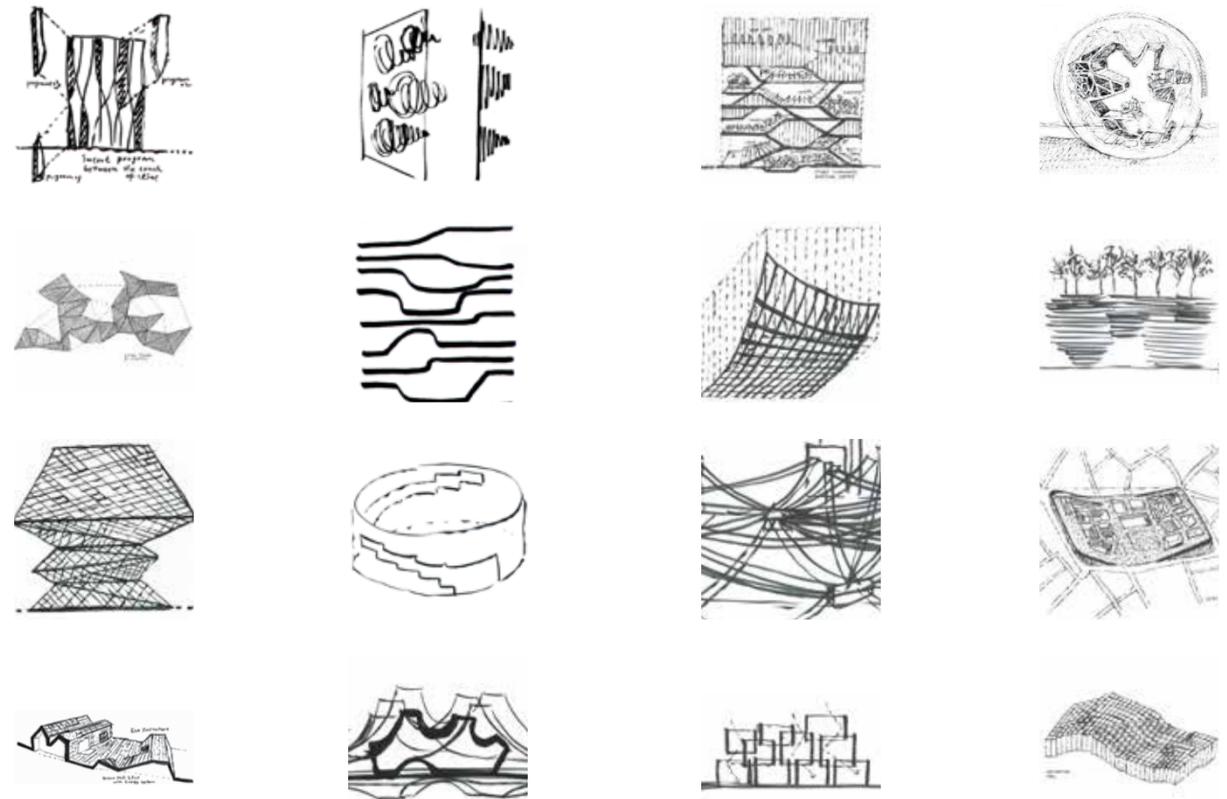


Compound Body

UnSangDong Architects



Becoming Animal

Being a Brandscape
Life & Power
Water Circle
Motion Imagination

Skin Scape

Making Urban Canvas
Crystal Mountain
Ocean Sculpture
Roofecture

Clip City

Cultural Forest
Dream Interface
Connecting Sculpture
White Cube Matrix

Mythological Imagination

Ocean Imagination
Communi-Imagination
Interactive Culture Stage
Interactive Navigation Cell

UnSangDong Architects Architects Cooperation is the experimental group organized to realize conceptual architecture with variable possibilities of cultural contents. The main research and project of UnSangDong Architectss is based on the diversity of architecture. In 2007, UnSangDong Architects received AR Awards from "Architectural Review" which is world-famous architectural award. UnSangDong Architects received Vanguard Award from Architectural Record that is awarded to innovative architects in the world in 2006. as the first lecturer amongst the Korean architects. Also we gave a lecture for RIBA in 2008. Jang introduced the idea of "space coordinator" and showed experimental works at "Ssamzie Project", the Seoul Museum of Art "Cheonggyechun" exhibition and the "Preliminary Alert" exhibition.



Jang Yoon Gyoo
Principal

Jang Yoon Gyoo, Principal of UnSangDong Architects Cooperation, Professor at Kookmin University, Representative of Gallery Jungmiso, Seoul, Korea. Jang Yoon Gyoo was born in 1964. Graduated in Architecture from Seoul National University. Awarded in Shinkenchiku Takiron International Competition, UIA Barcelona International Design Competition and nominated one of 13 finalists for Israel Rabin Peace Plaza International competition. He was selected one of 40 noteworthy international architects by Japanese Journal "10+1". Presently a professor at the school of architecture at KookMin University, and a representative of Gallery Jungmiso as establishment to extend cultural codes passing over architecture. Also leading a new architectural experiment by changing the atelier Jang Yoon Gyoo for theory & experimentation to the UnSangDong Architects Architects Cooperation.

Shin Chang Hoon
Principal

Chang Hoon Shin was born in 1970. Graduated in Architectural Engineering from YeungNam University. He has a Master Degree in Architecture from University of Seoul. He was crucially involved in several key projects at Artech Architects, Baum Architects and MARU2 Architects. In 2001 he co-founded together with Yoon Gyoo Jang the practice UnSangDong Architects. Beside the practice he is currently lecturer at University of Seoul and Hongik University.



MiJung Kim
Partner



Bong Kyoon Kim
Partner

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Compound Body

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Becoming Animal

- Seoul
Temporary Building



Being a Brandscape
Kring Kumho Compound Culture Complex Space
- Gyeonggi-do
Temporary Building



Life & Power
Press in Pa Ju Book City
- Gapyeong-gun
Purification Center



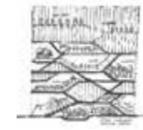
Water Circle
CheongShim Purification Center
- Yeosu
Expo pavilion



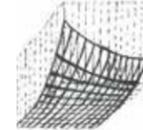
Motion Imagination
2012 Yeosu EXPO Hyundai Pavilion

Clip City

- Seongdong-gu
Cultural Center



Cultural Forest
Seongdong Cultural & Welfare Center
- Cheongdam
Commercial



Dream Interface
Louis Vuitton Maison
- Seoul
Installation



Connecting Sculpture
Thousand Palace
- Gyeonggi-do
Kindergarten



White Cube Matrix
Paju Kindergarten

Skin Scape

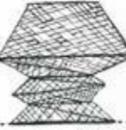
- Seoul
Gallery



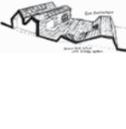
Making Urban Canvans
Gallery Yeh
- Seoul
Gallery



Crystal Mountain
The Hill Gallery
- Pusan
Office



Ocean Sculpture
Headquarter Office Oceanus
- Gyeonggi-do
Residential



Roofecture
E+ Green Home

Mythological Imagination

- Jeollanam-do
Expo Pavillion



Ocean Imagination
Yeosu Expo Thematic Pavilion
- Shanghai
Expo Pavillion



Communi-Imagination
Shanghai EXPO Pavillion
- Gwangju, Jeonnam
Cultural Complex



Interactive Culture Stage
Asian Culture Complex
- Paris
Memorial Complex



Interactive Navigation Cell
Paris Olympic Memorial

UnSangDong
Architects

An art workshop in the third millennium

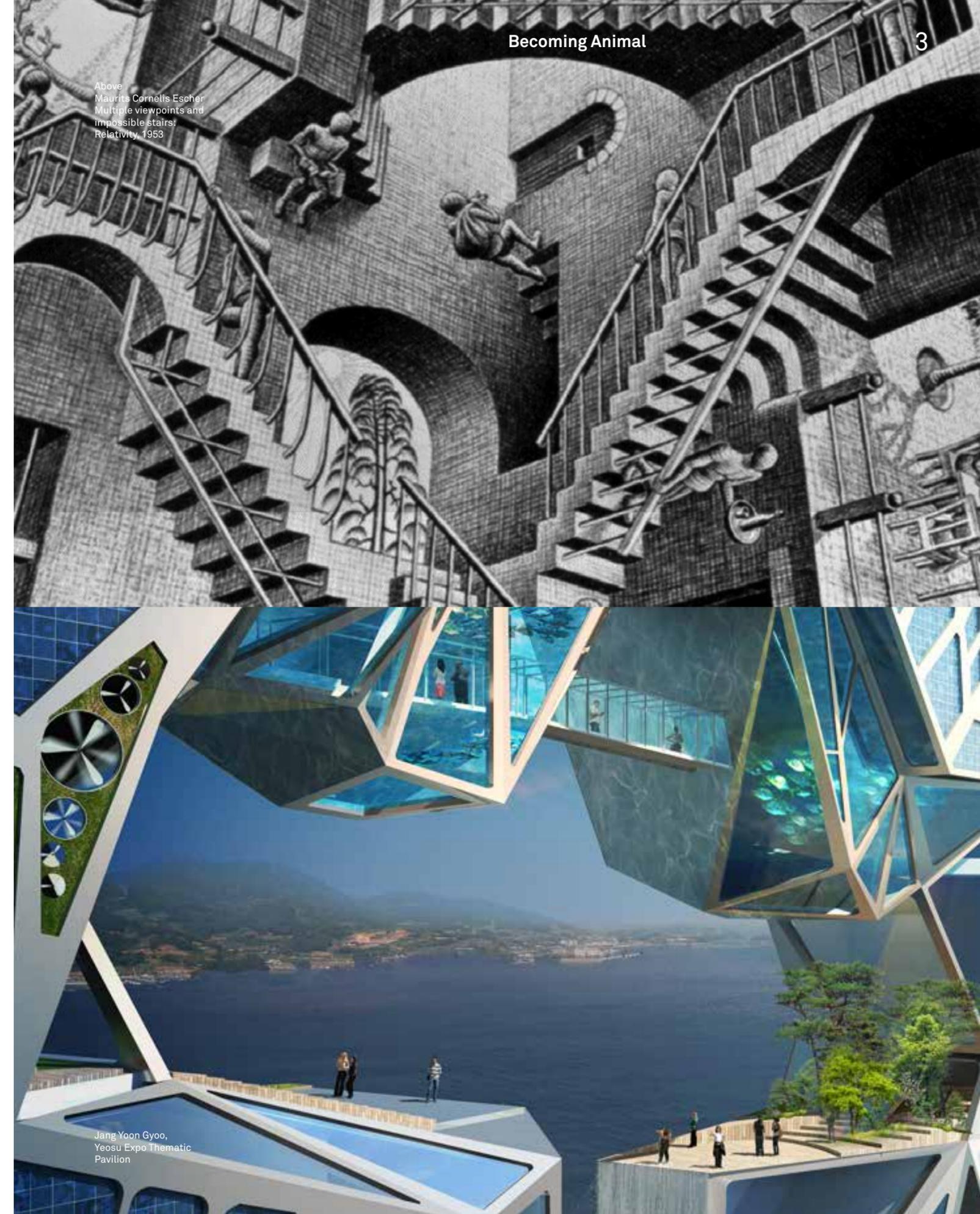
Text
Joseph di Pasquale

Beauty as a habit, an involuntary consequence of an action, whose main aim is to satisfy a requirement, desire or commission. The secret

of the artist-craftsman lies in his hands and in the action of shaping physical matter. An artist whose hands are firmly engaged in the actual

“shaping of form” while their mind and thoughts are focused on their own individual experimentation, their own “new idea” of art and beauty.

Above
Maurits Cornelis Escher
Multiple viewpoints and
impossible stairs:
Relativity, 1953



Jang Yoon Gyoo,
Yeosu Expo Thematic
Pavilion

Florence and all the other most important Italian cities experienced an extraordinary period of creativity in the late Middle Ages. This was perhaps the biggest explosion of artistic beauty in the history of mankind. The European cultural revolution that had made an impact on every realm of endeavour over previous centuries had laid the foundations for what is still today the basic structure of modern and contemporary society: universities, banks, industrial production, trade, financial markets and the information market had all been fully developed. Vast amounts of money, mainly accumulated by families working on the capital market and resulting in the creation of the very first banks in human history, found an ideal outlet for investment and communication in art and beauty. An authentic beauty industry composed of a network of art workshops transformed all this money into art works, objects, architecture, paintings, frescoes, sculptures, colours and forms. It is that particular type of art workshop at that particular moment and place in the history of human civilisation that comes to mind when attempting to briefly outline the work carried out by UnSangDong Architects. Beauty as a habit, an involuntary consequence of an action, whose main aim is to satisfy a requirement, desire or commission. The secret of the artist-craftsman lies in his hands and in the action of shaping physical matter. An artist whose hands are firmly engaged in the actual “shaping of form” while their mind and thoughts are focused on their own individual experimentation, their own “new idea” of art and beauty. A careful balance of thought and matter attained in Italy at the end of the 14th century that lies at the foundations of an entire generation of “giants”, who came along over the following two centuries and who, in a certain sense, began that process of “culturising” and “intellectualising” art, which eventually led to the idea of the “romantic artist” completely detached from

the art workshop setting, a figure of genius and excess in the modern-day comedy of art. But the secret always lies in the hands shaping the material. And it is this carefully contrived, silent action of shaping material, which, in my opinion, constitutes the most significant aspect of the work carried out by UnSangDong Architects, which I would describe as an art workshop of the third millennium. This approach is of great cultural value, asserting the primacy of action over material as the absolute focus of design work. The famous “patient research” that Le Corbusier talked about and practiced every morning. Searching patiently without rushing, as the artist’s very “abitus”. With or without any commission, as a physical need for expression, as a mental exercise in manipulating material, whose difficulties and hardships are well-known to those, who, like UnSangDong Architects, take them on unpretentiously and without any cultural frills. So I would like to attempt to briefly summarise UnSangDong Architects’ body of work starting with their physicality and erudite materiality, rather than any theoretical constructs. After all, workshops came before universities and thinking is initially based on action, simultaneously feeding off it and, in turn, informing and influencing it.

Shaped Object

The scale of a project does not change the line of thinking or basic approach. Whether it is a fragment of city or small building, the shaping process is the same and it is never influenced by pre-packaged approaches but, on the contrary, always aimed at finding a surprising point of view that makes the object’s recognisability the focus of its narrative content. This is the case, for example, with the project for the Asian Culture Complex in Gwanju. The project’s urban scale has not prevented the architectural designer from creating

what is, indeed, an object, working in such a way as to make the effects of his work clearly identifiable in the form of an object-landscape in which there is an evident yet surprising inverting of solid structures and spaces, of roads taking shape/structure and building blocks that look like hollow spaces, as both the design process and design object are presented as highly distinctive entities.

Sign and Architecture

I would now like to introduce a second significant aspect of UnSangDong Architects’ work, namely the semiotic value of their works of architecture. In semiotics the symbolic value of a sign has great importance and is the very core of the communication content. UnSangDong Architects are well aware of the semiotic value of their language and the geometric patterns they use. This is, of course, a distinctive trait of Eastern culture in general, take, for instance, the various forms of writing based on ideograms, as in the case of China, or the combination of phonetic symbols in the case of Korean characters. UnSangDong Architects transform this cultural means of expression into a fundamental value and part of the very identity of their architectural design. Perhaps the most distinctive building from this viewpoint is Kring (Kumho Compound Culture Complex), in which a symbolic semiotic structure runs right across and sets out the building in all its different aspects: functional, architectural, representative and symbolic. The strength and coherence inherent in this approach transform the building into an inhabited three-dimensional symbol forming an urban landmark that shapes and modifies the surrounding urban space.

Upside Down – In and Out of Scale

Another aspect of UnSangDong Architects’ work is the way they operate on various different scales and invert the horizontal

and vertical planes. This is closely connected to the semiotic value of their architectural language. If a building is actually a combination of three-dimensional phonetic symbols, this means that conventional definitions of base and section become meaningless. A section can be turned into a base and vice-versa. Once again the effects are surprising. In this way Gallery YEH’s elevation turns into a vertical roof or the architecture of the Shanghai Phone Industrial Pavilion loses all reference to interior planes as it turns into an object on no particular scale, while at once projecting the image of an entire imaginary city or a design object.

Cultural Stratification

Cultural stratification is the guiding thread linking a number of other buildings, such as Press in Paju Book City and Dream Art Hall in Sung Dong. In both these buildings there is a clear attempt to stratify and reveal what the building has to offer culturally speaking. A symbolic idea which, once again, structures the architectural design. “Sectioning” as a means of revealing and generating architecture. In the case of Contour Theatre, this same approach to the section combines with an attempt to create a geometric layout that constitutes an artificial type of typography. The pattern in question embodies a geometric trait of nature and lays the foundations for its transformation into architecture. The section reveals the artificial nature of the object itself and causes its chemical precipitation into an architectural compound. In this case the theatre roof is duplicated in the form of the cave space and the sizable fenestration in the section concisely embodies the overall architectural image. The project that best sums up and provides an overview of the most important traits of UnSangDong Architects’ approach is probably Yeosu Expo Thematic Pavilion. In

this particular project, up-and-down turns into a circular motion. The building seems to be set in its current position on only an occasional basis, as if ready to take on new and possibly endless different geometrical layouts. The contrast between the symbolic figure of a circle and the jagged form of the hollow interior space generates a “negative” façade in whose hollow space the interior becomes exterior, the top ends up at the bottom and the right becomes the left. The multiple doubled fronts between the spaces and terraces means the architecture’s centripetal motion and dynamism are perceived in multiple ways. Glass windows that become floors, walls that become roofs and ceilings that turn into landscaped terraces create a general perception of the interior space in which everything can take on a different role or meaning even in relation to gravity itself and the surrounding seascape. Concepts like up and down, right and left, top and bottom, inside and outside become serious, equivalent and interchangeable in this extraordinary central space that is both inside and outside, like in a drawing by Escher.

Relativity & Transformation

The deepest and ultimate meaning of UnSangDong Architects’ work lies, perhaps, in a constant desire to bring together all the different linguistic elements of architecture and make them interchangeable. Every buildings has its own origins in which the various different traits of the architectural designer’s modus operandi take on their own life and identity, so that nothing is taken for granted and every feature contains a variable multiplicity of meanings and possible interpretations and metamorphoses. It is probably only the need to set a construction in time that freezes this process of transformation into a still shot. This means the architecture is immobile but contains signs of the motion that has generated it, of how it was just a moment before the

instant in which it was built, but also of how it might have been just an instant later. This constant readiness to “become something else possible”, which characterises every building designed by UnSangDong Architects, is probably the source of the specific communicational and artistic energy that makes these works stand out and look so distinctive.

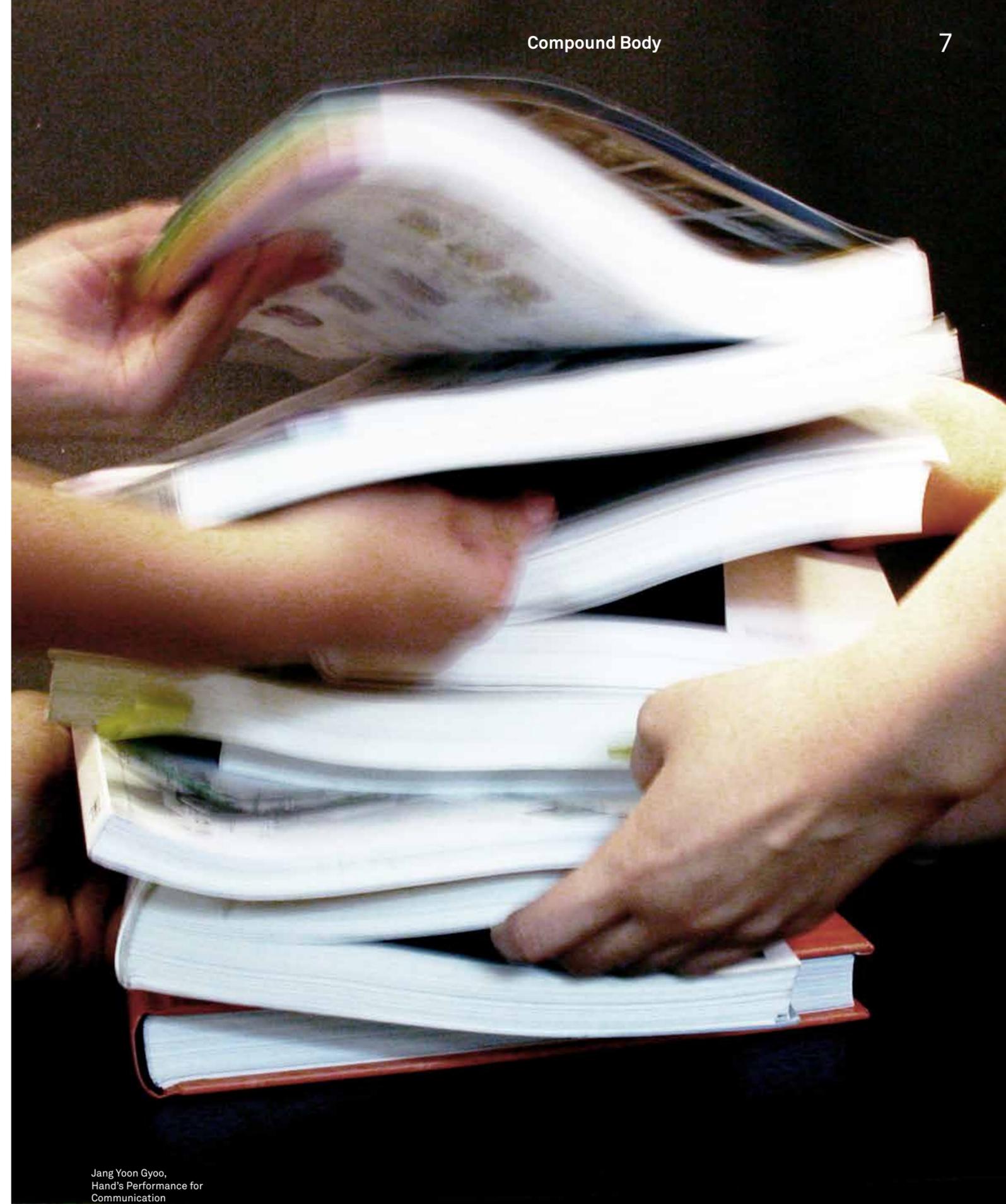
Compound Body

It might be possible to achieve complete integration beyond boundaries. What is wanted here is complete <Integration> devoid of any distinction between architecture and other realms. Our beginning was one world. Through noise and chaos, its essence must have been dispersed. Suppose we can re-trace our times as we keep integrating each other's realms, we might get close enough to the essence again. <Compound Body> is a virtual text written on the assumption

that integrating multiple layers of territorial elements opens up the possibility of examining a new question and producing a different outcome. The focus here should be on how to examine a system in an unstable state before it becomes a complete, stabilized whole. It embodies the notion that a destabilized structure could, in fact, generate a series of opportunities, which could lead to further creative displacement. Suppose the accomplishment of the <Integrated Body> is our final

Between Compound and Integration

Text
Jang Yoon Gyoo



Jang Yoon Gyoo,
Hand's Performance for
Communication



Jang Yoon Gyo,
Hand's Performance for
Communication

destination, we may regard the <Compound Body> as a set of classified systems embracing all possibilities available through which its processes become completely integrated. This process then requires text-writing methods that can engage infinite variations existing between compound and integration.

A virtual text is one of many presuppositions that restructures the city and/or rewrites space. It should be borne in mind that the integration of the system's contents and logic can provide new linkage and these linkages simultaneously engage various estranged territories within our urban and social landscape.

The new text considers integration in both material substances and organizations. It becomes a new loop that connects parts in different types of social and urban nature, including its marginal areas. Sudden social jumps and shifts make the preservation of conventions obsolete. The text is, instead, formed around errors and mixtures from the countless origins of things and types of matter. It continuously roams around the virtual network of the online community and plays various roles in which new relationships can be formed. <Compound Body> never strives for complete singularization or unison of these linkages. Progressing towards integration, it always posits itself in between its transformation and displacement state.

The boundaries between individual realms and their spatial demarcation no longer exist, replaced by the new text of the Compound Body that continuously evolves through this in-betweenness. Thus, on one hand, <Compound Body> is the text generated from interactions between boundaries. It is an architectural framework in which all texts can share, interact and create a new convergence. It transcends all visible crossings of texts, continuously encouraging reinterpretation, stress, abstraction and profundity – it posits itself above the <Reciprocal Text>. The

Compound Body is reciprocal. The question is how to set up a framework allowing these texts to be shared and how can this combination generate endless branches of variety, taking different approaches and readings. Endless strings that keep branching out, forming their own end with open, infinite variables. This question of “how to generate compoundization” is located along the potentials within infinite matrix of convergences – convergences among virtually-created hyper-real text and reproduced auras. The aura loses its meanings and values. Accordingly, in architecture, not only the architectural text takes effect. Just as virtual text, possessed with endless possibilities through duplication can take on roles in cyberspace, virtual text can replace the original. Regardless of where and how the hyper-real text comes in play in architecture, the only factor for evaluating the realm of difference is its effects. Considering that this text-writing may be the most critical set-up for seeking the significance of the <Compound Body>, its methods become important yet open to many different approaches. One can disguise the false over the real, as if Jorge Luis Borges were armed with hoaxes and forgeries to play and trick the real. Or agents and catalysts can be established to provoke and engage the feedback taking place in the in-between space. These interstitial agents can either be visible or invisible. Whatever the case, setting-up of these substances decides how “qualitative” the Compound Body might become.

Replication and formation, assembly and disassembly, transition and transformation... The world moves in endless ranges of infinite displacements. An opportunity interestingly opened up by the products of modernist architecture that I can see is that, more or less, it has provided certain aspects that may lead towards integration. One example concerns the architectural effort involved in interdisciplinary acts, as ways of blurring the boundaries between disciplines and seeking

out a new mixture. This intention of creating a new mix also relates to the groundwork of the <Compound Body> – of bringing new definitions and individuality out of newly-rephrased surface conditions. As if a great deal of information given through the media is almost encyclopedic in its randomness and uncountability, new definition-generating probabilities are endless, thus accelerating the characteristics of reciprocity coming into play among texts.

