the world and to change the structure of society is the same thing. By liberating oneself, one changed power relations and therefore transformed society."*

— 10

Can designers begin to suggest alternate experiences of urban life? What kind of situations can be introduced in a place to change how we experience it? As answers to this question, I made several projects in response to the conditions of the particular city where I live. I would like my work to stimulate possibilities and opportunities for re-evaluating local spatial experiences, and to acknowledge the importance of place in urban life, both for individuals and for the community as a whole.

In exploring the city, I delved into three alternative ways of experiencing the city: exchanging, rediscovering, and reinterpreting.

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"The world at once present and absent that the spectacle holds up to view is the world of the commodity dominating all living experience. The world of the commodity is thus shown for what it is, because its development is identical to people's estrangement from each other and from everything they produce."

Debord, Guy. 37, *The Society of the Spectacle*

10 —

Marshall, Peter H.. *Guy Debord and Situationists, Demanding the Impossible*. Redlands: Fontana Press, 1993. p 551

Typically we recognize city as physical objects. In fact, the city is constructed of physical streets, buildings and space, and each part of the city works as a mechanical space to perform its duty. But, at the same time, the city is constructed not just of physical objects but of memories of people who live in the city.

As Italo Calvino says, the city consists “of relationships between the measurements of its space and the events of its past..... As this wave from memories flows in, the city soaks it up like a sponge and expands.” 11 –

Calvino talks about the memory of the past as being the main element in a city’s structure. The memory of the past in a city is scattered all over the city. But the city’s memory of the past rapidly disappears when native residents move because of economic shifts. In this way, the distinction between permanent and temporary residents is fading.

New Haven, where I am living temporarily, has an international character, primarily because of Yale University. Part of the city’s population is transient: people come, stay, and then leave. This is not unique to New Haven, but is characteristic of many modern cities. This movement in and out of the city, and the exchanges it produces, makes the city a huge marketplace for the trading of goods, ideas, experiences, etc.

Traditionally the character of a city is defined by its local history and the collective memory of its residents, but today the constant movement of people in and out of the city has led to a redefining of the city’s character. Temporary residents bring with them memories of other cities and influence the character of the city with outside experiences. As a result, the sense of place in a city develops an internal relationship with memories from other cities. If we bring memories and experiences of other cities to another city, how do they affect the identity of our city? How do they affect our spatial experience of the city?

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Calvino, Italo. *Cities and memory 3, Invisible Cities*. New York: Harvest Books, 1978. p10

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“If ‘placeness’ is the consequence of the activities and conceptions of the inhabitants of a space, then ‘space,’ or the physical attributes that frame those activities, provide a socially shareable setting for the activity, in terms of cues that organize and direct appropriate social behavior in that particular place.”

Yehuda E. Kalay and John Marx. *Architecture and the Internet: Designing places in cyberspace*. First Monday, volume 11, number 2 (February 2006), URL: [http://firstmonday.org/issues/issue11\\_2b/kalay/index.html](http://firstmonday.org/issues/issue11_2b/kalay/index.html)

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Bik Van der Pol – with love from the kitchen, Nai, 2005



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Bik van der Pol describes how his activities relate to circumstances of contemporary space. ‘Wandering and drifting is now seen in different environments such as shopping malls and rock festivals. Doing nothing is no longer subversive – because it is no longer useless; instead, its discovery is an economic factor of enormous importance. It is about time to reconsider the outstanding features of the everyday: its other side. There is a lot of subversion to be discovered within the familiar.’ – 12

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As a result, the sense of place in a city develops an internal relationship with memories from other cities. If we bring memories and experiences of other cities to another city, how do they affect the identity of our city? How do they affect our spatial experience of the city?



My work, *'Wall on the wall'* – is an exchange project that changes walls of New Haven to the unfamiliar walls of Seoul. With this kind of re-projecting or re-presentation of memories and experiences of another city, we may have some possibility of evoking people's cognizance of their spatial experience under the disappearance of local identity that is caused by the nomadic situation of residents and modernization of the city. This work can be another way of communication and understanding between strangers and permanent residents.