In the age of information media, the workings of compound and integration may be our unavoidable task, yet this can be chaos. Defining new convergences generated through the Compound Body is merely one of many possible hypotheses for finding new order from the newly perceived chaos. Architects who are bound to be driven by physical and aesthetic space may escape their realms and take an interest in immersing themselves in other spatial realms. They now play the role of mediators that allow architecture to communicate with other fields of study, just like Hermes, the messenger of the gods to the underworld. Architects no longer exist “only” as architects. Hermes becomes a new gender for architects. The Hermes-architect, who has a broad range of knowledge and wisdom, will manoeuvre disciplines and articulate his/her interests through architectural expression. The architect becomes the mediator blurring and mending the boundaries and concepts located at an extreme distance. Architecture is only a medium for expressing self-identity, but does not have to be the only one anymore. Through the online network of the Internet, the world forms one single linkage. It is becoming less acceptable to discuss the values regarding individual activities and rationale. Even those who aim to remain individual are now being forced to acknowledge influences and ramifications from/to others. Compoundization only accelerates. What matters here the most is the question of quality, not quantity, in utilizing these

Becoming Animal

〈Creation or Becoming〉 is proposed as a paradox of what Deleuze discusses in his book *A Thousand Plateaus*, where he questions the essence of becoming as the subject. This text questions the ways to deterritorialize one's self-being, completely free from the self to be rooted into others, or be free by becoming the root. 〈Becoming〉 will be explored to examine ways to rethink this matter. False, the virtual text of mimesis. In order to actualize the falsity, we disguise them

Creation or Becoming

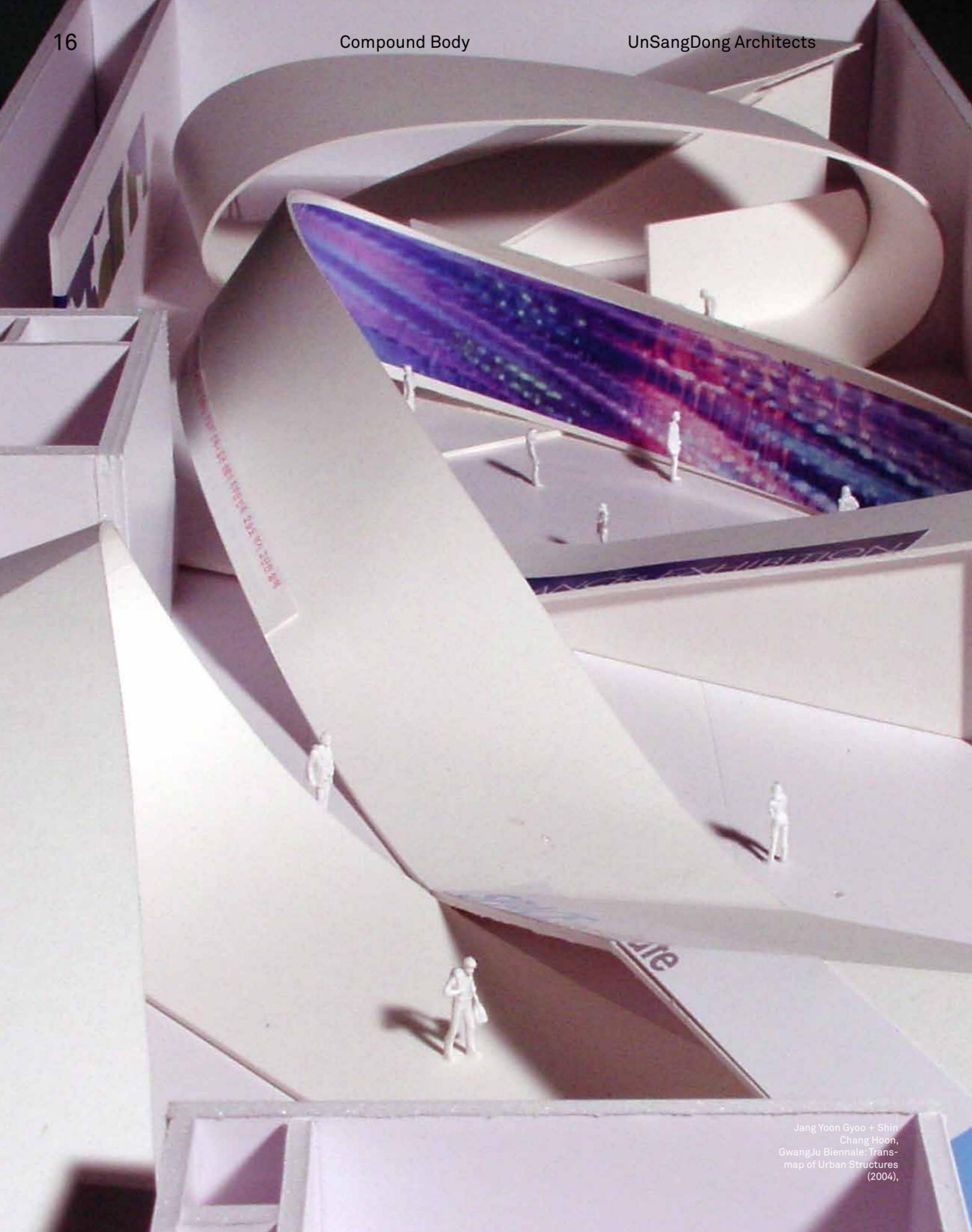
Jang Yoon Gyoo

as reality, just like what Borges played hoaxes. One example would be a hypothesis that human species, the cultural core of this world, become newly modified, or different. A man is no longer the man from the past. He has become fussy and irritated species who desired for the new world. Suppose a new DNA – between architecture and city a number of DNA's are manipulated and produce new species. A mutant lives in the city, proliferates its own kind, and start changing the city.

Alice in Wonderland is not a fiction any more. We live in a world where the White Rabbit is replaced by the computer. Not only we gaze through the looking-glass, we freely cross over the glass by just clicking keyboards. Hamlet groans in *Alice in Wonderland*. "The time is out of joint". We live along the horizon in time of Hamlet's moan. We live in the society where all borders, along with time and space, disappear. The theme behind 〈Becoming Animal〉 also relates to how we can perceive our social milieu and form relationships with new breeds of space generated. Instead of reading these new breeds of space as single-shot of interest, the topic hopefully provokes us to acknowledge our space in new ways in order to anticipate them for the future. Just like a magical myth.... 〈Compound Body〉 necessarily goes through the process of displacement and transformation. Suppose we can imagine all possible conceptual spectrums of method and substance for the 〈Compound Body〉, and all of their transformations directly relate to the making of groundwork for 〈Becoming Animal〉. As we have seen in the previous chapter, the groundwork of 〈Compound Body〉 is also connected with urban narrative in the 〈Clip City〉. If we can assume that the text clips of 〈Clip City〉 are extracted materials and substances for making 〈Compound Body〉, 〈Becoming Animal〉 is closer to an acting device or tool which leads its ways of transformation towards constituting a new creative outline. Thus the story of 〈Becoming Animal〉 begins with a narrative of the outline which engages us to acknowledge invisible codes. We have to note that 〈Becoming Animal〉 is one of many accessible routes that we may able to find. In the midst of endless branches and strings, it instigates to promote the workings of new codes of paradox and myth. 〈Becoming Animal〉 can be viewed as an attitude of seeking future-oriented experiments and theorization regarding our current status. It is critical to catch up the modern by

“transcending” the modern. The framework of 〈Becoming Animal〉 posits itself as an alter-ego, standing in the borderline between the two acts of “catching-up” and “transcending”. Architectural requirement for the 〈Becoming Animal〉 is to seek new articulations in all possible approaches in architecture. Issues from urban perspective, practices, new articulations of architectural space, generating new spatial types... The orientation of 〈Becoming Animal〉 exists somewhere that is not completely social, cultural, or architectural yet. Because of such ambiguous, in-between tendency, it generates new codes through its process. Important terms of the process are neither “human” nor “animal”, it is ways of “becoming” and substances that “becomes”. Thus “becoming” is based on framework of organization that allows new knowledge or creativity to occur. 〈Organization of Becoming〉 rejects all conventional subjectivity and differentiates itself from the core-conception of the western philosophy – eternity, universality, fundamentalism, essentialism, etc. It desires for new exploration of mutation, displacement and creation. The important aspect in “becoming” is that it helps to refine individual characteristics of the new species as they proceed through a transformation. With respect to a city, the process begins with finding examples of space which promotes to form aggressive connection between architecture and social realm, followed by sorting out to modify their relationships. We need to acknowledge that the social transformation we experience is the outcomes intricately related to spatial deformation of which programs pair up with architecture. The process of “becoming animal” is similar to generating clever framework between architecture and society. “A man is hiding the other man” – is a question regarding the essence within the human kind and its continuity. The advancement of technology enables infinite mutation of things including the essence of

a man. Not only we need to understand the criticality of transformations occurring to ourselves, but also the ways our urban space transforms with us. Putting aside of a dispute whether to sustain our essence in continuity, we need to acknowledge that the current social structure is becoming more prone to the acceleration of this trance. The critical beginning of 〈Becoming Animal〉 connects with essence of aura. Essence is similar to a mobile thing rather than something transfixed. 〈Becoming〉 possesses potential to shift from the ordinary in us to the territory of transformation. It encourages different conception of criticism and perception towards “the subject”, for example, making possible to construct space like landscape, or inverting the relationship between the centre and the periphery. The intention of “becoming animal” is to introduce Deleuzian “fold” into social and architectural realms – here the fold is no longer a form. Fold is a quality, pleat-producing reciprocal structure that mutates and offers random bends into continuity of a flat social structure. This newly-intervened, yet ambiguous social structure can be hypothesized as a framework of new creativity that also comes with various social ills and side effects. True that we may be uncomfortable and find ourselves criticizing about these new flaws and discontinuous proceeding, but these new cracks can offer us new opportunities. New flaws generate space of “hyperreal text”. We ought to pay attention to this “rhizomatic” structure which generates unlimited points of convergence in lieu of centralized space. From non-hierarchical and unlimited source of convergence, we arrive to recognize these new creative flaws in different angles. Our society does not consist of codes segmented by the media and digitalization, but a manifold with variety of substances as a whole. This manifold is a structure of “hypertextual” codes. As a change is made in programs of the society and life, so does architectural programs.



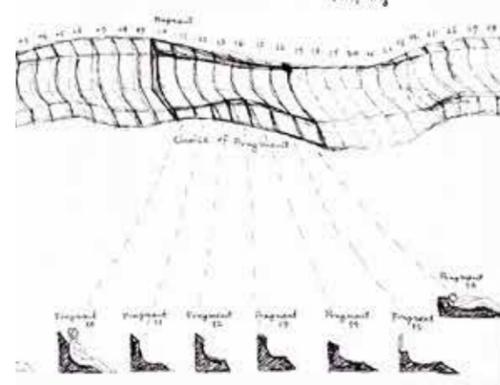
Jang Yoon Gyoo + Shin
Chang Hoon,
GwangJu Biennale: Trans-
map of Urban Structures
(2004),

Exploring a new framework even opens up spatial possibility that has been regarded as impossible in the past. "Programmatic mutation" is one example. We must seek spatial transformation coming through revising our social and architectural programs. Time-transcending imagination of a man and scientific accomplishments change the way we communicate, the distinction between the virtual and reality is being blurred. No longer is architecture interpreted only within physical dimension. The reciprocity of "hyper-realization" and "virtualization of the real" is no longer our fantasy. We enjoy penetrating into the world of cyber-network and navigate as if we maneuver through our physical space. Space desires to "become architecture" even though it is not in architectural context. This is the same for a case of a city where we are about to make the first step towards putting our social desire out to its infinite spatial expansion. The fantasy of *Alice in Wonderland* is not a myth anymore. Computer in disguise of the White Rabbit, or "the Rabbit becoming computer" is actually being implemented in our everyday life. We freely manipulate our keyboards, across the looking glass, a man becoming animal, to pursue "boundarial transformation". Like the hand of a magician, <Becoming Animal> mixes <realization of the hyper> and <hyperization of the real>. Through cyberspace architecture the ambiguity is expressed in multiple layers – like the boundaries between the real and virtual, and Sci-fi films' portrayal of confusion between the virtual and the reality. A myth of man <Becoming Animal> is no longer a myth of magic. Technical transformation potentiates unlimited hybridization including human tendency. A mythical man and a cyborg are only few of examples of <Becoming Animal>. There is a magician who manipulates the city. He who gives magical spells for a man <Becoming Animal>, sometimes intensely, and sometimes with subtlety, responds to the needs of our social changes and

requirements. One might think that a man becoming animal means a regression. However, we must acknowledge that the reality produced by <becoming> does not indicate an animal in completed form. It is a new factor made to generate new possibility which can inhabit the in-between space among social, cultural and architectural realms. <Becoming Animal> does not mean a man simply imitating a pig or wearing a pig mask, or becoming identical. Rather than giving sarcasm or criticize the fact that reality not being able to engage society and architecture, we will begin by searching for possible spatial examples through <Becoming Animal> and rethink the linkage between the two more aggressively. Suppose a man become a dog for one day wandering around the city, the city and culture is viewed with completely different set of perspectives. In the city we live today, <new hybrids> are constantly being generated and mutated in conjunction with enormous social flux and cultural complexity. Urban spaces are formed to accommodate these hybrids, and transformed to spatial types which were not conceivable in the past. A bathroom does not stay as bathroom, while a house does not remain as a house for living. We already know that a bathroom becoming a café, or a house becoming as an office, is nothing new or unique idea. We should focus here that these hybridized space departs from everyday life rather than any specific accommodation. Despite of their ordinariness these spaces become hybrid in nature which quickly gets reshuffled in accordance with social demands and circumstances. The film *Being John Malkovich* throws various propositions in respect to the notion of <Becoming>. Between 7th & 8th floor, on 7.5th floor, there is a pathway to enter into John Malkovich. Through this pathway the audience enters into a media of new experience – Malkovich, and come to realization of new life and thoughts. Through the space of 7.5th floor one does not <Becomes> Malkovich, or

remains in himself/herself who experiences Malkovich's life, it is a newly-altered man. The pathway between man and Malkovich corresponds to creating the clever stage, just as what we have discussed in generating the <Becoming Animal> between architecture and society. Essence is regarded as a fierce resistance towards thinking that it is not immutable. Human essence also transforms, like the ones of city and architecture, as well as our cultural and social essence. We must be aware that our urban space is being transformed as well. Transformation of essence potentiates <Becoming Intense> guided by <Becoming Animal>. <Becoming Animal> possesses hybridized codes generated by both a man and an animal. If the boundaries surrounding the disciplines collapse and the disciplines exchange influences reciprocally, all of them become part of one loop that circulates as a whole. In the society where things communicate and accelerate by crossing over one another, architecture would not deny the idea of <Becoming Hybrid>. Through <Becoming Hybrid> a strategy of inserting cultural code is being applied. There is a reason for putting importance on these question of "how can the public spaces reach beyond its mere purpose of being shared by the public" and "instead how to engage them culturally". Society is implementing various projects in order to cultivate public spaces into cultural realm. Not only the space like bathrooms, but spaces of subways, parks, and streets are transformed into the new cultural code. When programs of social or everyday life transform, new architectural programs are generated in different characteristics. Even those which were socially forbid programs that generate secretive spaces, transform into open-coded spaces. The shift of today's system from machine to digital was followed by the media called hyperreality, changing the way we recognize the real space. It is a paradigm shift that allows yet another kind of hybrid space to appear. The meaning behind <Becoming Animal>

lies along the program's self-transforming capability rather than satisfying the demands, or changing itself per requirements of its externality – such as form or structure. It can organize and arrange its own sets of hybrid programs, or make attempts to create a manifold independent from formal or programmatic relationship. This manifold is not considered as a system that exercises single function, but rather a loose, flexible mechanism which accommodates transformative demands and mutating variables for the program. Embracing possibilities of programmatic transformation allows architectural models to be transformed, and therefore brings up a series of questions of its fundamental methodology of assembling programs. It also conveys possibilities of how the elements of incompatible codes can be mixed, and external data can be substituted into architectural spaces. In turn, this process is quite similar with substituting the Orpheus' Gaze with the Odysseus' Ear. The range of transformation depends on how to stretch the framework of <Becoming Animal>. More important issue, however, is to take the given framework and explore where we can reach in terms of creating new spatial possibilities or urban articulations. This can become especially powerful when these new definitions and characterizations penetrate the codes of everyday life. Everyday spaces we pass by not giving enough recognition – homes, bathroom in my house, several spaces scattered around a city, etc., comes alive with altered interpretations and new spatial constitutions. This project is about rediscovering potential within us to create new interpretations and alternative perspectives, and then inserting new breed of programs and opportunities through the process of <Meaning Eraser> and <Providing New Meaning>. Just like constructing the meanings of the text, it is about removing all of the unnecessary extras and transforming the text in its essence into the text possible in other dimensions and contexts.



Jang Yoon Gyoo + Lee Mee Yung, Space Sofa, Space Furniture (1999)

Being a Brandscapes

Design Team

Kim Sung Min, Moon Sang Ho, Kim Se JIn, Kang Seung Hyeun, Kim Bong Kyun, Goh Young Dong, Yi Na Ra, Kim Kyung Tae

Location

968-3 DaeChi-Dong, GangNam-Gu, Seoul

Use

Multi Cultural Building

Site Area

4110.9 sqm

Building Area

3153.58 sqm

Total Floor Area

7144.53 sqm

Building Coverage Ratio

76.71%

Floor Area Ratio

173.06 %

Structure

Steel Structure +Stainless

Steel , Sandwich Panel

Client

Kumho E&C

Kring Kumho Compound Culture Complex Space

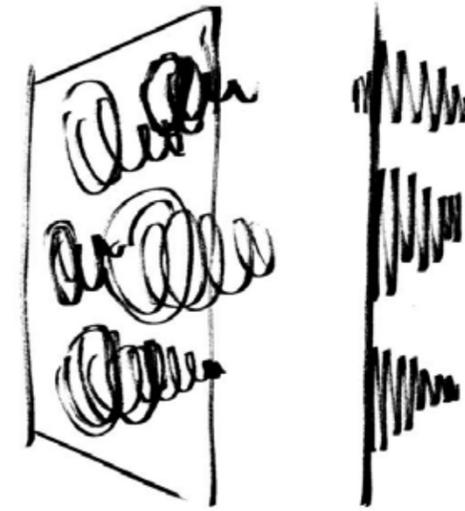
Texts

UnSangDong
MARK Magazine
Interior Design Magazine

Photos

Sergio Pirrone





We, UnSangDong Architects, are proposing a rather unfamiliar approach to architecture, <Making a Brandscape>, which was exemplified in KringKumHo Compound Culture Space. Brand strategy, that once used to be employed only by profit organizations as a means of generating monetary assets, has evolved endlessly to be reborn. Profit organizations are under more severe scrutiny than ever before by the general public and are required to demonstrate the social responsibility of their own

brand. Branding had been a useful tool for marketing, now it has been re-categorized under a brand new realm, which includes spatial concept. We would like to focus on new models of branding such as <Concept of the third space>, or <Spatial Design Marketing>. <Spatial Design Marketing> defines any and all marketing activities by profit organizations to provide a space as a direct means of satisfying customers' needs or desires or offer a spatial experience to customers by making themselves reconsider

a profit organization or the image of that particular brand with space. Space, as well as spatial design, reinforces its image as a medium for facilitating communications between companies and consumers, as opposed to simply performing its previous role of providing a place for containing customer's human behaviour. We can figure out that space design with brand identity or design which symbolizes brand identity can positively impact on customers by making them improve and reconsider a brand image. The meaning of brandscape does not end at delivering brand images to consumers through the medium of a space or location. We live in a <Society of Consumption>. Jean Baudrillard once mentioned that the consumption of a product or commodity does not confine itself to suggesting consumption of usage value. The fundamentals of consumption

are to satisfy human needs for social and cultural elements, including happiness, comfort, success, abundance, power, authority and modernity. People purchase and consume products or commodities to make themselves look better and gain social status or authority at the same time. Through these series of social processes, consumption creates productive codes. Baudrillard's perspective on consumption adopts a pessimistic point of view, although it is interesting that his idea of consumption as social meaning has proliferated through the process of definition. The notion of brandscape can be proliferated through this kind of attitude. The impact on the meaning process of a brandscape does not end in simply consuming brand images, reinforcing and reproducing cultural influence and public sociality. It has to be shifted to <Initiatives as cultural marketing>. Our

intention is to construct an architectural building to create codes for companies and consumers to facilitate communication and then embed an identity in that architecture. <Urban Sculpture for Branding> is the concept that we applied when we designed Kring Compound Culture Space to realize brand identity for the client. The way we approached the creation of this building was different from the conventional method. It was about creating an urban sculpture and then composing a compound space inside it. The innovative requests made by Kumho E&C Co., and the conversion of a concept into an architectural design that we proposed, made it possible for us to approach the project differently and create an unconventional brand icon. <Uh-Ul-Lim is the phonetic pronunciation of the Korean word meaning "harmony">, the brand image of Kumho E&C was transformed

as a brand identity through the architectural-shaping process. The starting point of the Kumho brand was to focus on "harmony". Through the architectural interpretation process, the phenomenon of harmony was connected to and emphasized in the city and society through undulation, then the notion of undulation was deepened. We wanted to gather various elements of nature, life and the city harmoniously and projecting the essence of harmony into the city to create echo and undulations, and that became the brand scenario of the project. Projecting images into the city and, at the same time, sucking up the city's energy, a gigantic <echo container>, was born, which also leads to the concept of "Dream". We wanted this to be a city monument both day and night, a lighting sculpture when it is dark in particular. Moreover, it becomes a pure white space

when entered into, and caters all and any types of cultural program. The pure white space attaining spatial surrealism acts as a stage for performing on. Just like a stage, it changes itself to conform to different types of plays and the story being told. It becomes a compound space adapting to diverse needs. The cultural art management program was conceptualized, so that this space can be operated by professional curator(s) to offer something more significant than just temporary events. Compound space, a passageway to communication, can be proposed through the innovative nature of the internal program, which caters for diverse possibilities. A fundamental understanding of the methodologies for creating a brand and selling is required. Selling a design does not stop at responding to consumers' needs, rather it stimulates their emotions and then

creates new needs in terms of production. The bases of societies shifted from product production to information as an alchemy-based society was changed to more of a preference for an image-focused society. It is more important than ever before for an architect to create his or her own brand and then convert it into a product armed with newly conceptualized brand value for the coming information age. It is critical to define where to put your coordinates for moving around, because there are no more boundaries between the roles of architects, the scope of activities, concepts for architectural spaces or the realm of architecture itself. <Architecture as a product> can be another way of expanding your horizons and work, providing you with an opportunity to create a cultural band along with new culture, society and architectural market.



Construction is used as branded space

On the south bank of the Han River in the Gangnam district of Seoul, something that most resembles a monumental statue can be found on a street lined with car dealerships. Inevitably, the over-scaled structure raises questions about its status: is it a jumbo toy, a massive sculpture, a futuristic commercial building? Such reactions are congruent with the intent of UnSangDong Architects, whose three principal architects Jang Yoon Gyoo, Shin Chang Hoon and Kim Kyeung Tae relate: “Kring doesn’t look like architecture, it generates different reactions and interest. We want this building to give many meanings to society and aim to extend the architectural area to reflect the interest and culture of the present age”.

Indeed, Kring, as the building for Kumho Engineering & Construction is called, presents itself as an interlaced spatial utilization. The culture complex holds exhibitions, events, performances – and also showcases model houses to promote apartment sales.

It reflects a trend in South Korean residential housing: architecture is no longer merely perceived as a consumer product that fulfils the spatial demands of clients. Companies use it as a production tool that is part of a continuous, fluid process and strategy to touch the sensibilities of users and arouse their desire to purchase services or goods. In Seoul’s fiercely competitive property market, construction companies have looked beyond the traditional marketing channels to distinguish their products from those of their rivals. Here, architecture is packaged as a brand. Kring signifies an experimental approach to using architectural construction as “branded space”. In accordance with its marketing strategy, Kumho Engineering & Construction, with its proprietary apartment brand “[ə]jullim” (which literally means “harmony” in Korean), has designated Kring as a cultural facility with a subtle approach to apartment sales. Commissioned to UnSangDong Architects, the top construction company in South Korea asked for a design

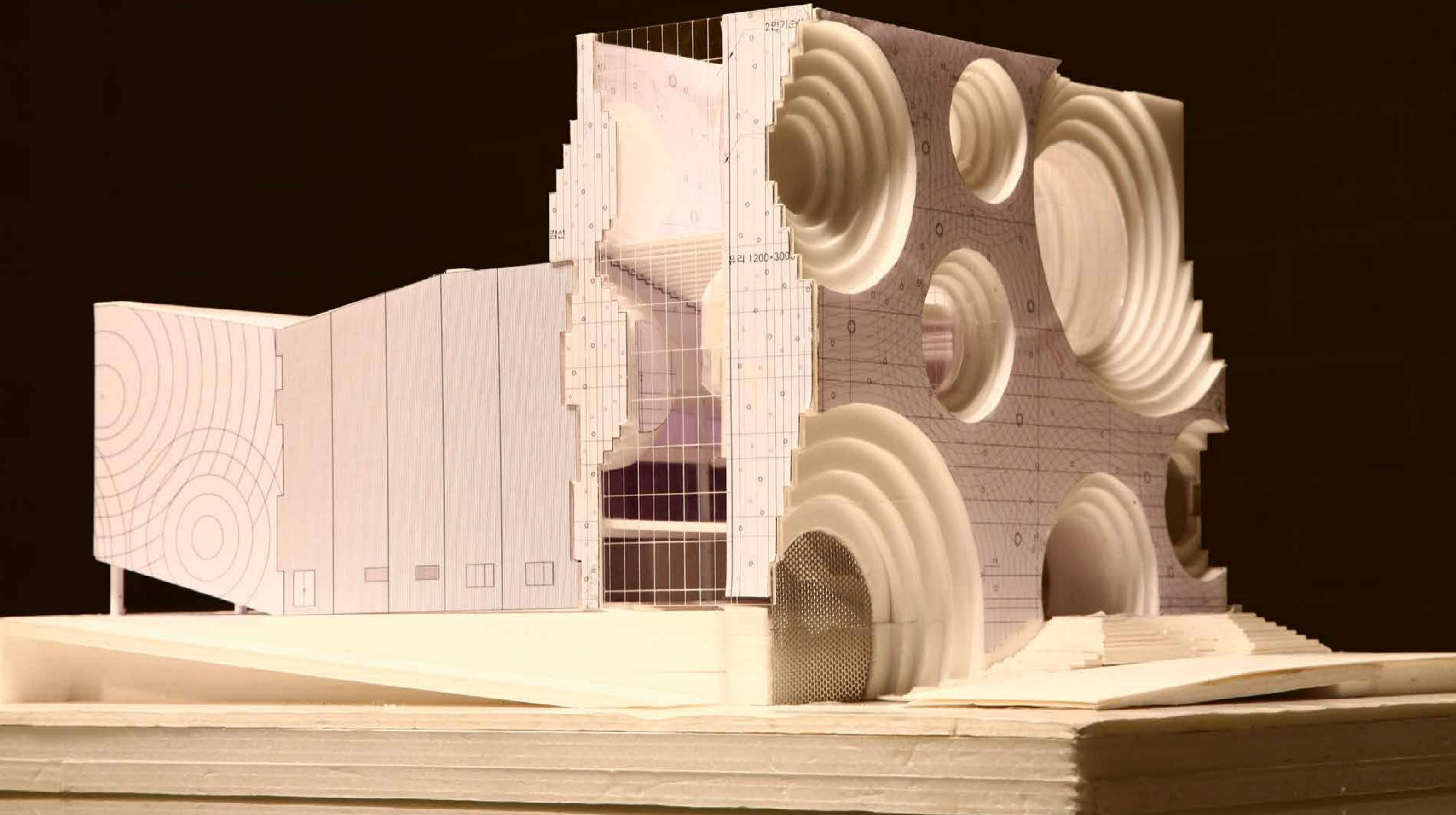
that could project the brand image of “[ə]jullim” – a successful name that preserves its local flavour in a market rampant with English names – while at the same time retaining the steel structural frame of a building that already existed on the site. “The biggest constraint was to keep the steel frame. We added a big atrium to the front part of the structure and preserved the rest. The initial design had to work around this”, so the architects explained.

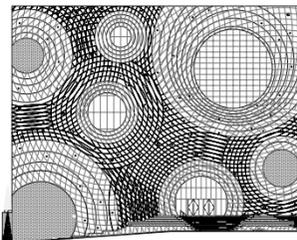
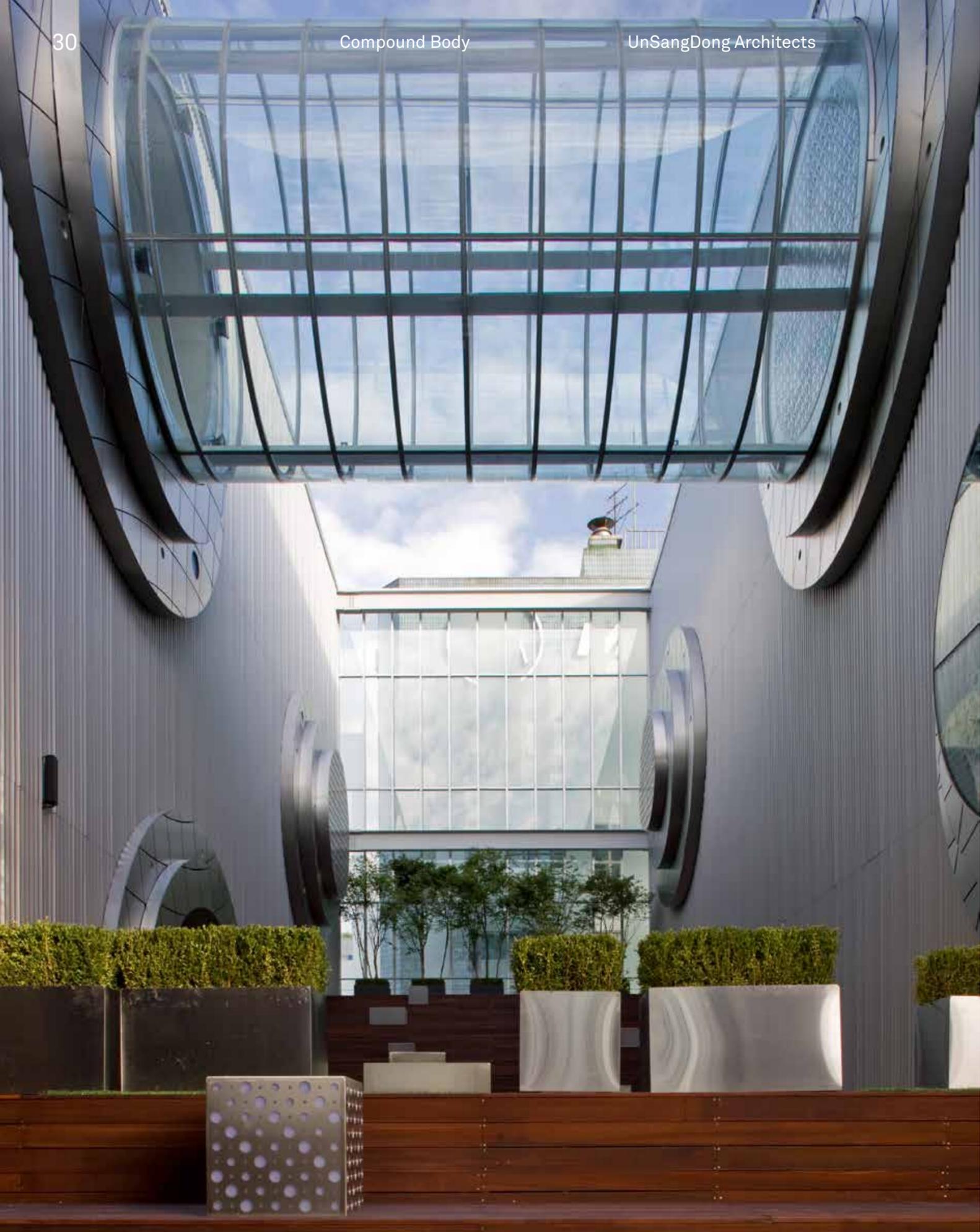
Another technical challenge was the construction of the stainless steel curtain wall. When this was first presented to the client, the reactions were mixed. Some adored it for its “out-of-the-box” sculpture-like configuration, while others thought it was too complicated and difficult to construct. Undeniably, the method of constructing the facade, which is drilled with seven differently sized three-dimensional spiral contours resembling *ulimtong* or reverberating sound waves, was the first in South Korea and it faced strict inspection. Featuring clever use of lighting art, each of these seven *ulimtong* is illuminated with graphics that convey messages to the public about life, ecology, the city, living, housing and the company’s brand. The rings of sound waves on the interactive media wall symbolize an exhalation of images out into the city and an inhalation of energy in from the city. The imagery of *ulimtong* is also adopted throughout the interior space: on the walls, in the flooring and in the horizontal cylindrical volumes. These pierced hollow tubes serve both as passageways and simply as huge ornaments. According to the architects, they have a “dreamlike” symbolic meaning, which is their translation of the client’s motto of creating premier living space that is in harmony with humanity, nature and state-of-the-art construction technology.

Inside, the four-storey complex holds spaces allocated to arts, multimedia display, contemplation, outdoor relaxation, and so on. Entering from the grass-patched

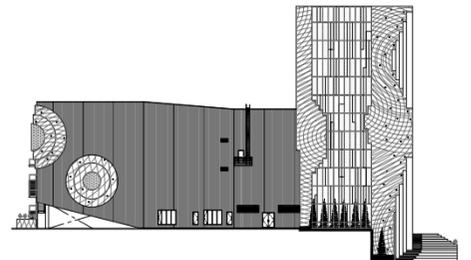
variously-angled ramps at the doorway into the whitewashed full-height interior, one is greeted by a digital graphic display on the wall lining the exhibition area, which is adjoined to a mini theatre. On the right near the entrance, wooden stepped platforms littered with colourful cushions and installed with standing information terminals serve as a resting and information area for visitors. On the left there is a long flight of stairs lit with a variety of geometric lighting. It leads up to the first floor where the main exhibition hall and a small café are located. Behind the exhibition area there is a partitioned space for the installation of model showrooms. One of the cylindrical volumes connecting the new front to the revamped existing structure accommodates a well-lit open meeting room. On the second floor there is another exhibition hall. Here, the wooden flooring is pierced with lights in colours changing from green to red and blue. See-through glass provides a peek of the activities on the floor below. The hall is planked by a closed office space on one end and a door-less consultation area filled with cubicles on the other. The roof-top garden interacts pretentiously with Mother Nature. Named “Dream Park”, the sparsely planted garden is paneled with wood and is levelled at different heights. The big-step stairway functions as a resting space and also allows for the placement of sculptures and other pieces of art. Two semitransparent steel tubes pierce the sky. On the lowest level, the huge circular opening affords a bird’s-eye view of the city.



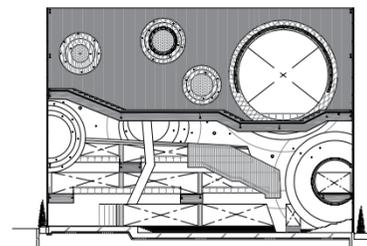




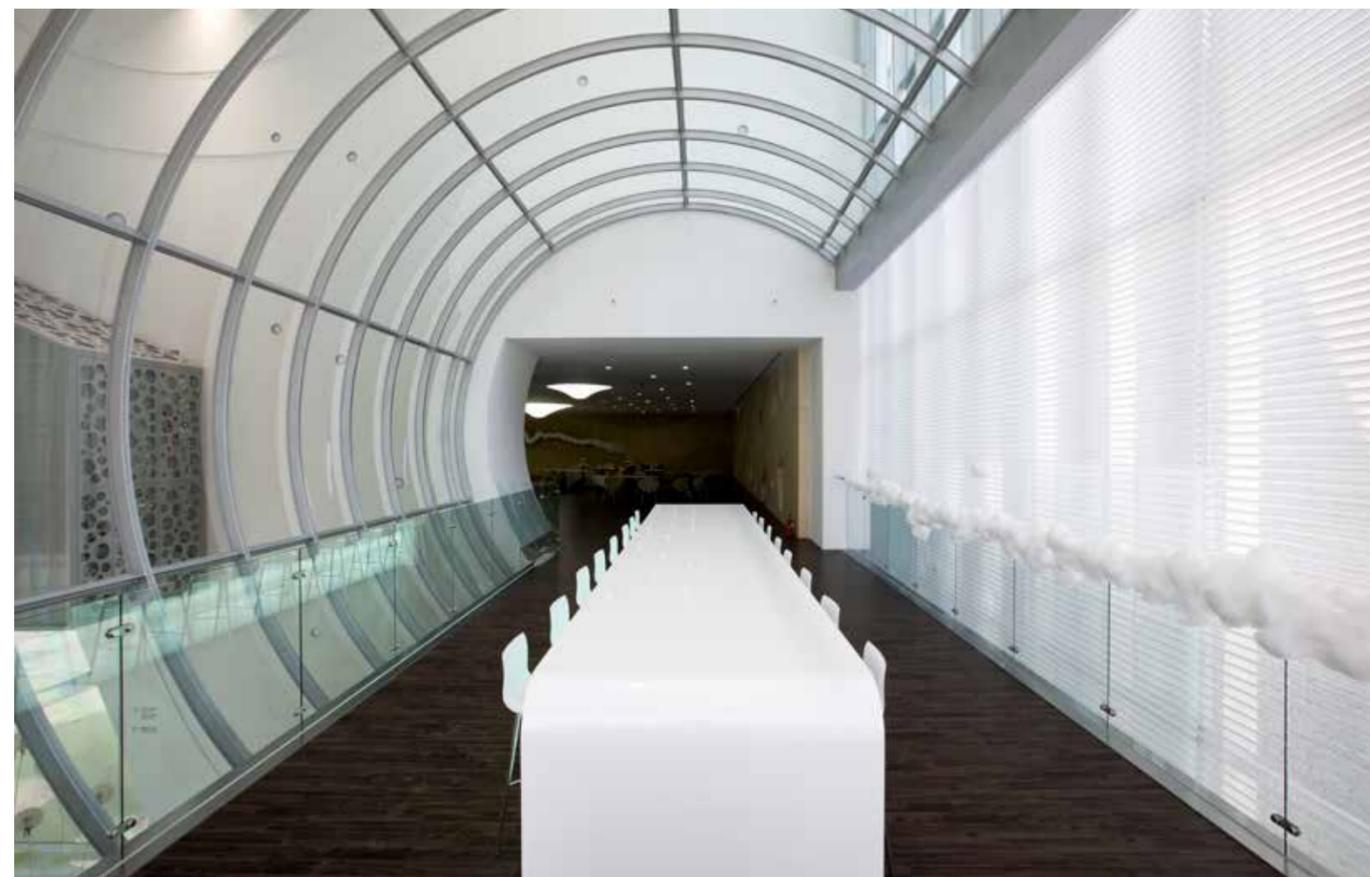
Front Elevation



South Elevation



Cross Section



Community in Harmony

When visiting a model apartment with a mind to buying your own pied-à-terre, is it enough simply to examine your future home's layout, fixtures, and furnishings?

UnSangDong Architects, led by the principals Yoon Gyoo Jang and Chang Hoon Shin, are betting that apartment buyers want to know much more than that. So when their firm was hired by the giant South Korean real estate developer and builder Kumho Engineering & Construction to design a building in Seoul to show model apartments for the corporation's luxury condominium brand Uwoolim, the architects were determined that the structure be highly conceptual, a concrete reflection of the sensibility, lifestyle, and identity that the client markets.

Uwoolim is a Korean word that can be translated as "community in harmony" and the company cultivates a brand image centred on the idea of living in concord with neighbours, nature, and shared values. UnSangDong Architects took this notion of the fully integrated life, a world in which the individual, society, culture, commerce, technology and the natural environment interact fluidly and fruitfully, and explored it architecturally. So, rather than simply being a collection of model apartments, their building show how life in an Uwoolim condominium interacts with the surrounding community.

In fact, there are only three model apartments in the entire 75,000-square-foot, three-story building. The rest of the space functions as a cultural complex for a variety of curated events and exhibitions, including dance performances, art installations, and design competitions. The liberal allocation of square footage for non-residential purposes reflects Jang and Shin's belief that lifestyles are shifting and that architecture must respond to changing modes of living. "Today's lifestyle demands unpredictable architecture", says Jang. "As ways of life are transformed, architecture also shifts away from a single restricted form".

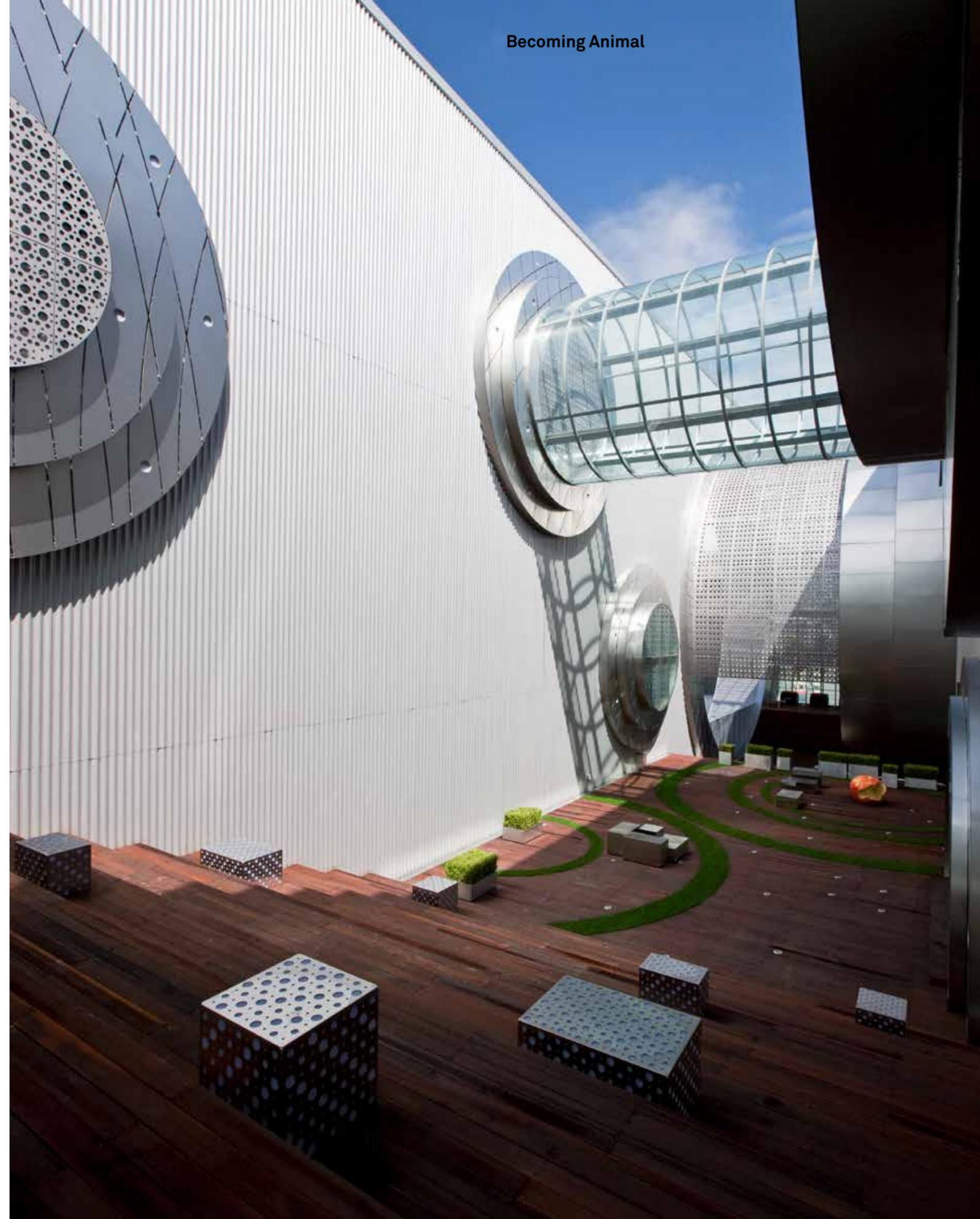
This philosophy finds dramatic expression

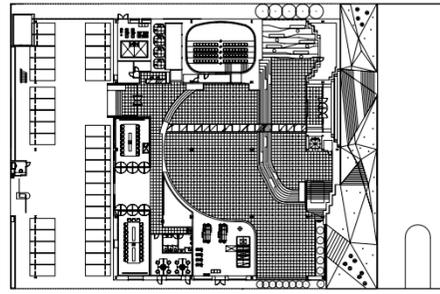
in the building's stainless-steel facade, which is covered in a series of enormous circular apertures. Each takes the form of a series of layered, concentric rings – like a cross between the ripples on a pond and a whirlpool – that funnel through the thick facade into the building's interior. While the largest of these cut-outs surrounds a panel of LEDs that use flash programming to create an animated image of an archetypal cityscape, the others are mostly big windows, some of which front steel-and-glass tubes that criss-cross the airy spaces inside. These round openings not only give the building its name – Kring, which is Dutch for "ring" – but also reverberate with multiple meanings and associations. Along with rippling water, their allusions to the natural world run the gamut from the tiny orbitals of subatomic particles to the vast circling of planets around the sun. There are also echoes of man-made forms – Greek amphitheatres, Gothic rose windows, the spiraling ramp of New York's Solomon R. Guggenheim Museum – as well as social structures and hierarchies. As such, Kring's facade is the most public embodiment of the architects' stated intention: "to create scenarios that harmonize nature, life and the city's various elements".

Kring's interior is no less allusive or radical. The main entry, through one of the giant rings, leads into a huge, shiny white atrium that soars up the building's full three-story height. Shin calls this large, echoing volume "the big sounds hole" and links its white emptiness to the concept of dreaming – a blank screen on which to project reveries and visions. The cavernous space is spanned at various heights by walkways and a couple of tubular bridges, one enclosed in glass, the other sheathed in perforated steel. As connecting elements, these airborne structures are natural metaphors for the realms of social interaction and creative imagination. As the architects put it: "The cylinders penetrating the space are images expressing dreams, passions and

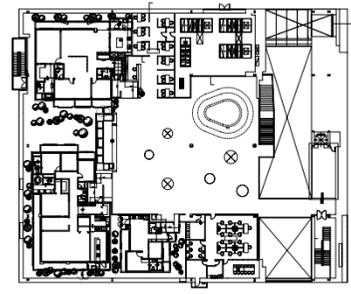
communication".

Kring will continue functioning as a cultural centre after Uwoolim dismantles its model apartments. (In South Korea, residential exhibition buildings like this are usually demolished once their promotional purpose has been served). UnSangDong Architects cheerfully acknowledges that its aim is to "realize progressive architecture", and it is difficult to imagine an American real estate developer letting a design firm experiment so dramatically on a structure that is primarily intended to sell product. But Kumho evidently feels its luxury brand has been very well served by Kring. Plus it is a distinctive piece of urban sculpture that incorporates a rich array of influences – it even evokes a giant Swiss cheese from some angles – and certainly enlivens Seoul's mostly uninspiring cityscape. "Social identity is related more directly to consumption than production", explains Jang. "Through the process of consumption, "manufactured space can stimulate the consumer's desires". Sold!

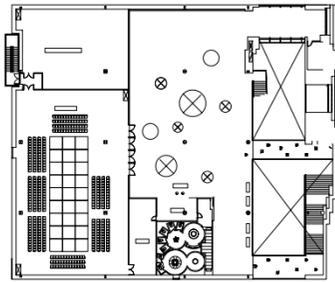




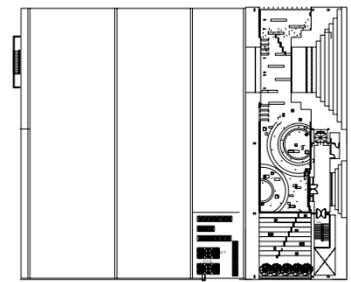
1st Floor Plan



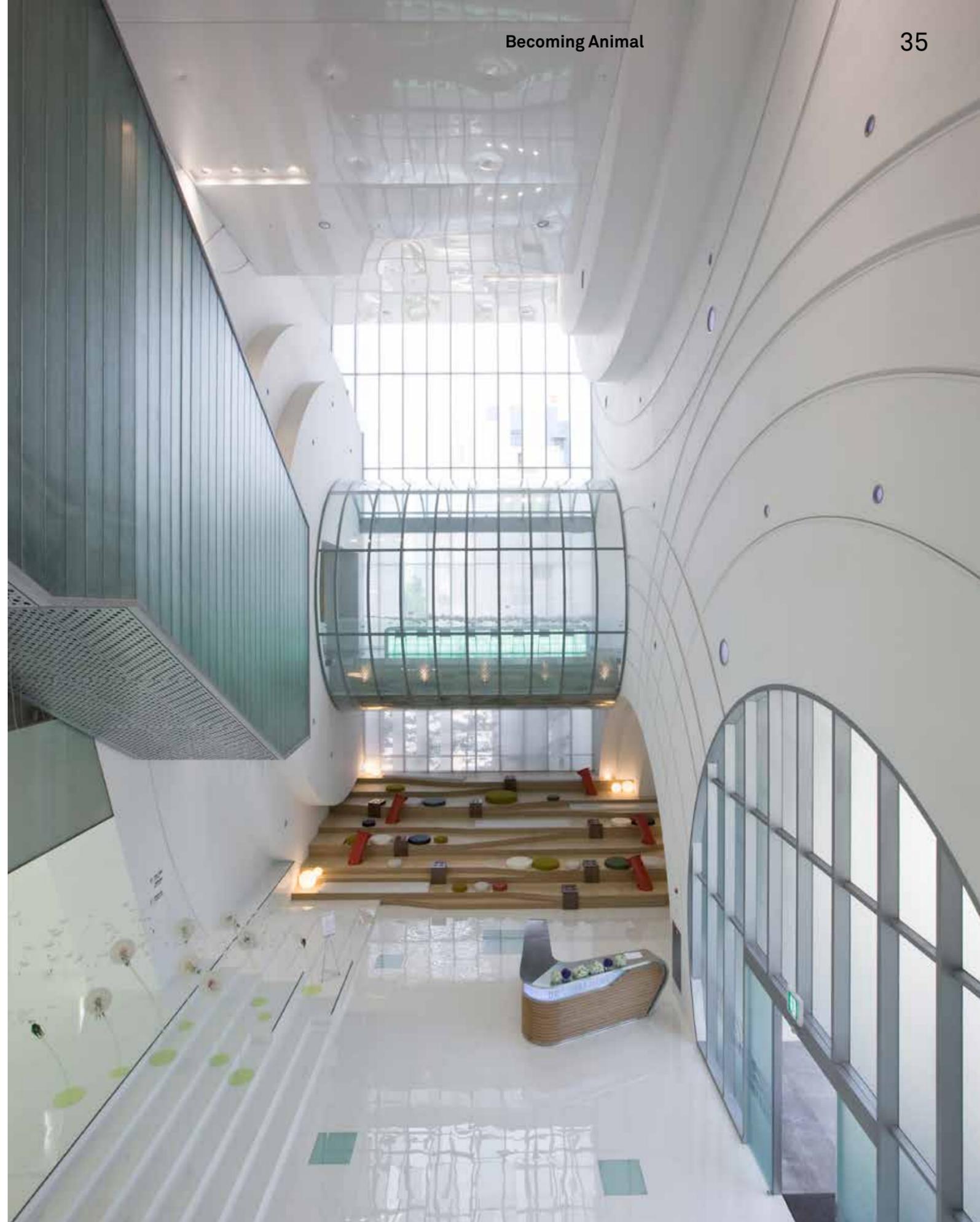
3rd Floor Plan

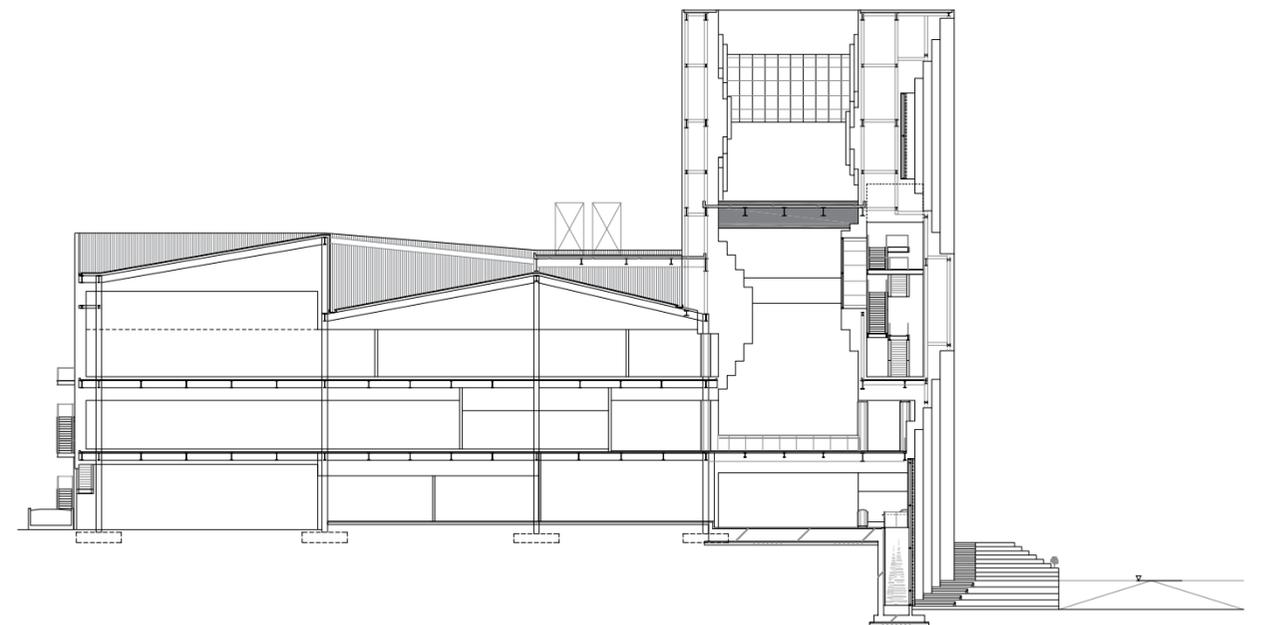


2nd Floor Plan



Roof Floor Plan





Long Section



Life & Power



Press in Pa Ju Book City

Texts
UnSangDong Architects
V Magazine

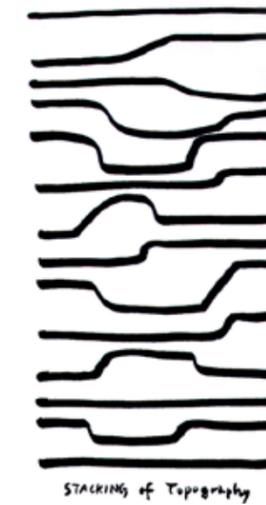
Photos
Namgoong Sun

Client Kim seung Ki	Gross Floor Area 995.77sqm
Location 507-12 Munbal-li, Kyoha-eup, Paju City	Building Coverage Ratio 48.47%
Site area 727.20 sqm	Gross Floor Ratio 135.24%
Use Office	Structure RC structure
Building Area 352.50 sqm	Highest Height 14.9M
Building Scale One story below ground, Seven stories above ground	Interior Finishing Preserved wood+ t 24 transparent pair glass

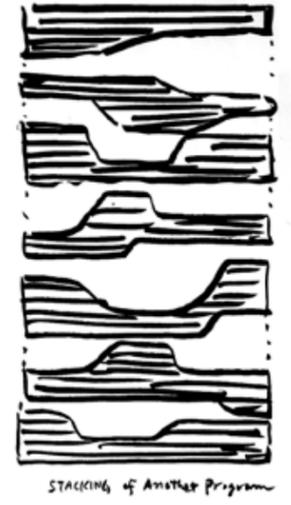




STACKING of Paysage



STACKING of Topography



STACKING of Another Program

We know that we exist not as an individual, but as a unity of many, or even numerous individuals connected to each other. Creating a Publisher's space is not just setting up the exhibition and office space and putting books in it, but drawing a map that covers all the works in the venue. The map dictates how the onlooker appreciates the space and books. Through the <publisher of Life & Power>, I have sought to insert "The vessel of new topography" into homogeneous space. "The vessel of new topography," a

means of adding imagination to space, works like imaginary texts similar to those of Jorge Luis Borges. We will make the "Contour Topography" a space for a new kind of experience. The Contour space will reflect real topography by applying its own abstract image onto the floor. The theatrical "Topography" works as canvas for the life, but changes through various new media including books. The multi-purpose topography is an interactive map of office, club, show, seminar, lecture, performance, etc.

Stacking Contour





Map of Stacking Contour

In the huge grey planned Paju Book-city, there is a building releasing warm energy giving life to its environment. On an over-organized site without no distinctive topography or contours, the only cue is a coiled up wooden stair with topographic energy. It takes a couple of glances to find the entrance and the number of floors inside.

Finding certain building without guide map is not an easy thing to do in Paju Book-city. It's like an architectural competition of trends and concepts. Topography, which architect Jang Yoon Gyoo suggests is an incompatible in-between space, causes conflicts and collision. In other words, containers of new topography, so to speak, can't avoid conflicts with other works of architecture. So the structure of interaction should contain co-operation and understanding, and an interactive map system should be constituted. Meanwhile, conflicting topography is studied, enjoying talking and debating with each other.