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City as *Discovering*

Cities become labyrinths by the sheer complexity of their layouts. To take a detour from the trajectory of our daily lives introduces us to new experiences in the urban labyrinth.

The Shinchon area in Seoul is densely populated and highly developed, filled with universities and large department stores. But, sometimes you can discover an unintentionally emptied place where the old city meets the new. You go up a labyrinthine alley, and then happen upon a place of rest —it's almost like an unplanned park.

In *'City Oasis'*, the Dutch artist duo Bik van der Pol found such a space and opened up the garden of Marres (Maastricht) to the public. By a simple architectural gesture, he articulated the connection between the street and the garden. What interests me in this work is the focus on different notions of abandoned places and the simple idea of suggesting urban environments.

Bik van der Pol describes how his activities relate to circumstances of contemporary space. *'Wandering and drifting is now seen in different environments such as shopping malls and rock festivals. Doing nothing is no longer subversive – because it is no longer useless; instead, its discovery is an economic factor of enormous importance. It is about time to reconsider the outstanding features of the everyday: its other side. There is a lot of subversion to be discovered within the familiar.'* — 12

We rarely stray from our daily routes, which limit and reconstruct our experience based on our pragmatic navigation through our complex environment. Our experience of urban life follows this route and this experience provides our spatial identity; that identity is deeply involved in place. If an identity crisis is caused by a restricted experience of space, a proposal for urban discovery and breaking of routine might offer a solution to identity crisis as a result of urban experience. The artist/designer might offer a proposal for urban discovery and breaking of routine. This would create a chance to expand the boundaries of urban experience.

In the sculpture project Munster 07, Paweł Althamer constructed a one-kilometer path that leads the way out of the city and into its greener wilder areas. The project gives no information about the destination, no direction signs or information about the distance. In the city, we are always dealing with some specific function of our environment such as the sidewalk, bicycle path, roads etc. Everything has its function. Althamer suggests an alternative, non-prescriptive, flexible and open-ended route.

With my own design work, I have offered ways to break through the routine of experience and to find new paths through the city. A discovery project, *'A tale of two cities'* – proposed a different type of city trip that overlapped the path and sounds of my travel in New Haven. It is not only an exchange of experience, but also an invitation for people to find new paths through the city. In another project *'Pools of the street'* –, people can see aspects of the cityscape they usually do not see combined with their reflections.

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*on the city'* – observes how we respond to the sounds of the city; at the same time, it draws a new cityscape. Similarly, *'See Hear'* – highlights the notion of a sound environment through sound pollution, and *'100 Nights'* – depicts a personal nightscape.

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The City is made up of several layers: from the sub-terranean to Skyscrapers, from gas tubes to a lightning rod. The numerous aspects of urban life have multi-information. But we tend to recognize only a single element in this information (such as visual sign or voice guide) and use that information to negotiate urban life. If we try to re-interpret various senses of urban life, we can find more possibilities to introduce new urban experiences.

Yvonne Jacquette's woodcut work, *'New York Harbor Composite (2003)'*, represents views taken from the thirty-seventh and eighty-first floors of the World Trade Center. In this work, the cityscape of night that we already know is differently and unfamiliarly re-represented. Aspects of the city can be changed by viewing them from a different angles or displaying them with multi-layers of different information. How can we re-interrupt different information about the city? Moreover, is it possible for an individual activity of re-interruption to affect the collective sense of urban life?

As a continuation of the previous question, one of my pieces *'Drawing city on the city'* – sought to interrupt the sounds of city. As I mentioned above, sound is important element of urban experience. According to Tom Rice, research fellow at the University of Cambridge, "*sound, combined with an awareness of sonic presence, is posited as a powerful force in shaping how people interpret their experiences.*" – 13

In my work, a painter who has lived in a number of cities responds only to sound, a sound collection of New Haven's urban environments. She paints without any prior information about New Haven. In this way, her drawing includes an interpretation of sound based on her personal sound experience in other cultures and cities. *'Drawing city on the city'* – observes how we respond to the sounds of the city; at the same time, it draws a new cityscape. Similarly, *'See Hear'* – highlights the notion of a sound environment through sound pollution, and *'100 Nights'* – depicts a personal nightscape.