He adopted this idea to the Life & Power Press Project. This new container of topography inserts wrinkled lands into existing exhibition space. And the space created by this operation forms a different kind of experience. Transformed topography contains not only physical form, but also a sharing of ideal parts of cultural content.

Jang Yoon Gyoo suggests a "Map of Stacking Contours" that transforms the topography abstractly.

The programmatic limit (office) changes to something new, potentiality by an extension of skin space. In particular, the stair-shaped balcony, which produces silence and rest, predicts different programmatic variations such as performance, gallery and seminar. All the buildings on the street in question have similar vertically rising structures. He, therefore, focused on horizontal stacking. He believes that the interior of a building bears its own topography. "Stacking" is the way to find topographical structure when constructing a new building. Here is another key word, "Compound body", which is the overlapping of two objects but both still

moderately existing, not completely melted into a single object. For this idea, the outside ceiling is finished with warm timber; the lower part of the building is enclosed with transparent glass. Before making a final decision in terms of mass, UnSangDong Architects had made 10 different models while working on this project. The number 10 is not just the total number of models, but the number of modelling groups showing the accuracy of the concept.

The program of this building is unpredictably simple. The first floor is a warehouse and gallery and the rest is office space. The upper space belongs to the owner. He collapses these spatial divisions through a composition of scenery, like something that can be looked at through windows, because his theory is that light emerging through spatial cracks determines the matter of volume.

Admire architecture as culture

Requests for a press office building in Paju Book-city were made by coordinators and architects recommended by them. At the same time, Jang Yoon Gyoo is considered to be an artist who can shed light on the grey city concept. He regards architecture as a combination of dissimilar means, not just space or form. Life & Power Press is also part of this study. Wooden plates are not simply stacked. They are formed into a mass by cutting and emptying, producing an image like four books stacked together.

At the beginning of his studies on architecture, he was more interested in poetry. But he finally chose architecture because it is integrated with literature, aesthetics and the construction of physical matter. However, architecture needs to be built then formed and spatial matter conflicts with his ideas. His architecture is often described as "preposterous". Nevertheless, he keeps asserting his theories, because he believes making something of these various factors at the roots of architecture.

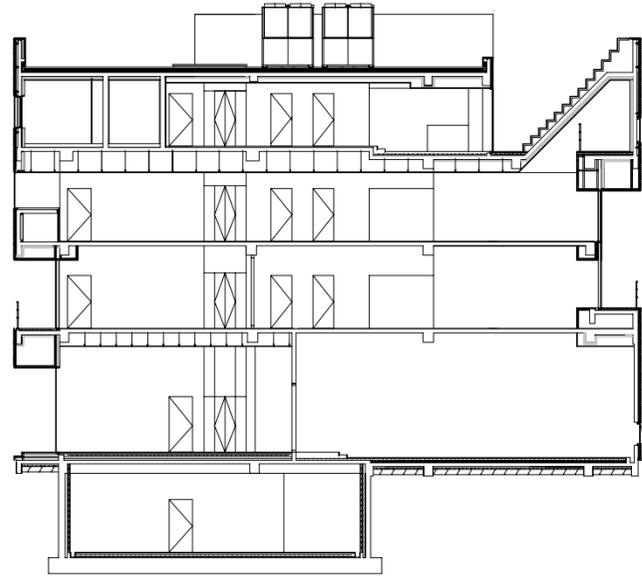
He gets much of his inspiration from writers and philosophy. Art, which re-defines existing

views through different visions and defines unrevealed parts in a new way, is what inspires him most. In terms of his interests, he owns his own gallery called Jungmiso. It is a way to meet young artists and share their thoughts. As he points out, "They think that it is time to redefine art so young artists try to find an answer within each other. And I think it is time to do the same thing with architecture".

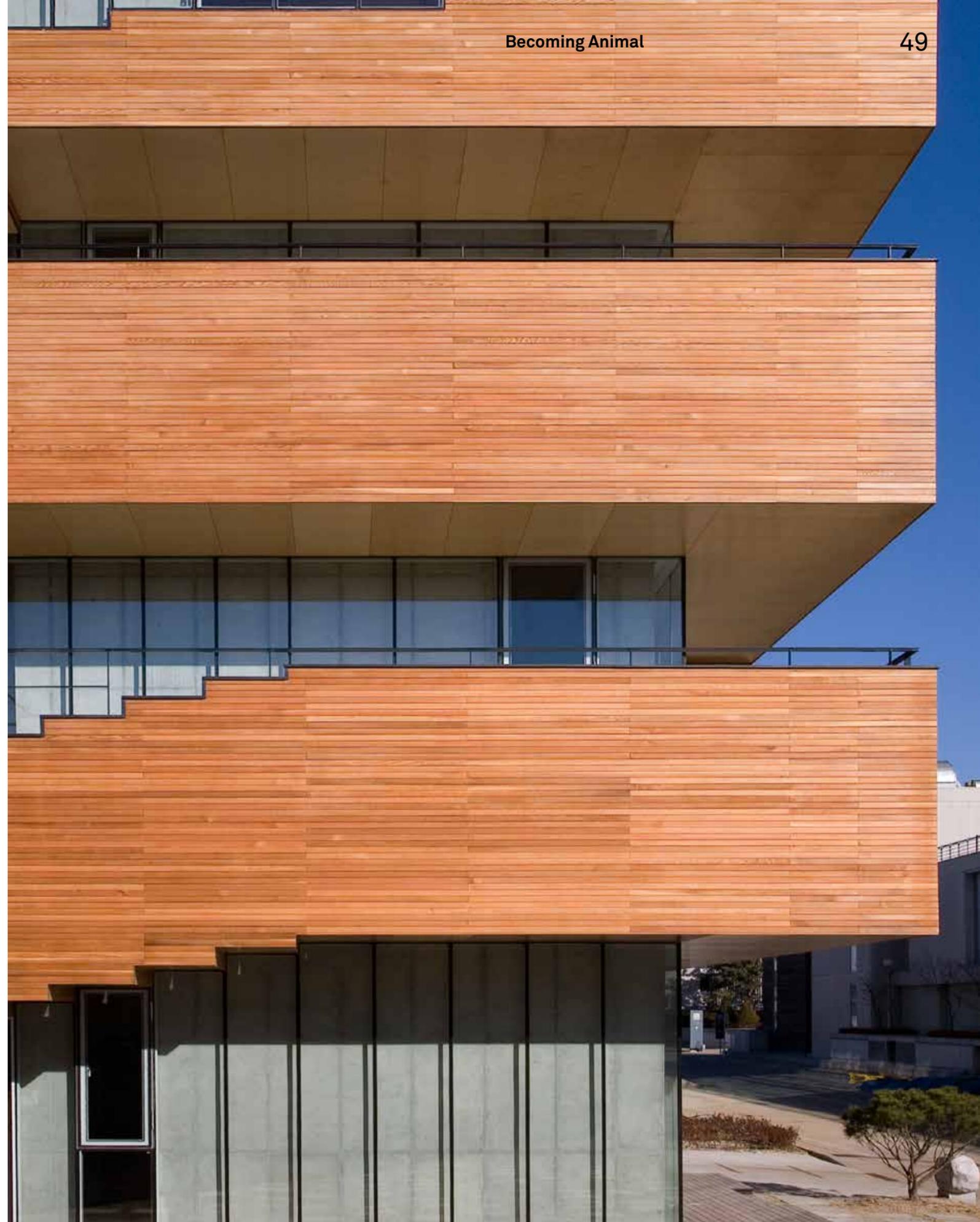
This shows how much he is interested in new and experimental architecture. Coiled-up stairs were supposed to run from bottom to top according to his first proposal, but a compromise was found and they cover the 2nd and 3rd floors due to security reasons. At the beginning of the designing of the Life & Power Press, he looked at the site through the keyword "Compound body." It is what he does every time when he starts a design. He researches into the city in order to establish a relationship between combination and compound and uses his results to find a way to create new architecture. This is how his preposterous combinations come about. After all, architecture is not only an object standing alone, it requires a context, programs which are newly combined physically. In other words, walls can be space or form and they actually work together. Perhaps his architecture comes from studying architectural culture from a philosophic background.

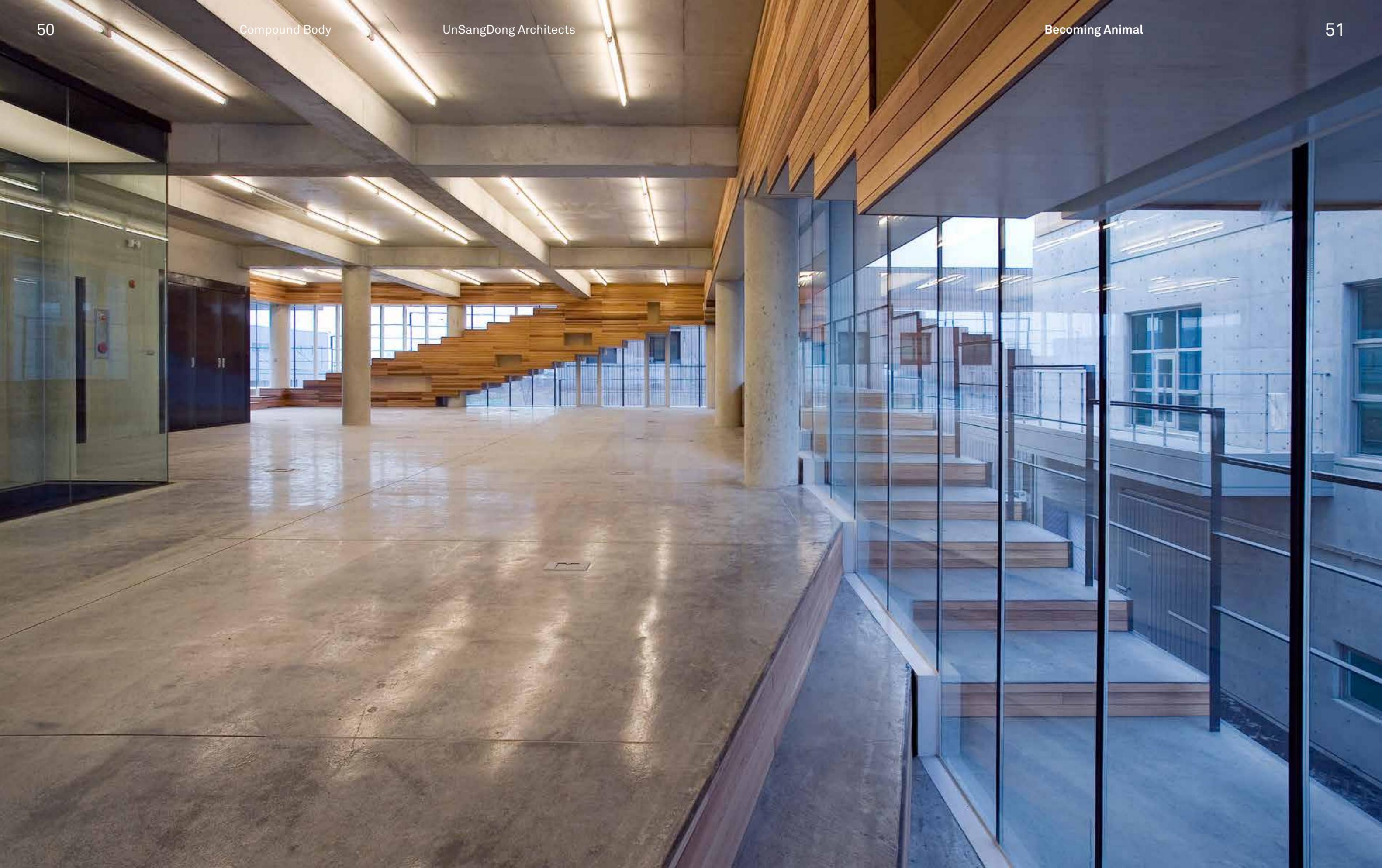
Architecture should be a code like culture. So he asks himself how he might achieve this. He is also concerned about how to bring together various kinds of artists to work on something together. This is why he interacts with young artists.

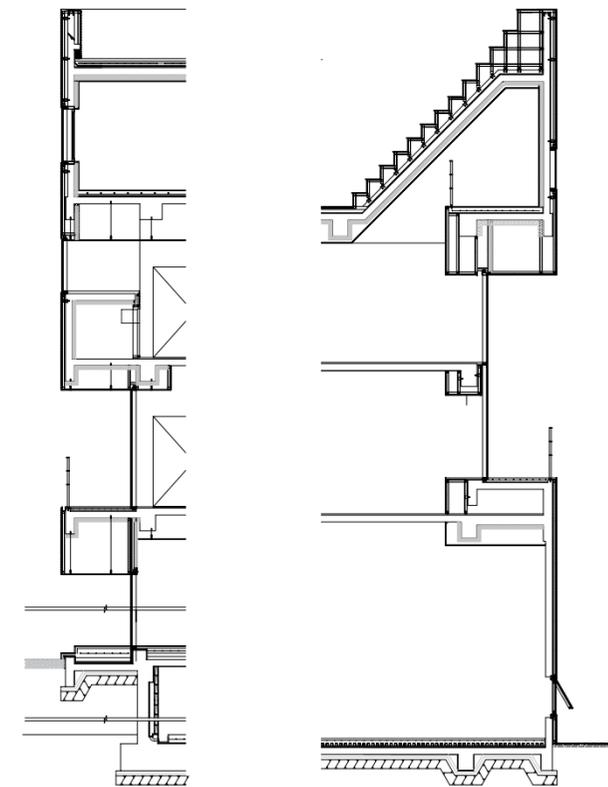
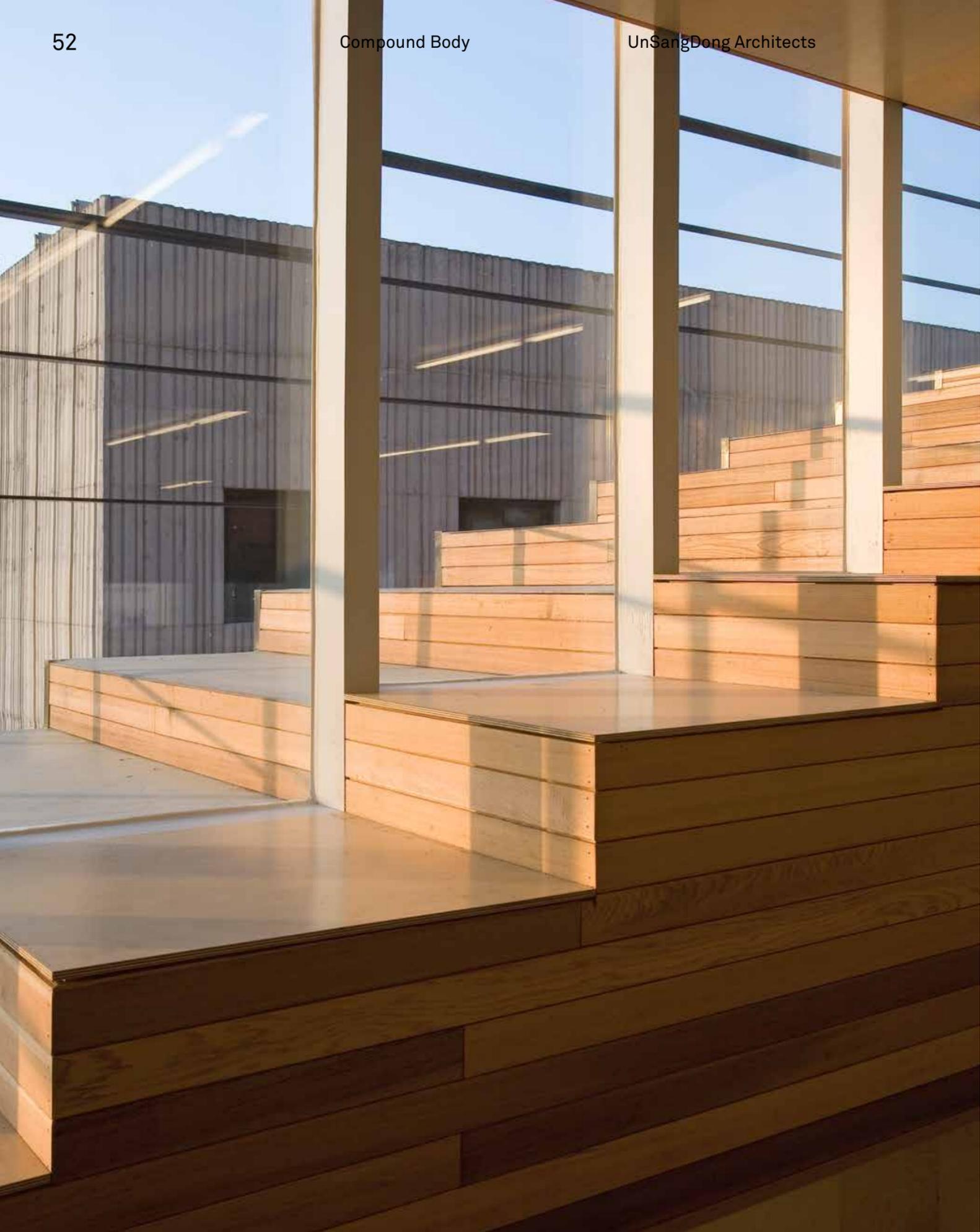
He admires architecture more for its social role than the mere building of a house. Through his role in society, he believes society can change and architecture can become a culture itself. Good architecture makes a good city, and a good city makes good culture. He will try to create good architecture for as long as he can and he will keep suggesting new trends and directions. In the end, when he meets other artists, he dreams that his efforts will be acknowledged and talked about.



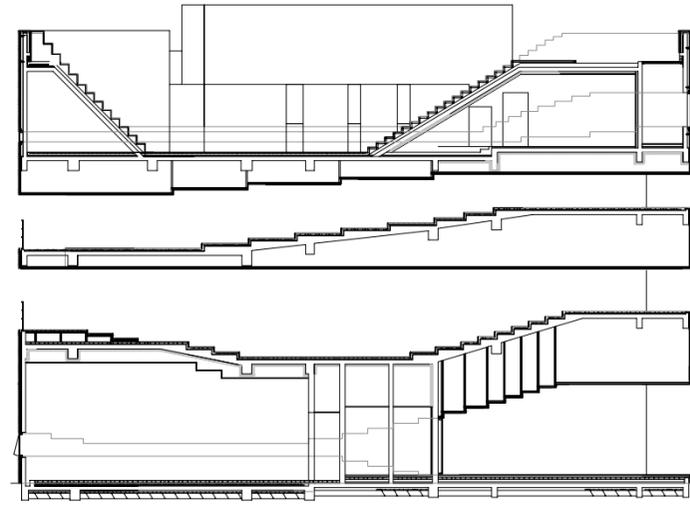
Cross Section



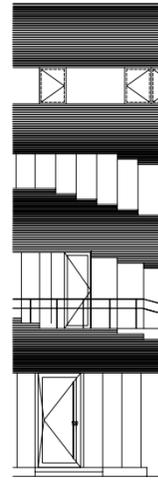




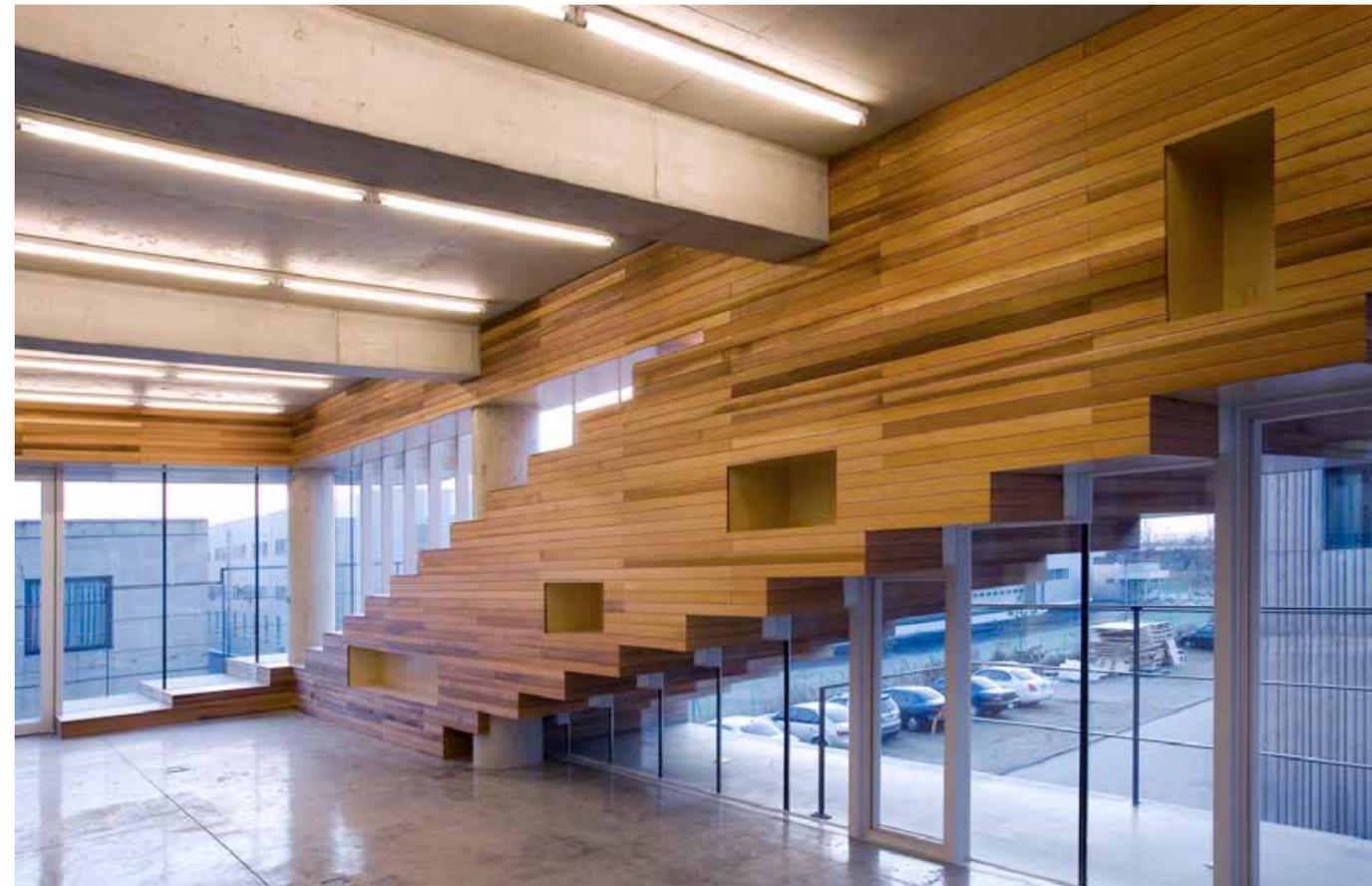
Wall Sections



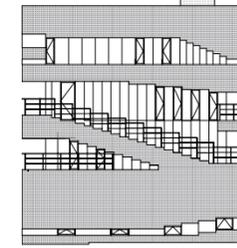
Cross Section A



Facade Elevation



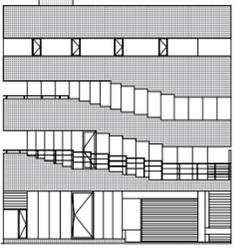
North Elevation



West Elevation



South Elevation



South Elevation



Location
555-9 SongSan-li Seoul
Ak-myeon GaPyung Kye-
unggi-do, Korea

Use
Purification Centre

Bldg. Area
505.00 sqm

Gross Floor Area
637.40 sqm

Bldg. Scale
Two stories above ground,
1 story under ground
Structure: R.C.

Water Circle

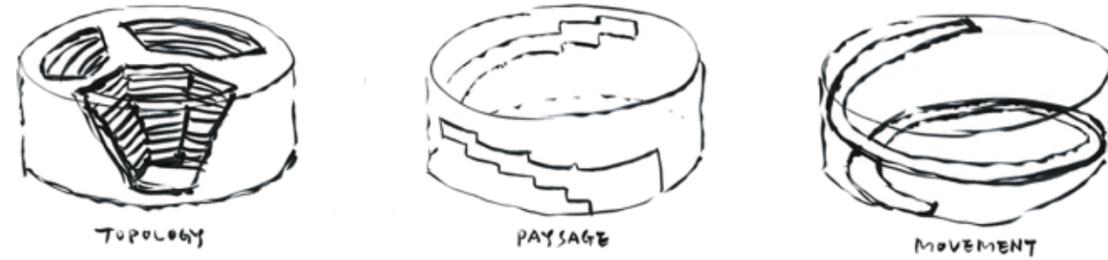


CheongShim Purification Center

Text
UnSangDong Architects

Photos
Fernando Guerra
Sergio Pirrone

Photo by Fernando Guerra



Most of all we focused on robust, simple and tranquil architecture intuitively as we worked on form and space. Another point we considered was vigorous architecture that evokes the vitality of water in all its emotional stillness. The circular form symbolizes the pure crystal of living organisms. The circular plan, which is 32m in diameter and 11m in height, soars up from the ground. A solid, still and elegant curved wall opens up along gradual, arbitrary and rhythmic lines. We

adopted another shade of colour for the open and solid curved wall. A musical facade is created by this project that plays in *andante*, *moderato* and *allegro*. It conveys silence and movement simultaneously. We imagined the space as corresponding to the quality of water. A biological form occurred to us rather than the fixed form of crystallization. The flux of water and a changing biological image have always been interesting as either an architectural subject or material.

Interactive Abstract Map of the Earth



The concrete outer wall stacked freely at the entrance metaphorically evokes a wave and it provides a sense of the space between outer and inner space. This space calls to mind that curiosity associated with the space where we step into the water when we arrive to the shore. The space beneath the water conveys fluidity that is slowly sucked into the space of condensed crystallization. The lobby space is not pre-determined and formed. We imagined this space as imbued with change and freedom. The lobby, promotion room and education room on the 1st floor do not have

any definite boundary and are always open to possible change. The stairway towards the 2nd floor is not only a necessary physical link, but a pathway for exhibiting and experiencing, which links and circulates all the changing spaces. The upper floor has an organic space that is centrally opened to the courtyard and piled up against outer space. We want all the spaces to be generated by circulating inside and outside of them. The roof is a form of artificial nature. It is reminiscent of moving around the land and topography of this region. People can indulge in all kinds

of activities on top of the building, namely lectures, performances, concerts and so forth, since the space is divided into different levels. The topographical loop reinterprets the mountains, hills, and rivers found in nature. A city compound infused with many aspects of nature and man made environments is constructed in a singular wave-like space. The architecture houses various programs, such as an exhibition gallery for Hyundai Motor Company and heavy industry, a square, forest, lounge, etc. All the programs are not combined in a two-dimensional way.





Masterplan



Photo by Sergio Pirrone

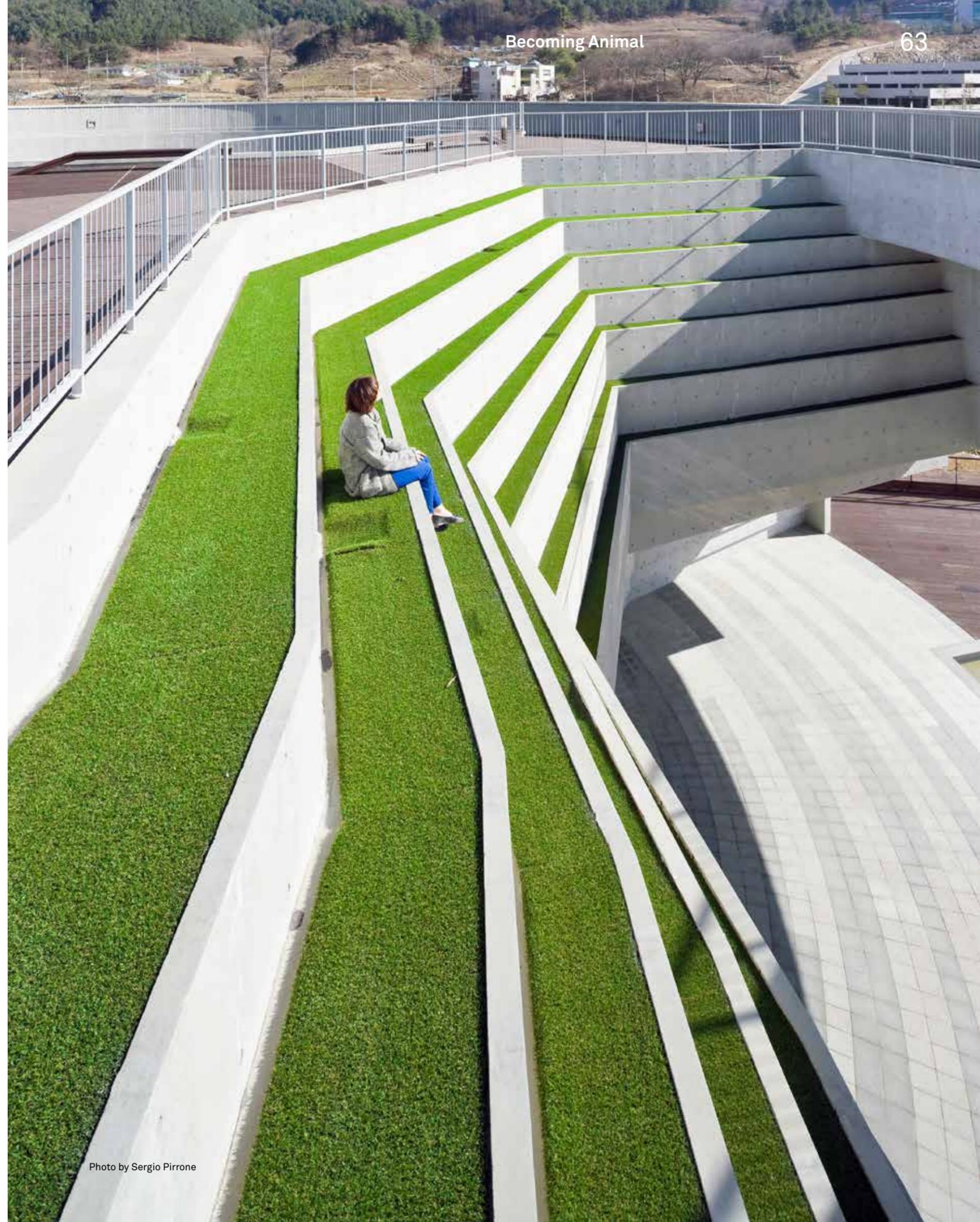


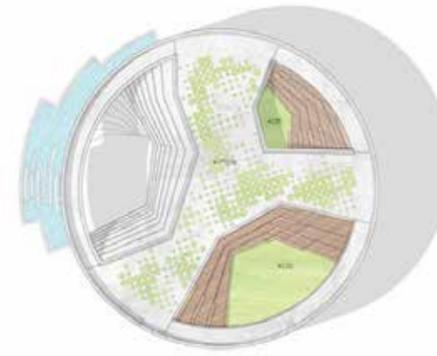
Photo by Sergio Pirrone



Photo by Sergio Pirrone



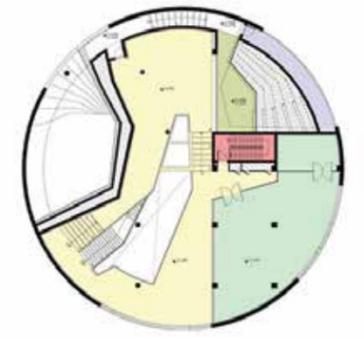
Photo by Sergio Pirrone



Roof Plan



1st Floor Plan



2nd Floor Plan

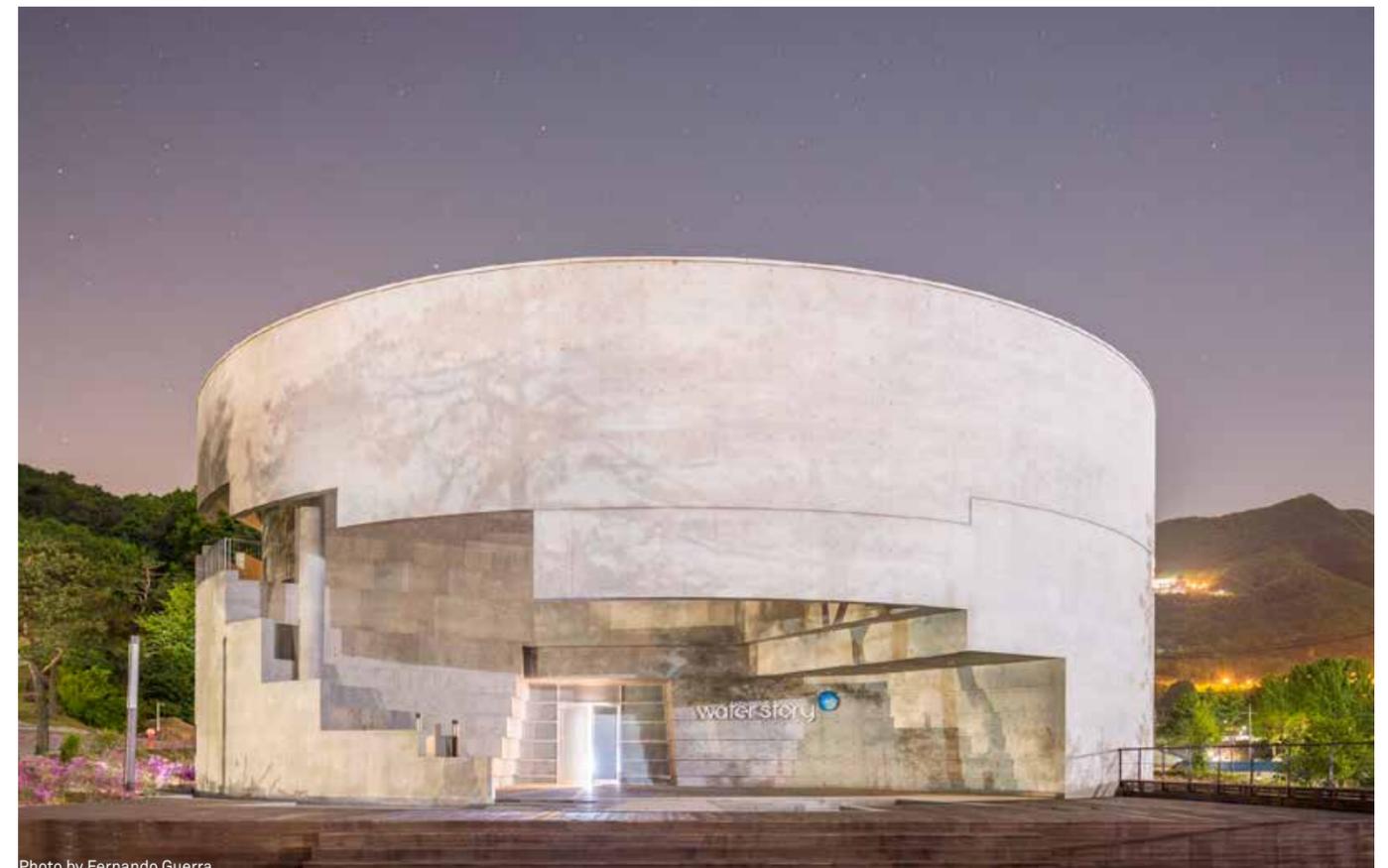


Photo by Fernando Guerra

Motion Imagination

Architects
 Jang Yoon Gyoo, Shin
 Chang Hoon

Team

Kim Sung Min, Kim Min
 Tae, Hyun Sang Heon, Goh
 Young Dong, Kang Seung
 Hyun, Jang Chol Min, Kim
 Mi Jung, Son Min Sun, Kim
 Hye Soo

Structural Engineer
 Thekujo

**Mechanical Engineer and
 Electrical Engineer**
 HIMEC

Interior Design

USD + GL associates

Client

Innocean Worldwide

Location

Site in Expo 2012 Yeosu,
 Korea

Site area
 1,960 sqm

Building area
 1,397.50 sqm

Total floor area

2,334.81 sqm

Structure

Steel Frame

Construction

Design

2011.01 - 2011.11

Construction

2011.12 - 2012.04

2012 Yeosu EXPO Hyundai Pavilion

Text
 UnSangDong Architects

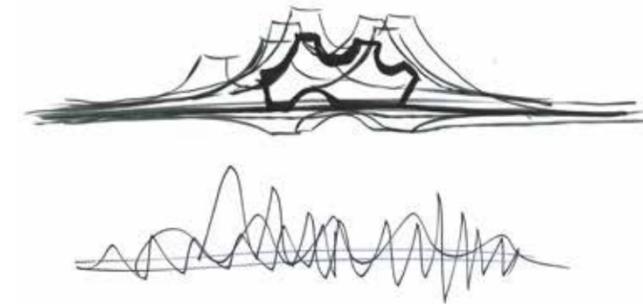
Photos
 Sergio Pirrone
 Kim Jae Gyeong

Photo by Sergio Pirrone





Photo by Sergio Pirrone



The Yeosu EXPO Hyundai Motor Group Pavilion draws on architecture to convert the corporate brand image, which is focused on creating in innovation in transportation across human history. This architecture is combined with an imaginative vision of new future waves and the motion of Hyundai Motors Group. It is also reproduced though the concept of “Motion Imagination”. This is a rendering of the possibility of amplifying a futuristic kind of imagination, which has never

been achieved until now. The possibilities opened up by high-tech and spirit of Hyundai Motor Group are embodied by reproducing power. It actualizes the imagination and infinite possibilities of nature and urban life. The architectural issue of “motion” is proposed through a new formation of a dynamic section. The section of various waves, which means three-dimensional “Blue Ocean Wave” movements, is overlapped and connected. This also connects with the architectural expression



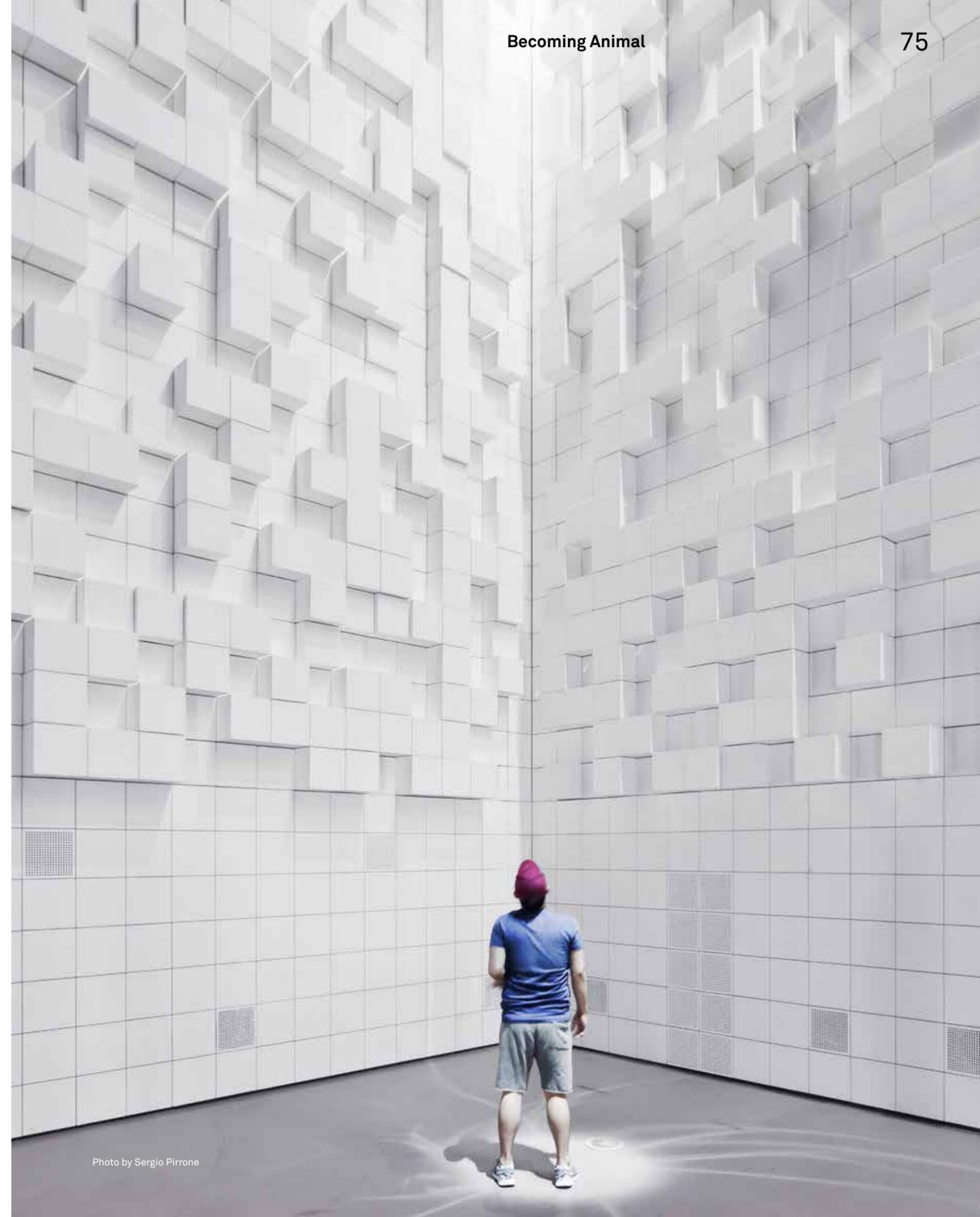
HYUNDAI
MOTOR GROUP

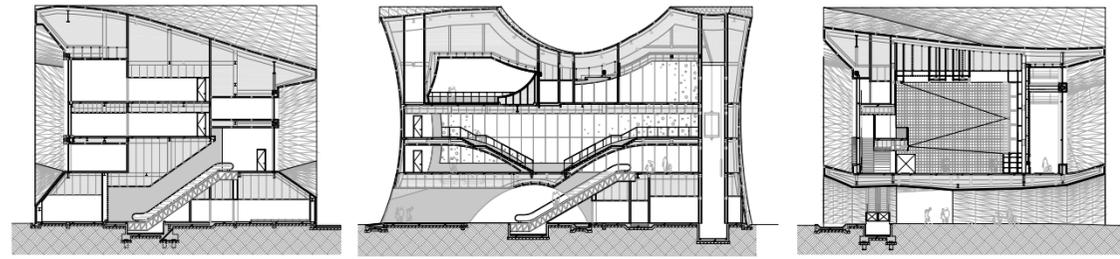
Photo by Sergio Pirrone

of constantly changing the corporate brand image. At the entry to the square, the displacement of wave forms of the dynamic section and simple box-shaped section overlook the sea. Sculptural architecture is created by connecting three-dimensional frames that are designed to be contrasting. Also, symbolic composition, which connects and accepts the various spirits of the corporation, is suggested by connecting the ocean side and the entry side of the frames of movements. It is an architecture of linking. Linking connects conflicting corporate images, such as logical reason and emotion, art and technology, past and future, changes and accumulation, and simplicity and diversity. The momentum of the architecture, the configuration of an ocean blue image, was what we were looking to achieve. It is the

configuration of waves and the vibration of the Hyundai Motor Group all over the world. The various movements and energy of the section, amplifier, shape of the mountain and the waves in natural water are turned into figurative images. An architectural language of three-dimensional waves is to be harmonized with the landscape of Dadohae Park. The brand scenario resonates and echoes powerfully right across the city. The architecture is proposed as a large "sound box", which absorbs the energy of nature and projects the corporate image towards the maritime city. Especially at night, the interior media wall creates luminous compositions. It releases light and media while reflecting in a single cross-sectional tapered shape. In the space of three-dimensional waves, the urban complex is composed of various

images and spaces of nature and cities. The Hyundai Motor Group and steel sector's exhibition spaces, the street in the city and the plaza are all composed as three-dimensionally weightless spaces. They include a forest, rest area and play space. This container of imagination embodying such future issues such as humanity, environments, urbanity, technologies and energy is architecturalized. The empty exhibition spaces, such as the interior atrium, become an array of changing spaces through a cubical matrix box. By starting with a white cube, which is a standard unit and basis of all matters, the philosophy of a transformer movement is realized as an interior exhibition concept. It is achieved through a wall of spectacle composed of various cubes driven by a mechanism.

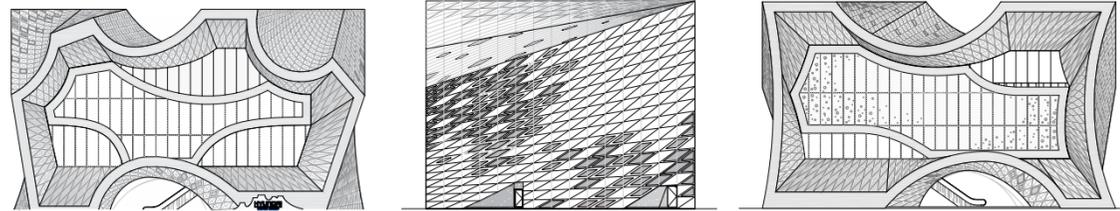




Cross Section A

Long Section

Cross Section B



East Elevation

North Elevation

West Elevation

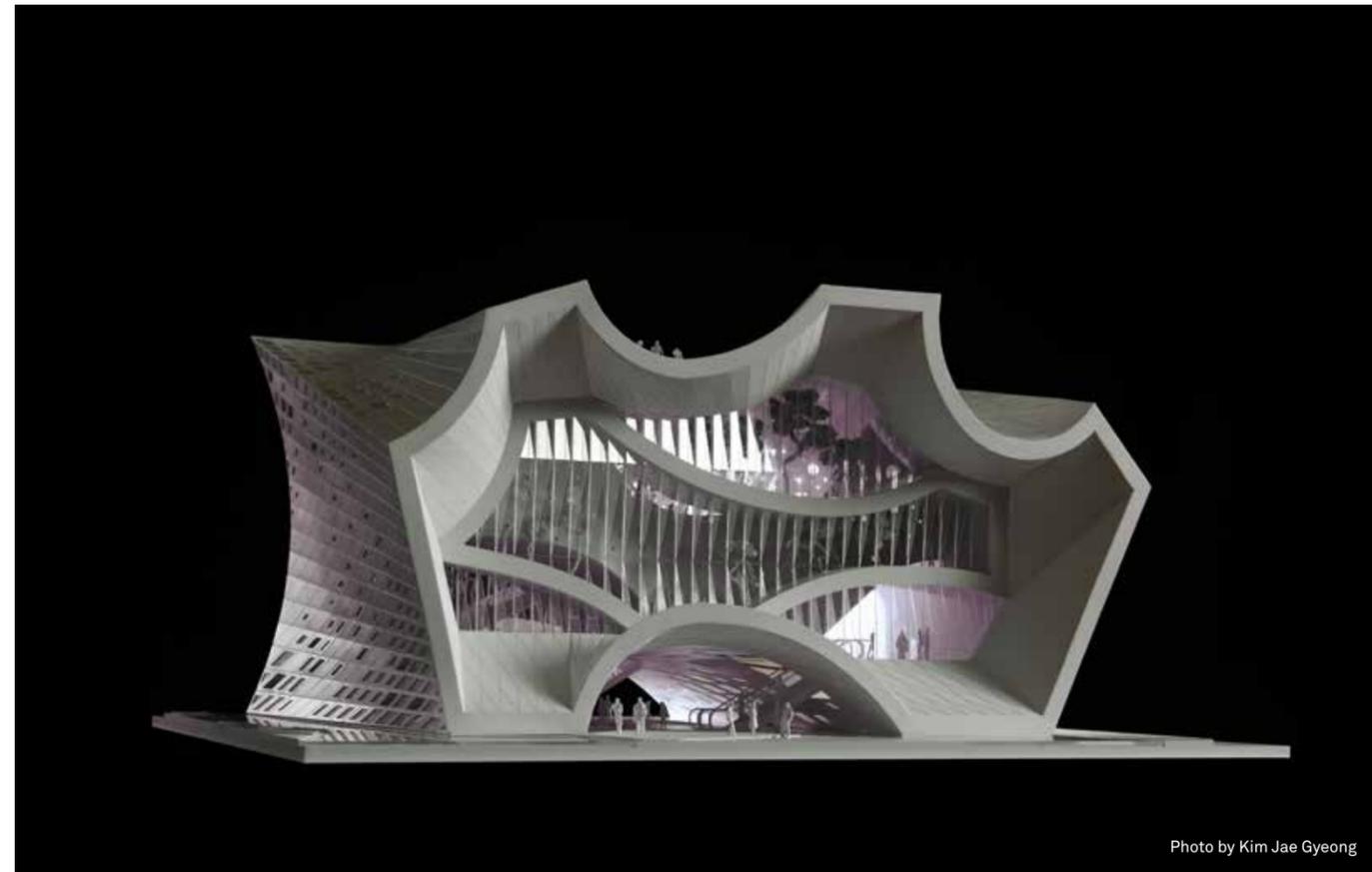


Photo by Kim Jae Gyeong

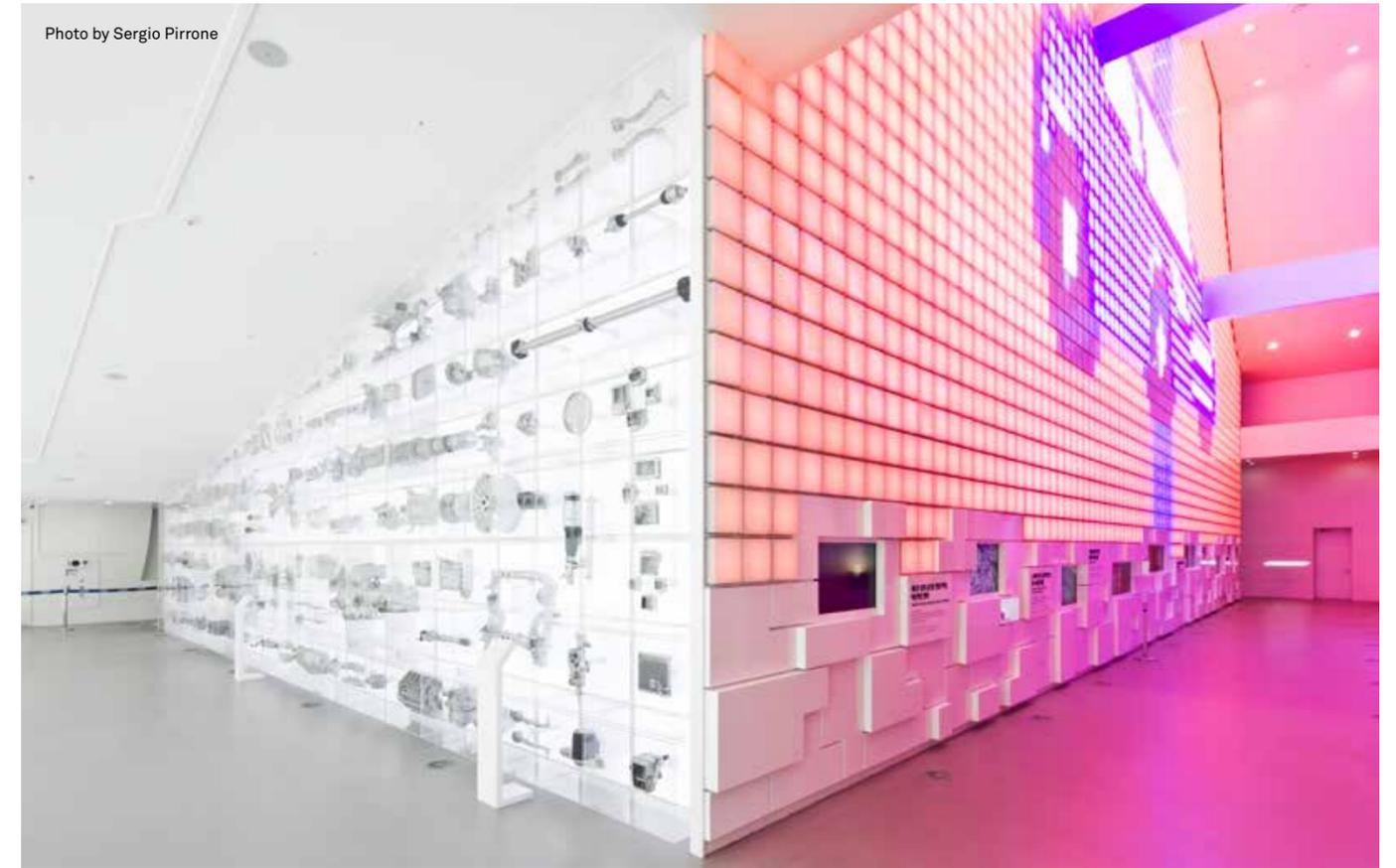
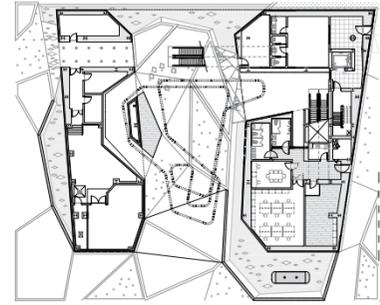


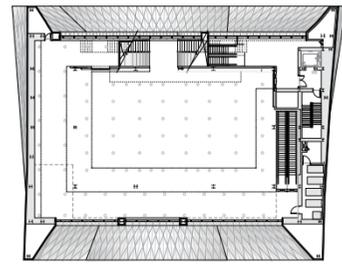
Photo by Sergio Pirrone



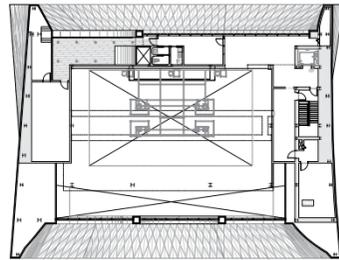
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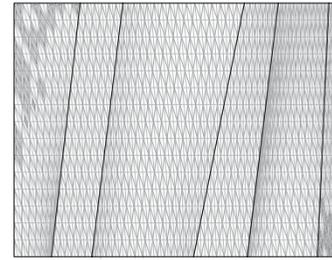
Ground Floor Plan