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*Anthropology Today*,  
Volume 19 Issue4, August  
2003, Oxford: Blackwell,  
pp.4

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Since the origin of cities, we have considered the city as a subject of communal dwelling, and have analyzed it. As result of this attitude, we easily think an objective observation is more useful than a subjective experience for urban planning. An objective observation is typically used in solving the practical problems of urban life. As mentioned above, the problems of the modern city are more complicated than ever, and so require new solutions. If a city is the sum of individual experiences, it would be worthwhile to use the subjective experiences of the city's residents in solving these problems. Today, the role of the artist and designer is the interface between the individual and the public.

As a designer, I want to provide a platform where people can exchange their own urban experiences. For example, if ten people walk down the same street at the same time, they will experience it differently and leave with ten unique memories. If we can share such different experiences and senses, the nameless streets and spaces of our city will regain their names.

### City as *Redemption*

The city, once a forum of communication that fostered social relationships, is now disappearing: *“mechanisms for communication are not properly in place. As a result, urban space is experienced as a continuation of disconnection..... The issue of communication is an issue of efficiency and continuance of community, beyond merely being an issue of ethics and aesthetics.”* 14 —

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Korean pavilion of 2006 Venice Biennale. *Permanstant*. Seoul: Dongkyuk Press, 2006



42nd st, Manhattan

problem of population in a city. As a result, the pressure is placed upon buildings, without a forum for communication.

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they can encourage us to live in the face of the problems of the city.

On a personal level, I might even want to use my work to create a “Home” for myself, since I see myself as part of a new global generation that may have lost its previous historically located home.

34th st, Manhattan

Since the original subject of communication of this attitude is more useful than a simple objective observation of the problems of urban life, the modern city needs new solutions that would be worthy of the city's residents, the artist and designer, and the public.

As a designer, I want to exchange their experiences. People walk and experience it. If we can share the nameless streets.

City as *Redemption*

The city, once a social relationship, *communication space is experienced as an issue of community aesthetics.*" 14



Dongkyuk Press, 2006

Architect Seung-hoy Kim describes the foremost problem of the contemporary city as being a place absent of communication. After industrialization, rapid population increase and new modes of production resulted in a technological and geographic expansion of the city. As a result of this rapid expansion and the demand placed upon architects and designers for the quick creation of buildings, products, and media, they have often created without considering the historical context of the city as a forum for communication. As a result, we have city of isolation.

From early on my projects and research on the current condition of the city have made apparent the absence of local experience, which leads to the absence of individuality, which in turn results in the absence of local community. These continuous absences have produced an urban experience of isolation. I think how we deal with this situation is critical to improving the quality of the human experience in new cities. And I firmly believe that design has the potential to address the root of the problem of urban isolation. Communication has been a key element in graphic design since its origin. Today the city is a major point of concern for graphic designers just as it is for architects.

Speaking as a designer, I would like to consider the transformation of the city using graphic design as visual research method and I have tried to open new views of urban life with my spatial works. I want to help make life more bountiful in the city through work that is more open-ended rather than proscribed; I want to propose rather than to be passive. If my works could play some role in people's lives and renew their views of the city, this might be a good starting point for me. Though my works cannot cure the social conflicts and pathological ills in the city, I believe that they can encourage us to live in the face of the problems of the city.

On a personal level, I might even want to use my work to create a "Home" for myself, since I see myself as part of a new global generation that may have lost its previous historically located home.

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# **CITY AS**

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from the Yale University School of Art. (Book A)

Jin Yeoul Jung

New Haven, Connecticut, May 2008