1st Level Plan



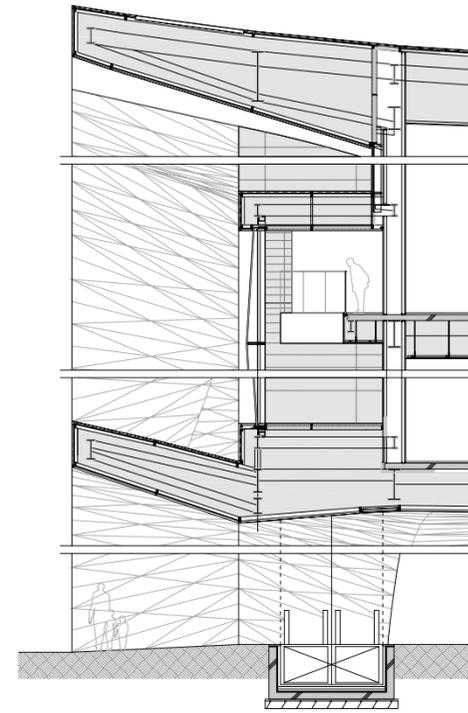
3rd Level Plan



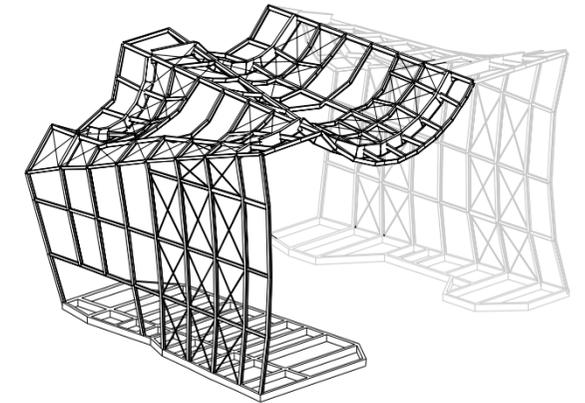
Roof Plan



Photo by Sergio Pirrone



Facade Detail



Steel Structure Scheme



Photo by Kim Jae Gyeong

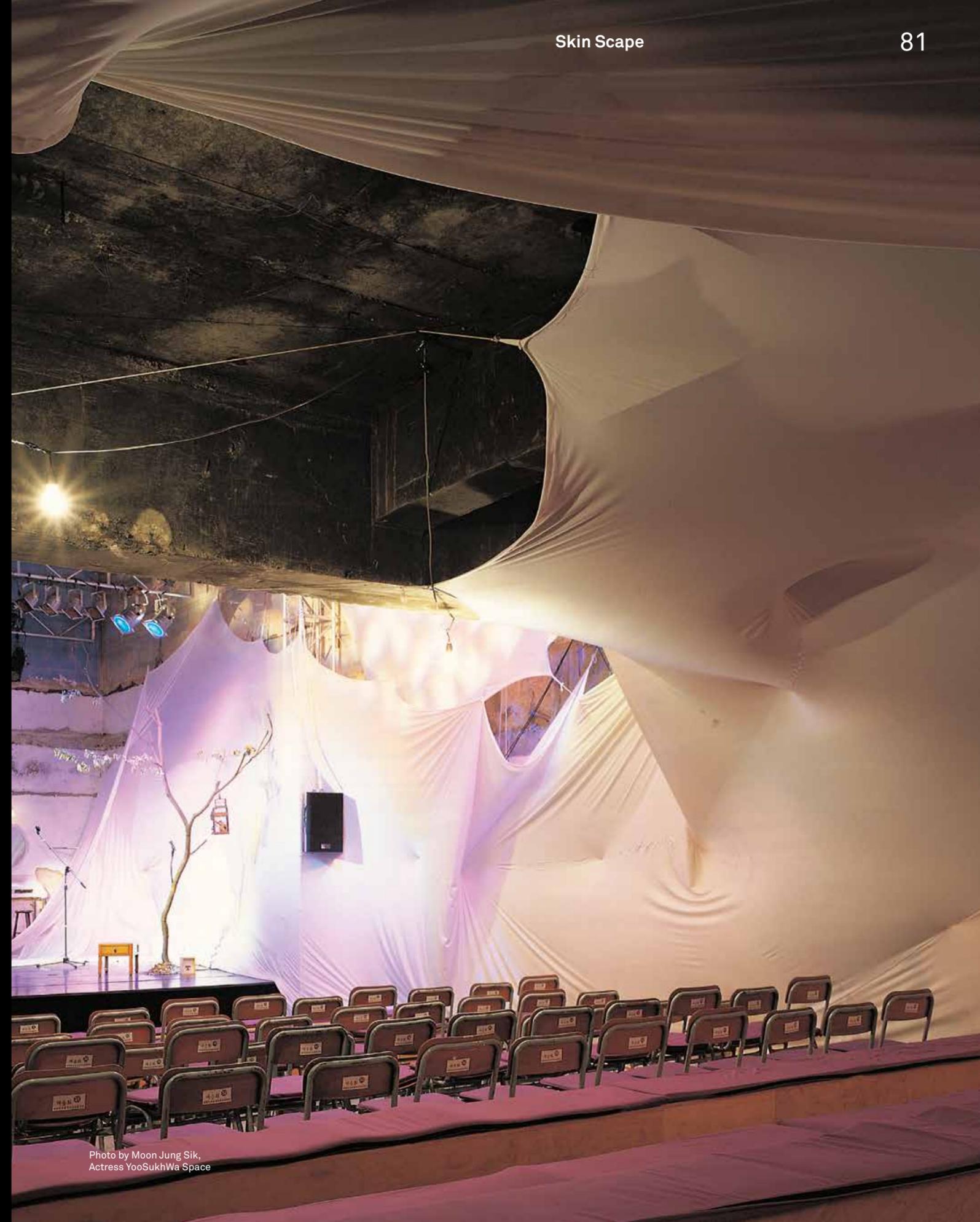
Skin Scape

Take notice that our discussion is only the skin. As if the skin brushed off by... or the bit of consciousness felt through, let us hypothesize that we can understand something in its entirety by only the partial experience of its skin. My body is no longer a body to touch, as it yearns for the digital flesh that does not exist in reality – as if Orpheus desires the fantasy of Eurydice.

What we propose with the term <Scape> is a framework that sets up several branches of

relationships residing along our landscape. It is also a part of our effort to create multiple entities of structures in the city. Critical in this notion, the agenda in <Scape> is to reach towards new articulation of spatial possibilities and/or urban requirements.

We ought to be aware that the nature of what designates architectural space is in process of revision, like body without organs. On the other hand, space in the digital age is maximizing the potential of the skin.



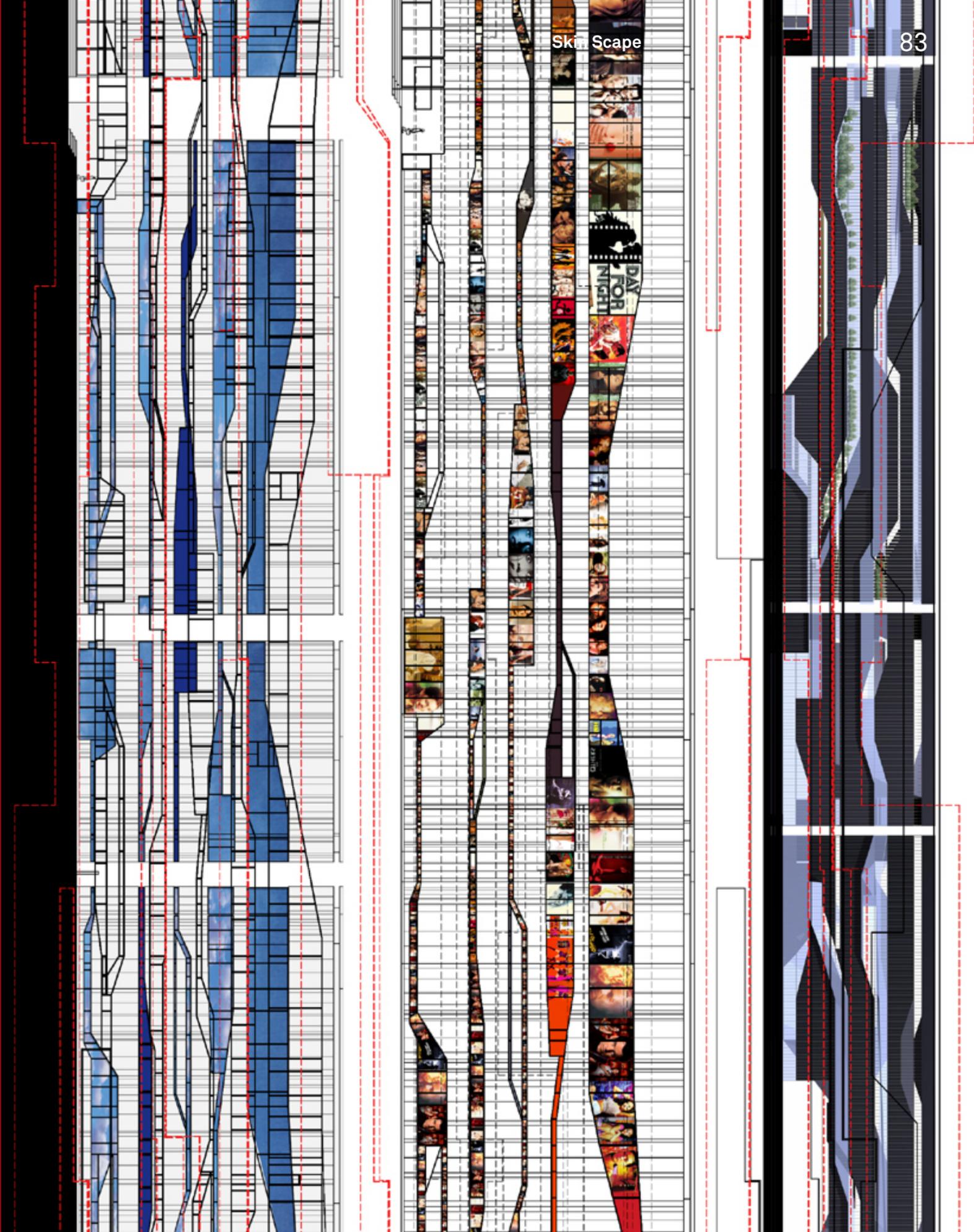
Jang Yoon Gyoo,
Floating Void, Floating
Program, Floating Mass

No need to mention that the skin we are discussing here is not limited to a building skin. With refusal to acknowledge the skin in such a singular code, we must ask what kinds of skin we desire to generate through architecture today. Current architectural practice has several tendencies – to integrate differentiated programs; to generate a map that connects the trajectories of different status; or to produce continuity similar to organizing a new landscape or new landform. Regardless of all, we cannot let architecture to be read as merely a pattern or formal skin. Let us explore possible themes with the attitude of clarifying new definitions for our city structure. City can be recognized as a continuity of continuous skin. With a change in our attitude in looking at the city and new organizational framework for the city, we can pursue a continuous skin. The reality of skin, however, limits us within the boundaries by selecting easily accessible materials and programs, causing us to stay within and constrain ourselves.

Let it transformed into the skin that is a new text – refusing to stay as overstated fashion or package that seduces us. As the boundaries between the virtual and the real blurs, and as if the ambiguous looking glass in front of Alice allowing us to enter into another dimension, skin is renewed in its reaction along the boundaries of double-sided reality. The value of <Skin Scape> amplifies at the moment we recognize the city infrastructure as skin-like structure. Gaze the city as a corrugated, pleated plate, which takes place in continuity. By looking at the city in its entirety as a continuous folded skin, we are able to realize that physical features in architecture such as columns, walls, floors are not individual elements, but part of a whole integration process. Skin of the Compound Body is thought as integrated skin consisting of numerous codes. Hidden potential in these codes compels us to visualize a skin that makes physical codes unnecessary – no

differentiation among the roof, floor and the wall, or other things that can act as any one of them. There is a level of freedom that can expand in infinity. The surfing earned by the <Skin Scape> takes importance in consistent connectivity, like a surfer riding the waves. A structure of continuous surfing is achieved. The notion of differentiating the floors and walls are not needed here. <Spatial Surfing>, <Skin Surfing>, <Landscape Surfing>, <Surfing between the structures>... Codes crossover continuously and form compound space. Think of infinite unfolding of space conjectured from Escher's model, and then skin manipulates to form resistance towards gravitational governing of the space. Imagine non-gravitational space generated by the continuous skin, <Non-gravitational Skin>, which removes any form of governance over our space. No longer there is a text differentiating the walls, floors, and ceilings. Only the continuous skin exists which later can be substituted for multiple skins to articulate building space. From the continuity within the folded and smooth surface, Delouse attempts to discover new creation of structure. Baroque contains unlimited possibility. Not to have architectural surface only as simple skin, but replacing its means as a fold instead. This allows us to accomplish spatial skin that repeats folding and unfolding. Architectural skin now contains multiple layers of space rather than being read as a single layer. Transposing the idea of skin from its physical limitation makes possible to work through the processes such as – <Skin Becoming Space>; <Skin Becoming Media>; <Skin Becoming Program>; and <Skin Becoming Urban Organization>, through which the framework of <Skin Scape> is established. Like the <Crack in the Armour> skin is not a surface for sealed limitation of space, it is a light, porous and ambiguous surface with aerial cracks. There is a metaphoric irony created by new spatialization achieved from the light materials and structure in contradiction

to the word with heavy nuance – poetics in dense cast being created through the lightness. The quality of skin relates to the potential of the cracks. We propose to generate a "scape" of these cracks and draw its spatial richness hidden behind them. Continuous line sweeps the air, overwhelming the void. It questions the purity of space constructed by the continuing surface which is neither more than a line nor less. One stroke of a brush. The line empties out all distractions and demands all its concentration – from head to toe, be at the tip of a brush. Space exists between the tightness of a psychological tension. Space and landscape exist between the trajectories of continuous line. Landscape of air between structures across the earth and air, earns continuity of poetic structure. Continuous line sweeping across the three-dimensional space transforms into bent and distorted surface. Potential of three-dimensional surface reaches at maximum when it alters to take a form of semi-structure. It is a multi-dimensional, linear space that transforms the continuity and looping system of civilization into poetic, physical structure. <Skin Scape> is achieved by skin and other elements combined. Mixing skin and structure; skin and space; skin and program... We can imagine all probability in physical transformation by these combinations of various elements. <Skin Scape> which corresponds with seeking new spatial model intends to maximize the range of mutation by minimizing process – removing excessive elements in space, or combining all extra chunks. The skin combined with a structure, or exterior surface combined with internal structure expands the level of spatial freedom. Structural modules (internal) relate to window-frame details (part of external façade), which acts as a "frame" to bring the landscape in. Modification of form at the minute these combinations are achieved, a body without organ connects with spatial organization.



Making Urban Canvans



Gallery Yeh

Text
UnSangDong Architects

Photos
Kim Yong Kwan

Design Team

Jang Yoon Gyoo, Shin
Chang Hoon

Location

SinsaDong, GangNam,
Seoul

Use

Mixed - use facility

Site area

567.5 sqm

Bldg. coverage ratio

58.62%

Gross floor area

1,995.14 sqm

Construction

GuJin Industrial Develop-
ment Co.Ltd.

Bldg.scale

Two stories below ground
Seven stories above
ground

Structure

R.C

Client

Lee Sook Young

Exterior finishing

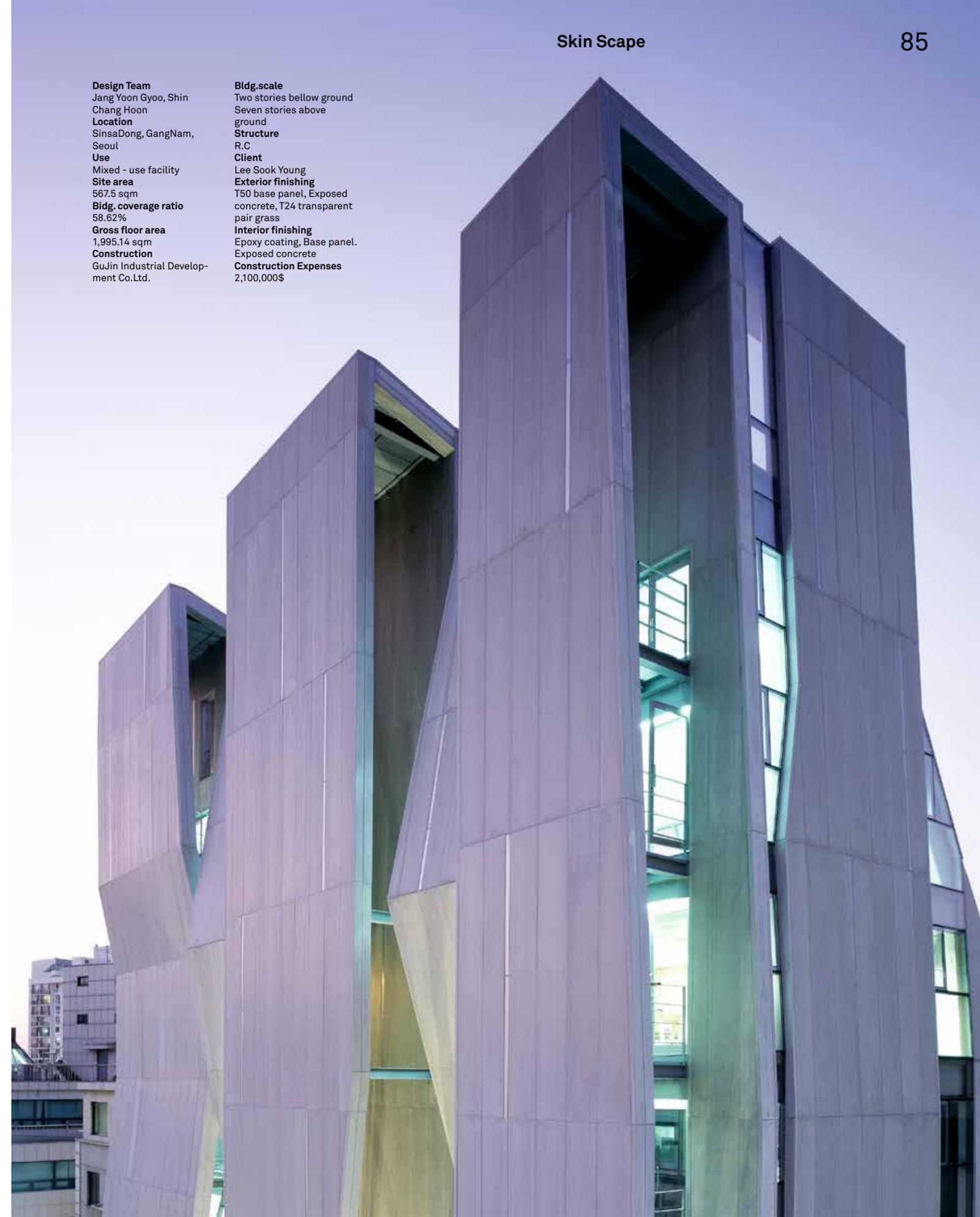
T50 base panel, Exposed
concrete, T24 transparent
pair grass

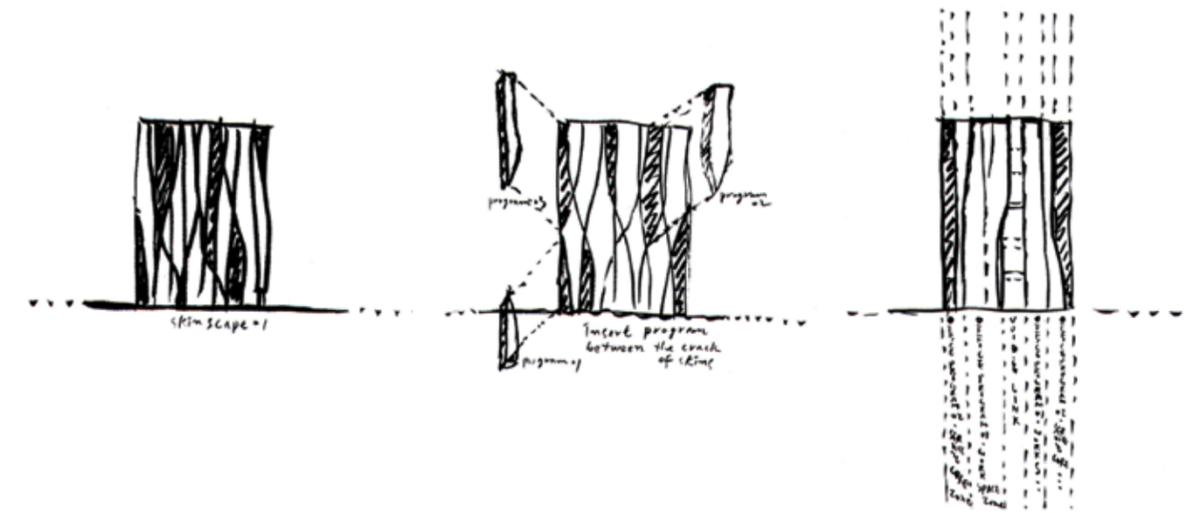
Interior finishing

Epoxy coating, Base panel.
Exposed concrete

Construction Expenses

2,100,000\$





The <Gallery Yeh> project attempts to create an enormous urban <canvas>. <Canvas> is the wall of the building as well as a piece of experimental artwork that indicates a sign of an upcoming change to the new gallery. If a typical canvas can be thought of as a two-dimensional medium, the canvas we have developed for the gallery is a spatial skin developed from a new code based on the floor plan and a three-dimensional medium. Two-dimensional aspects of the wall provide

the opportunity to deform into space. Such work is similar to searching for a new generation of space out of a structure between folded and smooth, continuous skin. <Spatial skin of the fold> indicates the process of generating multiple layers hidden behind the single layer of the architectural skin. <Skin Scape> can be initiated by simply acknowledging urban fabric as an enveloping structure, looking at the city as an enormous folded continuous and sequential surface.

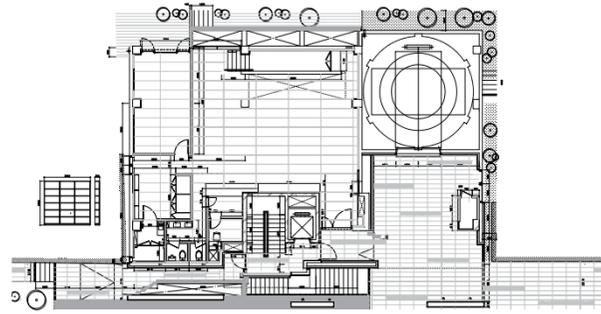


<Skin Scape> can be described as an experimental text attempted to be created by combining the architectural skin and a loose interpretation of the term <scape>. It is organized through the formula of skin plus other elements and layers as a variable. Skin plus structure, skin plus space, skin plus program, etc. Then we can imagine its physical deformation. The process of finding a new spatial model is closely linked with <Skin Scape>, with its possible variables to be maximized by removing the excessive spatial elements or adding on more spatial "fat".

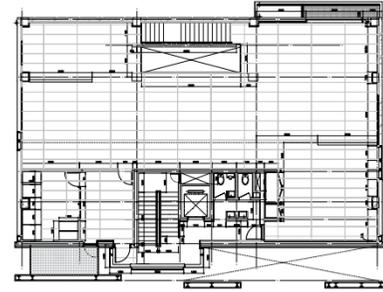
The concept applied in <Gallery Yeh> may be classed as <Spatialization of Skin> and/or <Medialization of Skin>, since the skinscape can be the medium for providing exhibit information, as well as a huge canvas attracting outside events. This space for the skinscape offers a unique spatial experience of puncturing through multiple layers of skin, in which each of its layers has its own distinct spatial quality. <Spatial Surfing>, <Skin Surfing>, <Pictorial Surfing>, <Organizational Surfing>... are some of the codes appearing throughout

its experience, while each act of surfing twists and intertwines to create spatial complexity as a whole. Like <Crack of Armour>, skin is not the surface that envelops the space, it is bound by air that is a light material and metaphorical/ironic interpretation of the new possibilities of space. A framework of heaviness is gained through lightness, the quality of the skin is linked with the possibilities of creating gaps, so the space becomes an enriching experience for discovering the hidden layers of logic and irony.

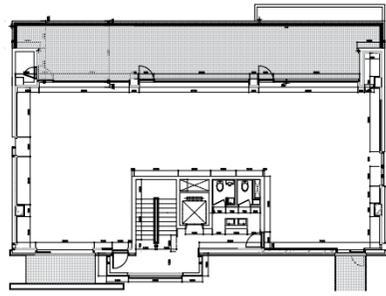




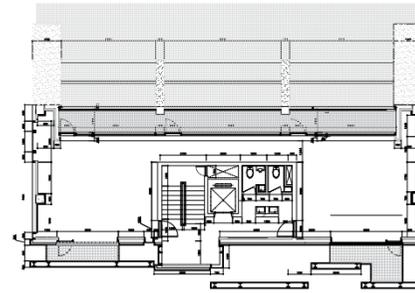
1st Floor Plan



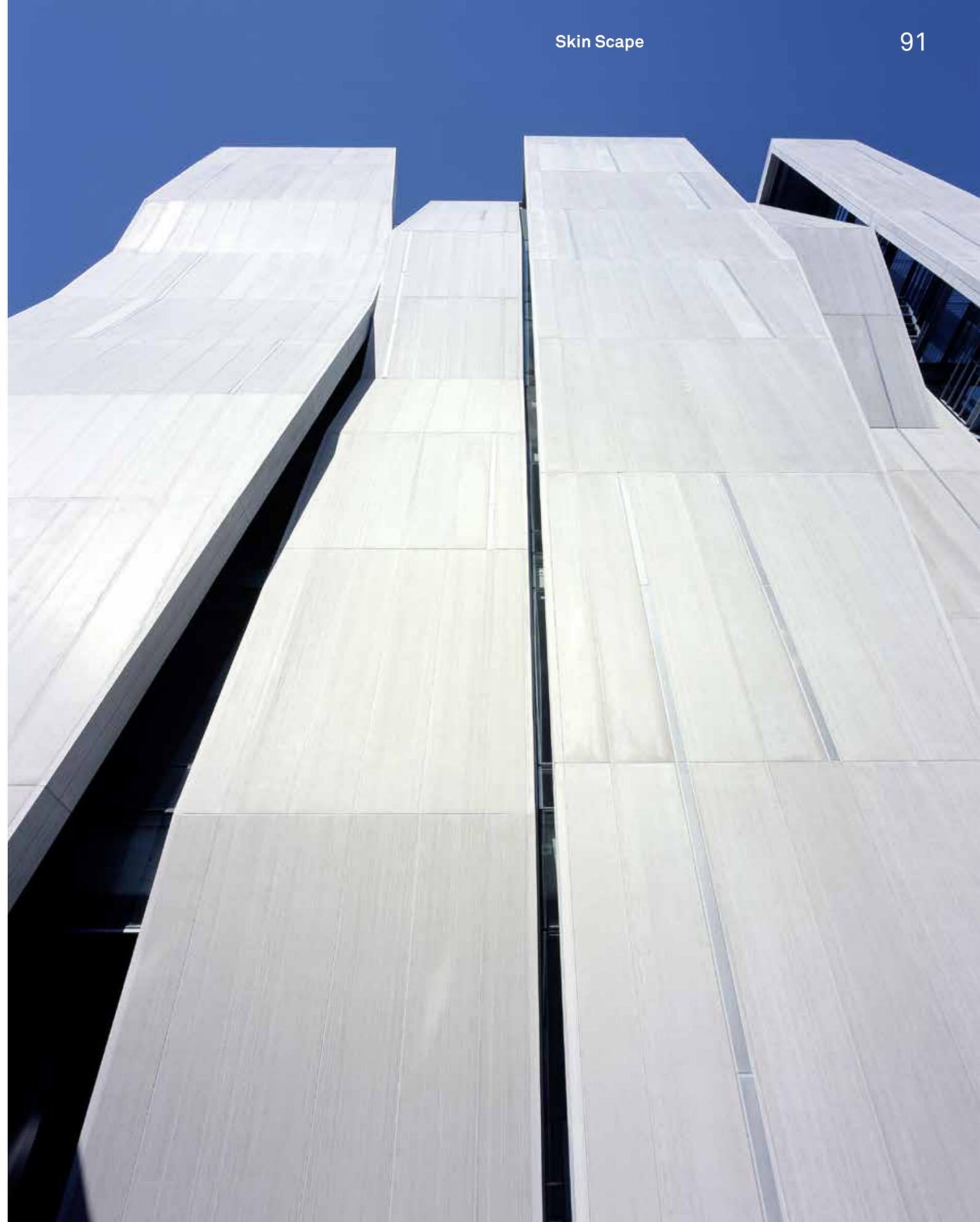
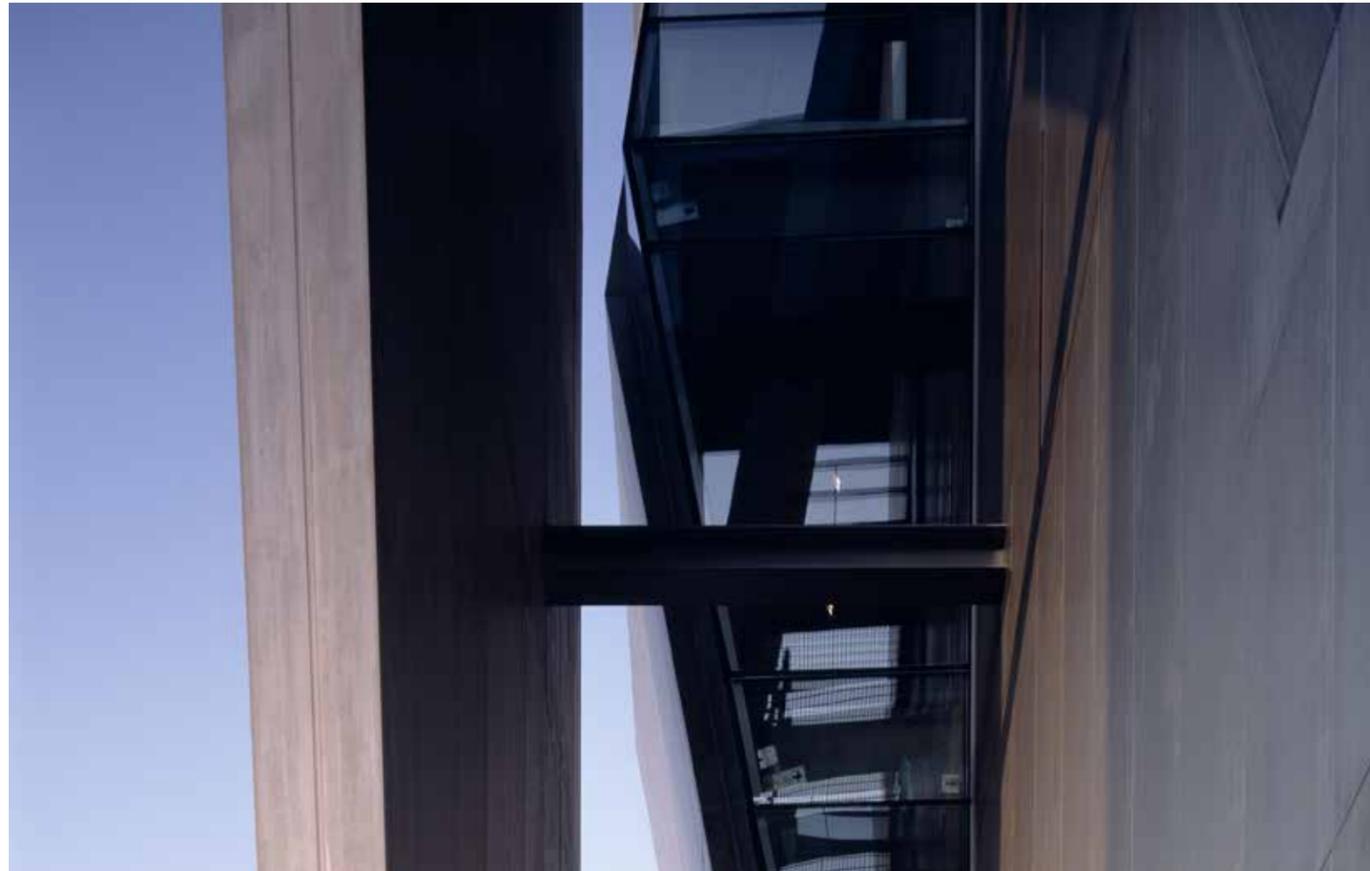
2nd Floor Plan

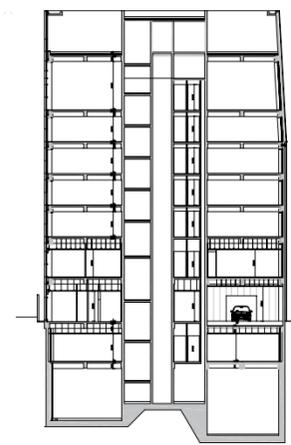


3rd Floor Plan

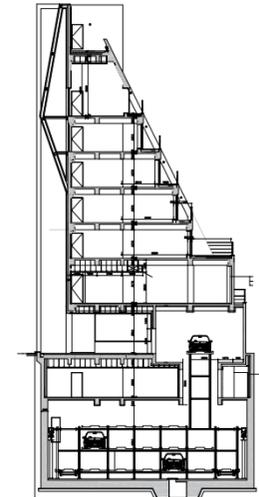


6th Floor Plan

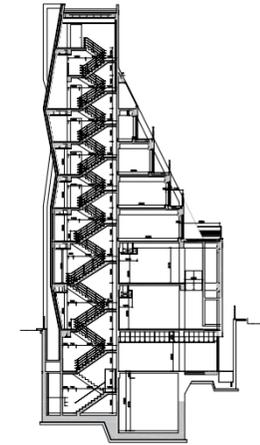




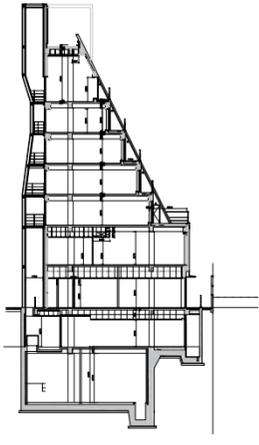
Cross Section 1



Cross Section 2



Cross Section 3



Cross Section 4

Crystal Mountain

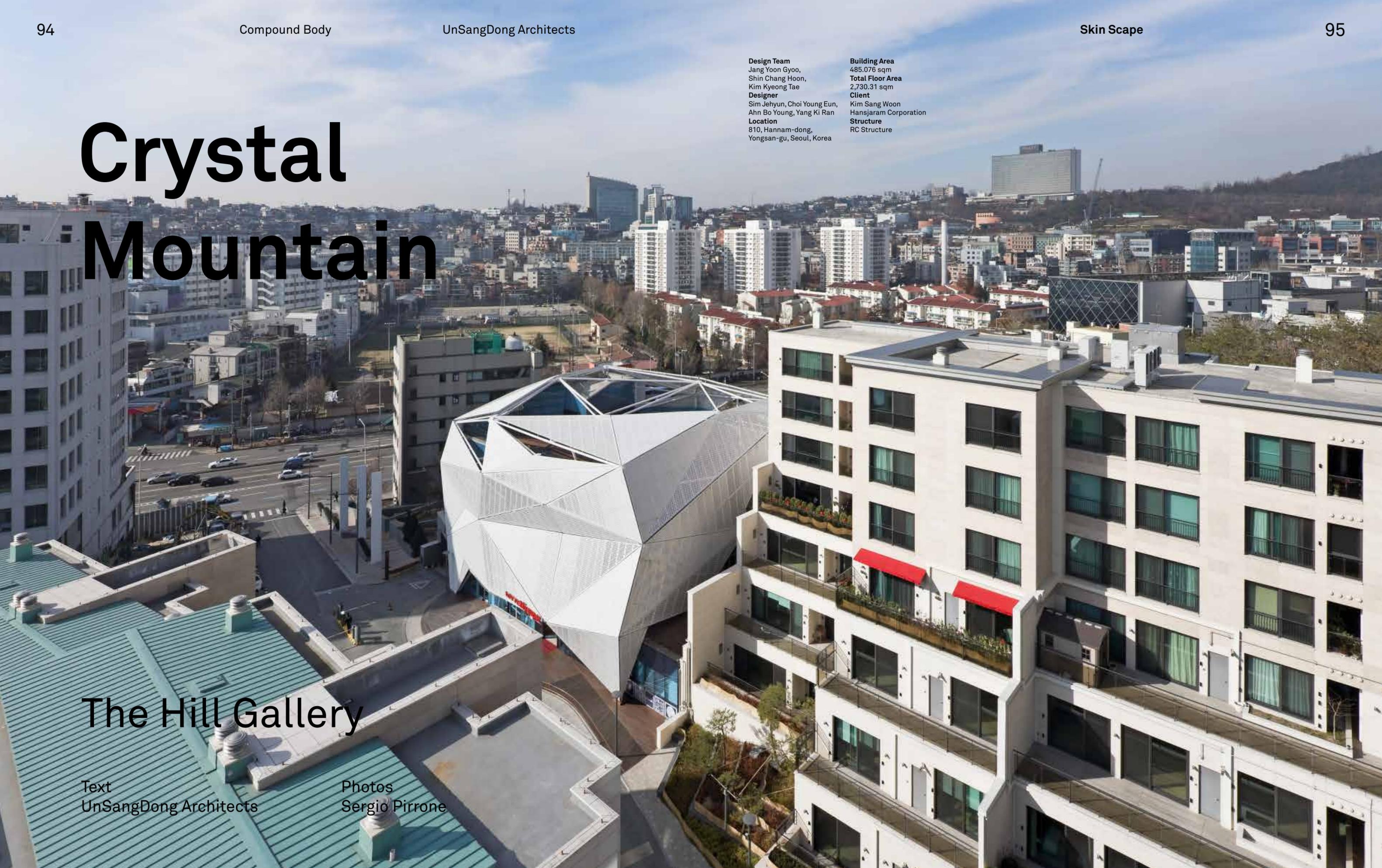
Design Team
Jang Yoon Gyoo,
Shin Chang Hoon,
Kim Kyeong Tae
Designer
Sim Jehyun, Choi Young Eun,
Ahn Bo Young, Yang Ki Ran
Location
810, Hannam-dong,
Yongsan-gu, Seoul, Korea

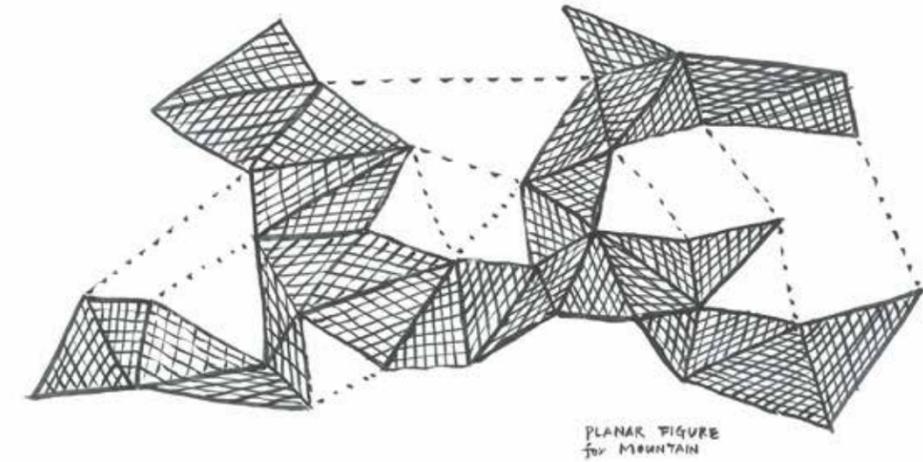
Building Area
485.076 sqm
Total Floor Area
2,730.31 sqm
Client
Kim Sang Woon
Hansjaram Corporation
Structure
RC Structure

The Hill Gallery

Text
UnSangDong Architects

Photos
Sergio Pirrone





We have envisaged The Hill Gallery, a community facility in the housing district at Hannam-dong, as a means adapting the neighbourhood facility to the local topography. The neighbourhood facility is considered a subordinate work of architecture, which does not care much about its own design. Our aim is to restore the role of this subordinate building to the local community program. In the process of composing a large-scale housing block, the severing with nature resulting

from topographic destruction is reverted using a new topographic map. It acts like an artificial mountain connecting the natural and the urban. The shape of the site is converted into an abstract skin consisting of a triangular pattern. It becomes the landscape and a landmark in the form of a light mountain. The frame of the site rising along the slope accommodates festivals and events. A half transparent skin is evoked, which changes according to changes to the internal

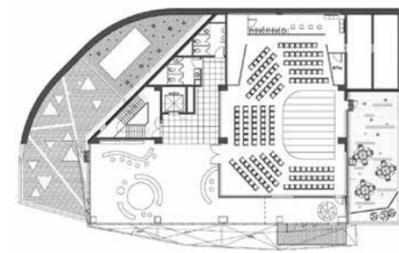
programs and functions. A sloping skin and outdoor frame turn into a dynamic mountain. The landscape, incorporating a partial void including an eco-deck, is a green space in the artificial mountain. It also acts as a gate and link between the city and housing. As an urban connection approaching the city, it provides a cultural space, for example, a cultural vision deck drawing on recollections of Hannam

housing and its old role as an observatory for the community. The artificial skin system hosting various architectural programs holds an environmental system, which adapts to different architectural functions and program changes. The artificial mountain adopts many eco-friendly systems. The lighting conditions are managed by the double-skinned roof, and the void in the roof allowing a natural

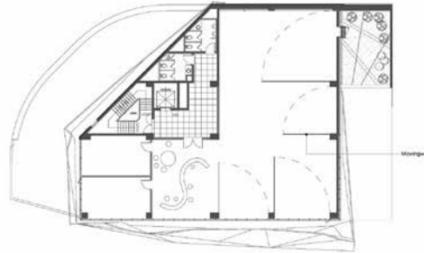
wind flow helps air-conditioning. Alternative energy is collected by a solar louver, and rain drops are saved for the water facility. The landscape system uses the outdoor deck and retail gallery to accommodate various events. The eco-roof provides a place for resting or holding events and the empty space with its own stage, forest and garden provides an eco-friendly environment for the residences.

Photo by Kim Jae Gyeong

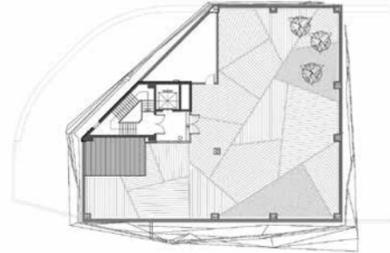




1st Floor Plan



2nd Floor Plan



3rd Floor Plan

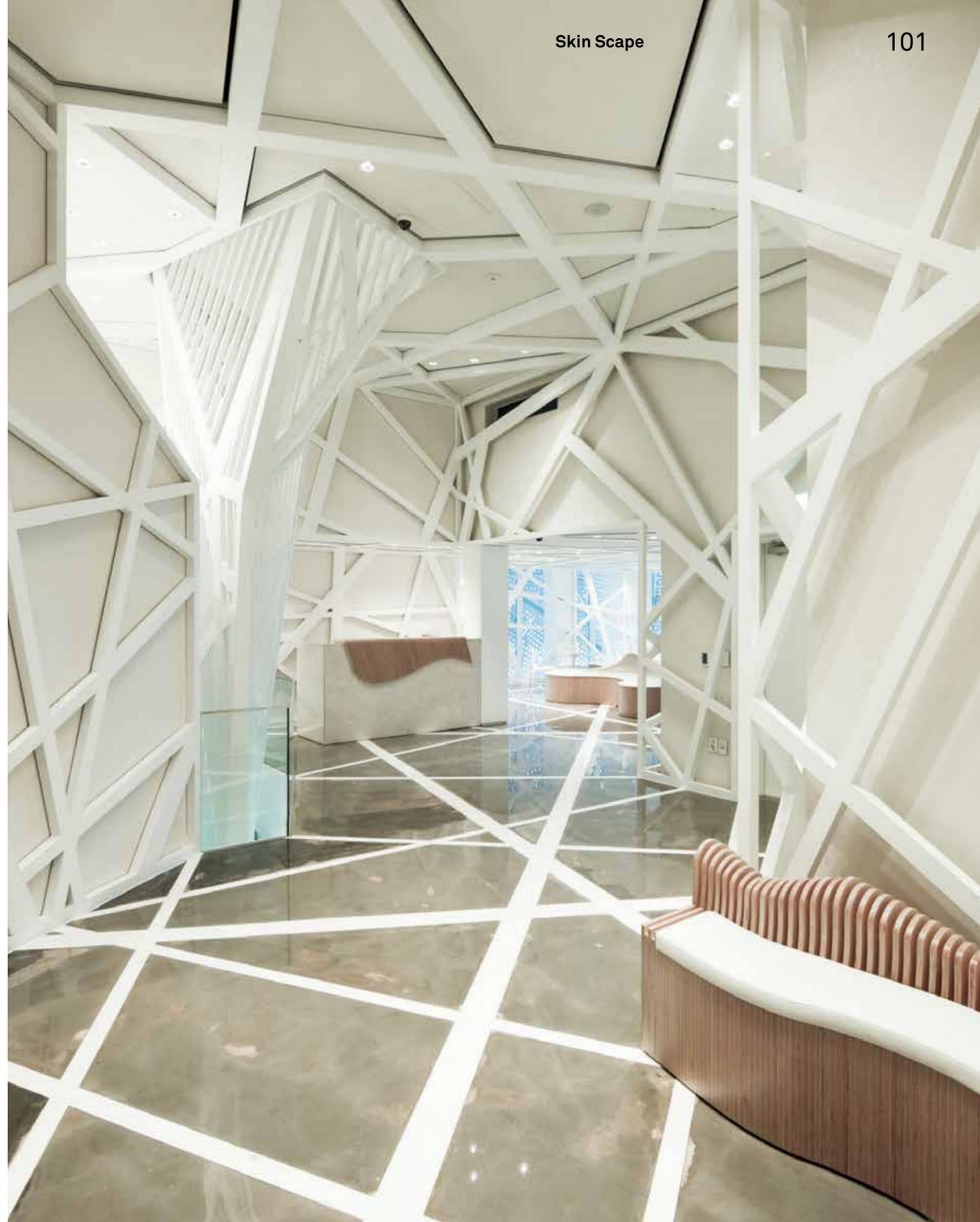
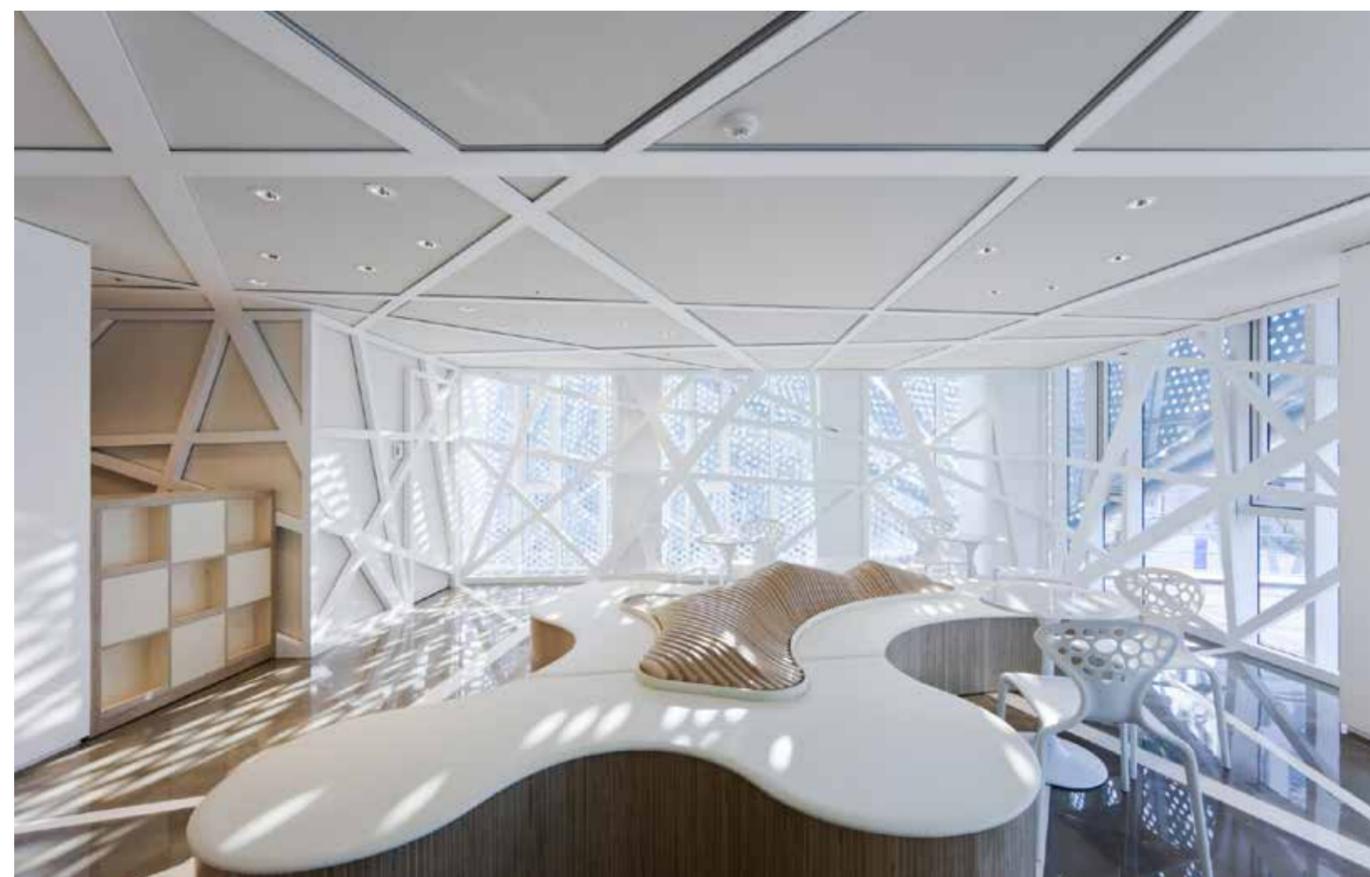
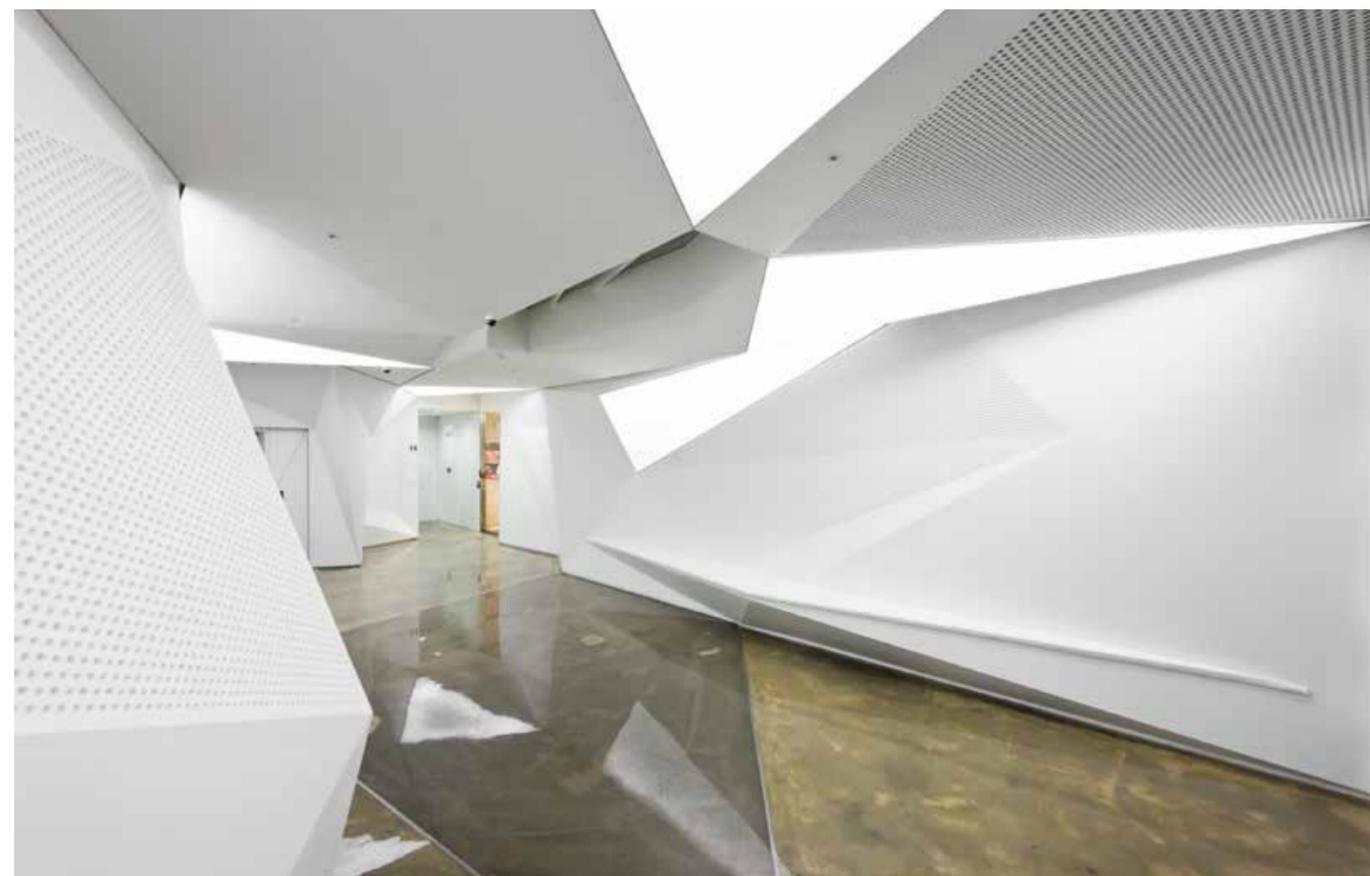
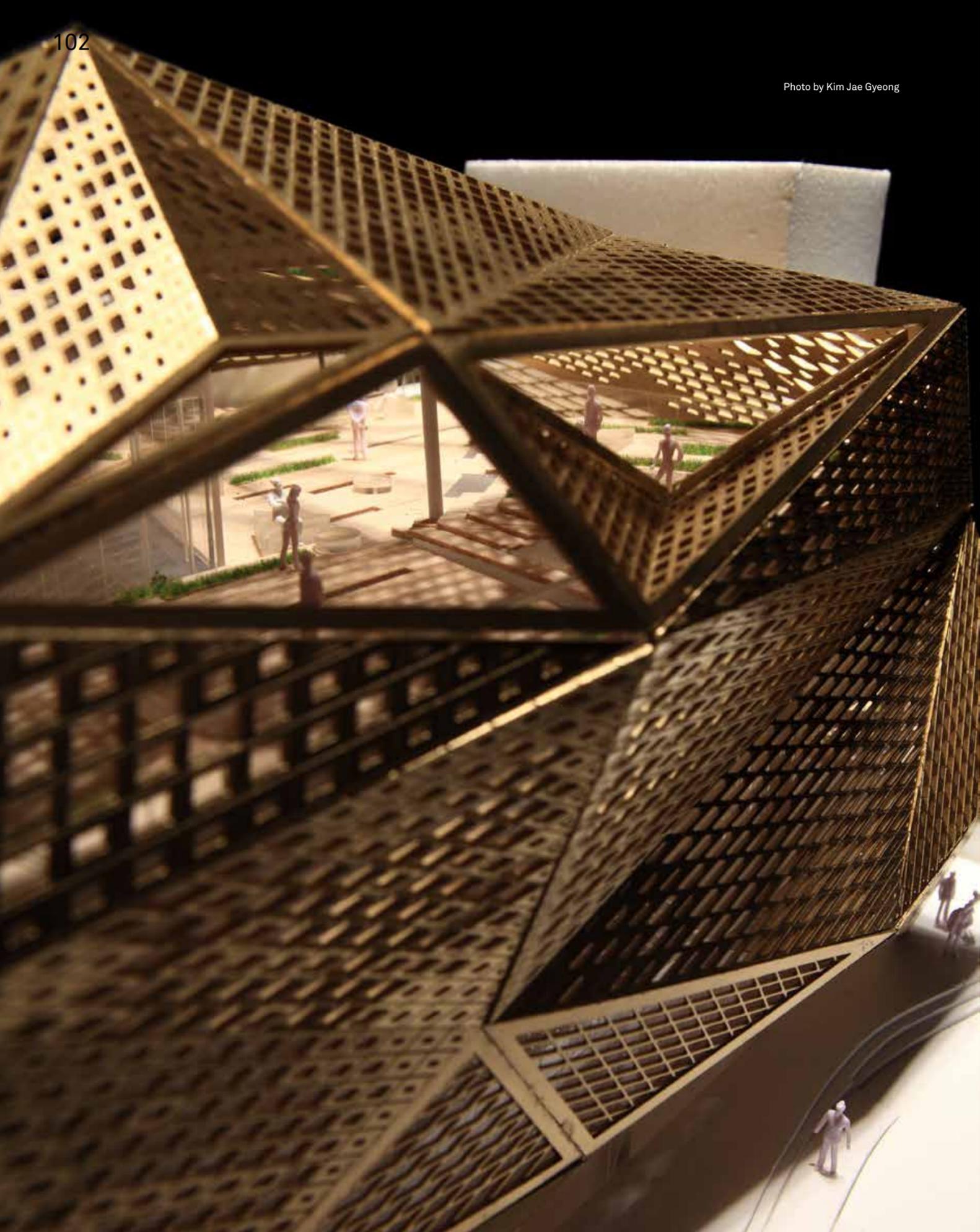


Photo by Kim Jae Gyeong



Headquarter Office Oceanus

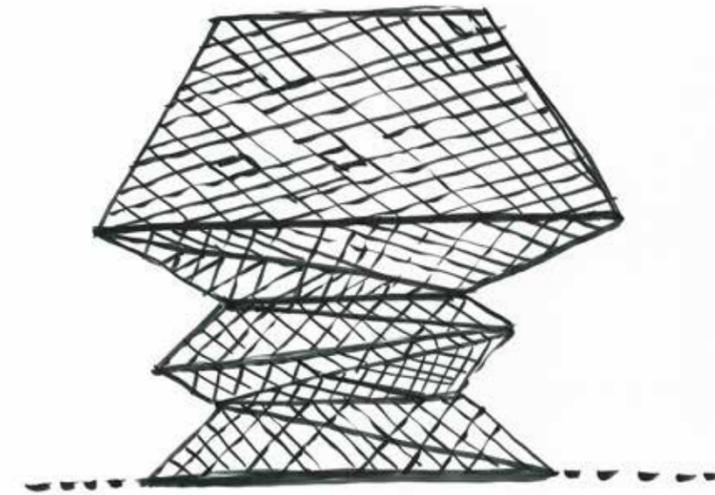
Text
UnSangDong Architects

Photos
Sergio Pirrone

Architects
Jang Yoon Gyoo,
Shin Chang Hoon
Location
1502-10 Joongdong
Haeundaegu, Pusan
Use
Office & Culture
Site Area
1,294.6 sqm
Building Area
771.29 sqm

Gross Area
2,993.24 sqm
Structure
Steel, RC
Stories
3 floors above ground
3 floors underground
Height
20.86 m
Client
Kim Chang Soo

Ocean Sculpture



The scheme proposes an architecture that combines skin and structure. Through transparency, its exterior skin, with varied profile patterns inspired by natural shapes, appears as a huge container embracing functions. A space framed with overlapping patterns of sea waves and wood branches controls the interior and exterior landscapes. This space works as a bowl that promotes integration and engagement between the surrounding nature and the

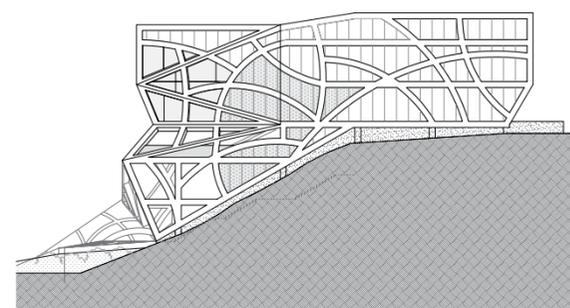
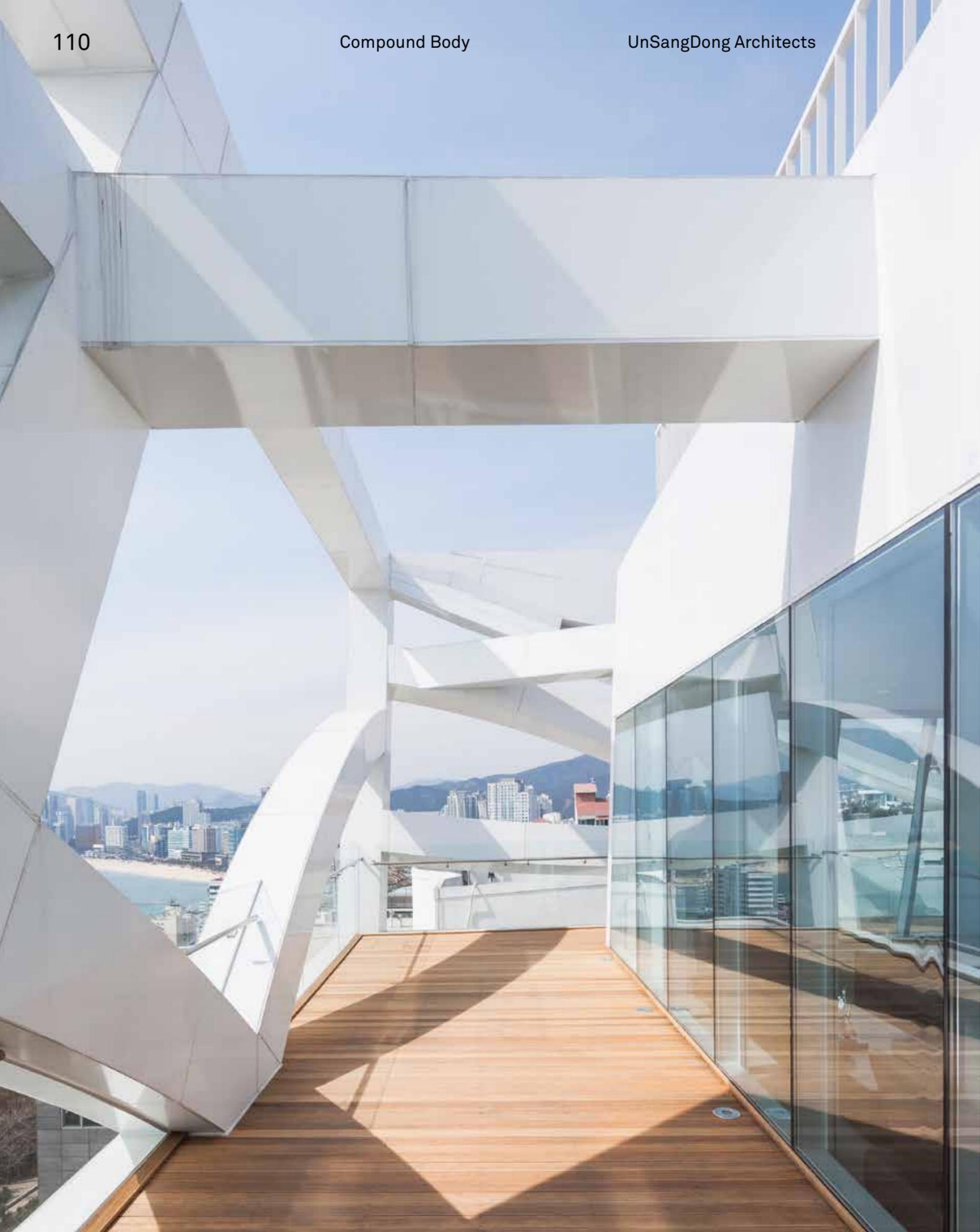
building's cultural and functional programs stacked up along a slope. Considering the site's 15 m level difference between its front and rear sides, spaces are piled up in the order of a parking and storage, a gallery and another gallery. Above the parking space on the middle floor, two additional office floors are stacked to accommodate all required programs. Galleries with a relatively weak sense of openness are placed on the lower floors whereas offices are positioned on the upper floors

Structural Mesh

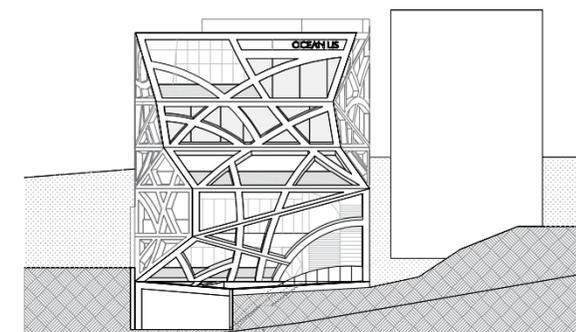
to provide an appropriate architectural environment corresponding to a given function. In terms of basic layout, masses are strategically organized to give a different types of terrace to each floor. To present a pleasant underground environment, sustainable and passive section design principles are employed. Two sunken spaces are introduced to achieve natural lighting and

ventilation. The large one at the back of the site is designed to appear as an environment friendly space that allows even the lowest floor to have natural lighting and ventilation as well as snow and rain. The other one at the centre, holding an elevator, hall provides indirect light to all floors and generates natural ventilation on them by using natural convection.

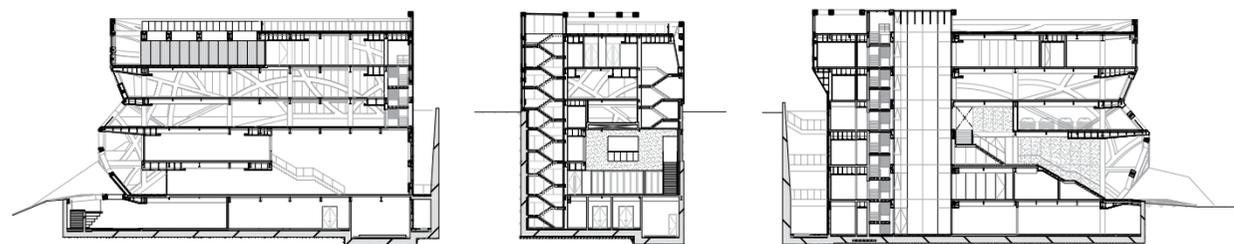




Side Elevation



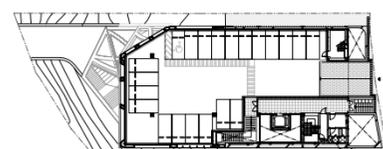
Front Elevation



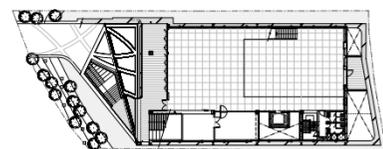
Long Section A

Cross Section

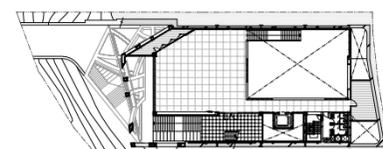
Long Section B



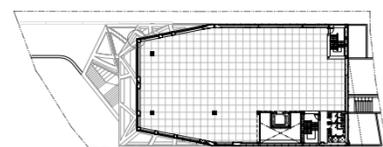
Parking Floor Plan



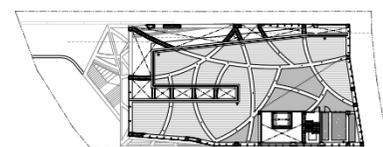
1st Floor Plan



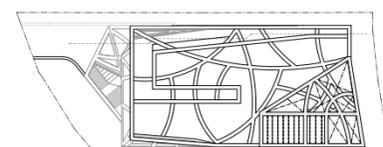
2nd Floor Plan



3rd Floor Plan

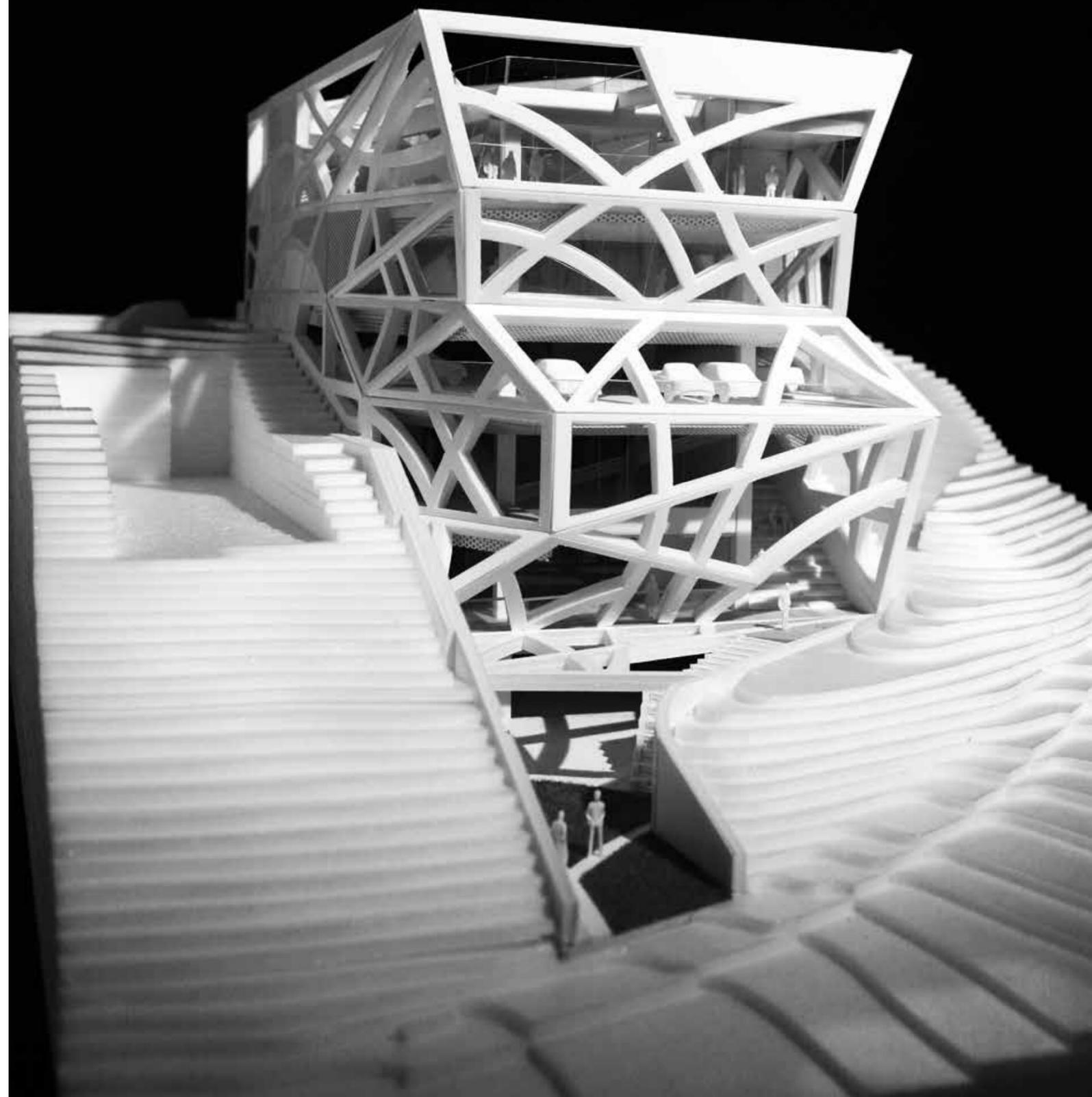


4th Floor Plan



Roof Floor Plan

Photo by Kim Jae Gyeong



Project Architect
Jang Yoon Gyoo, Shin
Chang Hoon, Kim Youn Soo
Project Team
Choi Young Eun, Kim Ho
Jin, Ahn Hye Joon
Partner
Structural Engineering
The Kujo
Technology Advisor
Fraunhofer Institute for
Solar Energy Systems
Civil, Mechanic and Elec-
tric Engineering

Client
KOLON E&C
Location
199, Jeon Dae, Cheo In,
Po Gok, Yong In, Kyeong Gi,
South Korea
Site Area
5,525 sqm
Bldg. Area
951.83 sqm
Bldg. Scale
two stories above ground
Gross Floor Area
1,733.08 sqm

Bldg. coverage ratio
17.23%
Gross floor ratio
31.37%
Structure
R.C.
Exterior Finishing
Facade insulation system
(StoTherm Classic),
Stellac Wood, Green Wall,
PV PANEL, BIPV Panel,
Solar tube, Glass
Interior Finishing
Birchwood

Construction
KOLON E&C, Hanit MEC
Ubiquitos Building System
CVnet Corporation
Furniture Design
KOLON E&C Housing
Business Division, Noriko
Gondo, Yein Design

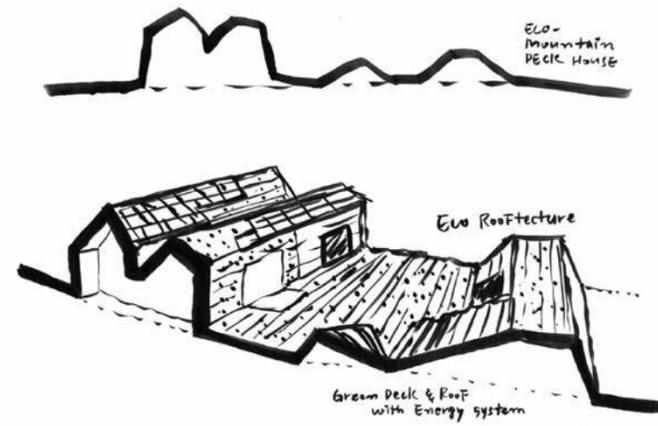
Roofstructure



E+ Green Home

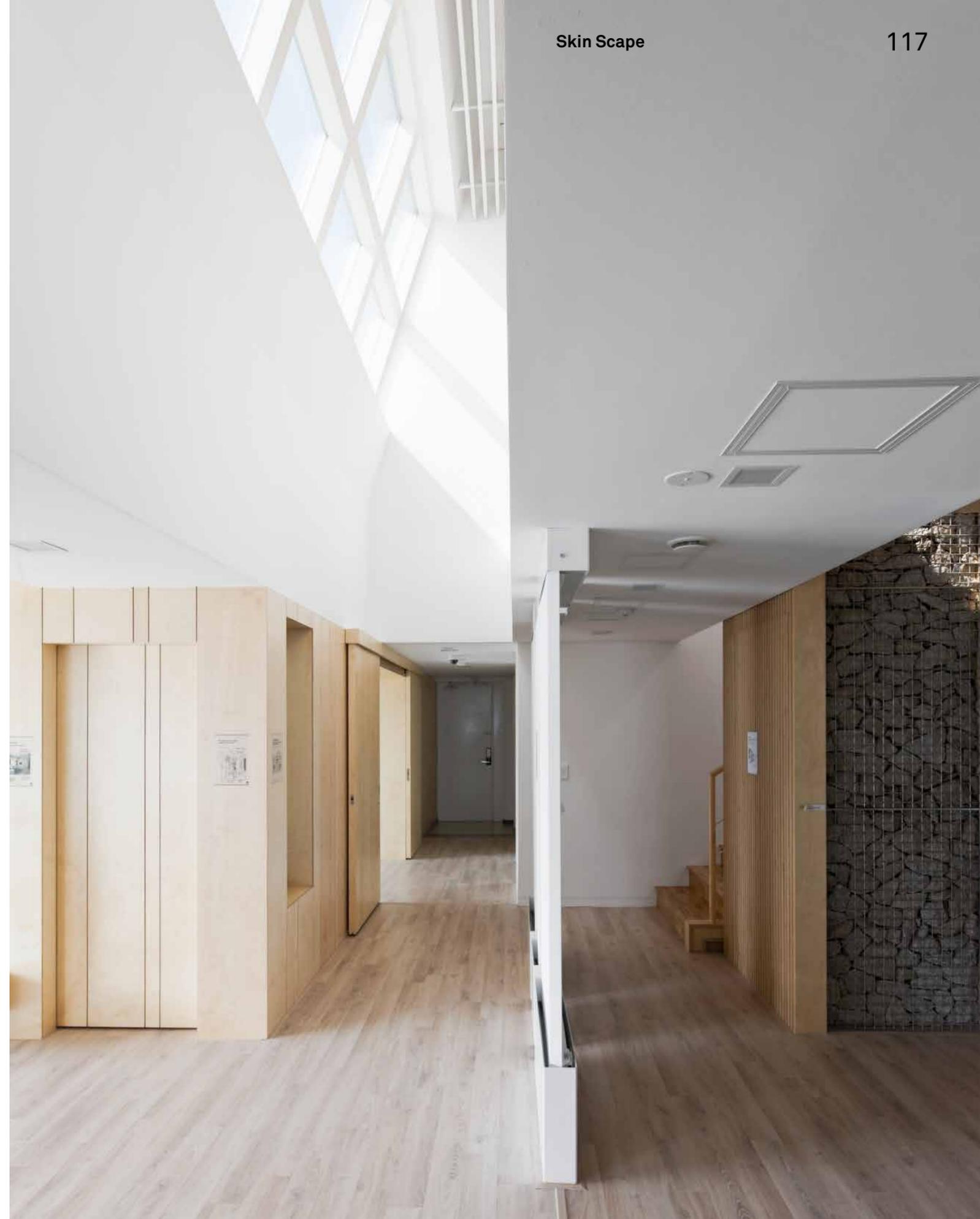
Text
UnSangDong Architects

Photos
Sergio Pirrone



Having progressed on industrialization and information, our civilization confronts with absolute demand for coexistence with nature. All the traces of civilization from architectural activities could mean ruins from the nature's point of view. What we call civilization is producing dead architectural space and places by futuristic demands. As the society is civilizing the natural environment goes towards ruins. As capitalism is on progress, the consumption-oriented society

makes focus on environmental issues making global warming, exhaustion of natural resource and energy draining a subject that we can't avoid. Especially for the population of big cities, due to these endless expansions and consumptions, a new type of urban residence is required. Based on Landscape Architecture and Ecological Architecture, the demands for an eco-friendly system, achieved by the combination and symbiosis between artificiality and nature, are also an issue.



Energy Plus House

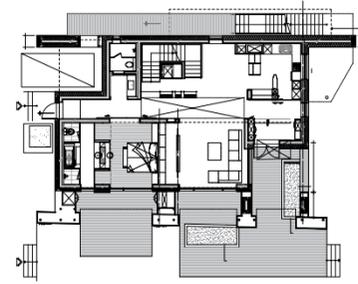
Korean Green Technology has created a new green housing which produces energy. As the theme of a new type of dwelling, we suggest Energy + Green Home above Energy Zero. It is a type of dwelling which is a combination of architectural products with natural properties and a production way of artificial technology. This green home includes diverse factors such as structural system, materials, spatial composition, landscape-enrichment and facilitated human life. Energy + Green Home is defined as a new energy plus sustainable house by synthesizing all the optimized green technology and a string of intelligent energy saving systems. The building has acquired Passive House Certificate from *Passivhaus Institut* in Germany. It is the result of the collaboration work between UnSangDong Architects and Kolon Institute of Technology: Jang Yoon Gyoo, Shin Chang Hoon (two Principal Architects of UnSangDong Architects), Lee Sung Jin (Team Chief at Kolon Institute of Technology) and Yim Sung Gyun (CEO at Kolon Institute of Technology).

A Passive House is defined as "an energy efficient building that requires low heating or cooling energy for space and provides pleasant indoor environment during summer and winter". Also, PH certification is a Building Energy Performance Certification in Germany which certifies the buildings that require less than 15kWh/m² annual heating energy and below 120kWh/m² of

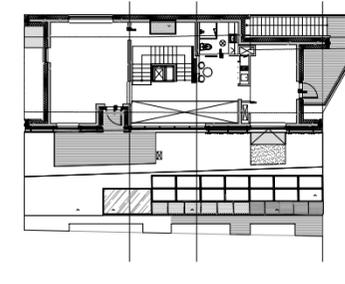
total primary energy supply. Buildings with PH certification must provide comfortable indoor environment to the occupants with only 1/8~1/10 of energy consumption of other general existing buildings. PH certification takes into consideration different climates and existing conditions of the various countries, and it is limited to building energy consumption and residents' comfort issues. PH certification suggests strict criteria and certifies only in case they are respected. Kolon Engineering & Construction satisfied a total of 33 items in German criteria and verification process for over 15 months to acquire the PH certification. In the process of certification, various additional data were requested by German criteria which are different from the situation of Korea;



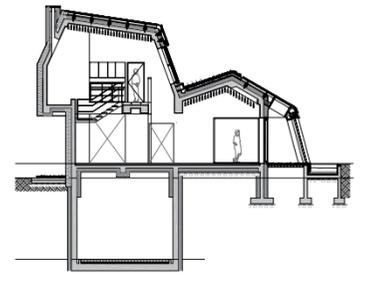
however, the criteria could be satisfied only with Korean technologies by providing data of applications of domestic cases and experimentations. The aim of Energy + Green Home is to realize the first domestic energy plus and green home prototype, suggesting for the future three e+ concepts; 1. Energy+, sustainable Energy Plus integrated with green technologies; 2. Eco+, environmental friendly housing; 3. Emotion +, housing which stimulates customer's design emotion. The emphasis is to develop practicable green homes by reducing energy consumption in the house at the lowest cost and optimize the manufacturing technologies. Also, Kolon Engineering & Construction introduced advanced techniques for the production and building energy reduction by making agreement with Fraunhofer Institute of Solar Energy (Fraunhofer ISE) which has the best



Ground Floor Plan



1st Floor Plan



Cross Section



level of research on building and solar energy. The construction of Energy + Green Home has been completed through strict technical assessment. A total of 95 green technologies are applied to Energy + Green Home. First of all, the building energy consumption has been minimized by applying various high performance insulation and high density triple pane windows from the Energy+ technical elements. The performance of air tightness has been improved by minimized air leakage of the windows, and the indoor temperature has been maintained at

constant temperature by applying a vertical cylinder which helps indoor temperature to be stored in the concrete. Energy Plus has been achieved by applying solar heat and PV for additional necessary energy. And new technologies, such as cooling radiator and natural lighting system with ventilation, are applied to maximize the residents' comfort. Eco +, the wall and roof are planted to enhance harmony between architecture and nature. Also, rain water is being purified to be used in the building, and recycled plastic and lumber are used to decorate interior space.

Emotion +, several systems of KanKan, which is a storage brand of Kolon Engineering & Construction, are applied to optimize the storage space and stimulate residents' design emotion. Residents' health is also considered, and environment-friendly wallpapers and CO2 concentration monitoring are used in the building. 450 sensors are installed to monitor these various technologies, and e+ms (Energy + Management System) is added in order to save, combine, and control the information on energy output/input by connecting with each elements such as

lighting, outlets, switches, etc. Rooftecture Dwelling; Housing Design integrated with green technology. Our aim was not only to juxtapose green technologies with just a mindless architectural shape, but we made stringent effort to combine technology and architecture in a subtle way. We took a rather different approach respect to many Korean construction and architecture companies. The roof concept integrates a landscape and energy system. This work adopts shapes derived from nature such as chaos,

fractal and space folds. Rooftecture means that the roof, which is the most important part of a shelter, presents a natural shape and transforms into a physical skin in an abstract way. A technology skin, including energy production systems, is combined with it. The systems adopted in Rooftecture for minimized energy loss, gain of maximum solar energy thanks to the gradient of the roof, curved shape to harness water resource, and outdoor terrace are teamed up and become a whole roof-like landscape with the appropriate crease, angle and bumpy

face. The roof, consequently shaped like a mountain, efficiently uses natural resources such as sun, water, earth, and wind. It is a sustainable housing, producing energy thanks to the optimum system realized through eco-friendly architectural technologies. Architecture and nature are harmonized, and residents meet nature factors in daily life. It is a rational and emotional housing taking its shape and systems from nature. A new Organic Architecture is extracted from nature-inspired technology which studies the principle of all natural creatures.



Clip City

A city conceals another city. A building conceals another building. A man conceals another man. The other man conceals the other city. <Clip City / City Vision: Hans Ulrich Obrist: Describes the shock of experiencing Seoul through moving media, and asserts the possibility of translating the hidden urban codes into various media>. *What distinguishes the map from the tracing is that it is entirely oriented toward experimentation in contact with reality. The map does not reproduce a*

subconscious closed in upon itself; it actually constructs the subconscious. It fosters connections between fields, the removal of blockages on bodies without organs, the maximum opening of bodies without organs onto a plane of consistency. It is itself part of a rhizome. The map is open and connectable in all of its dimensions; it is detachable, reversible, susceptible to constant modification. It can be torn, reversed, adapted to any kind of mounting, reworked by an individual, group,

or social formation. It can be drawn on a wall, conceived of as a work of art, constructed as political action or as meditation... A map has multiple entryways.. <A Thousand Plateaus, Deleuze & Guattari>.

<Seoul> reveals itself as an urban prototype that oscillates between the past and the present. The reason that I would like to discuss architecture and the city through the concept of <Compound Body> coincides with this phenomenon. Seoul offers a peculiar simultaneity of old palaces and the latest contemporary constructions. The city also possesses multiple layers that inhabit different eras and times. As society acts more sensitively than ever towards various urban issues, Western cities strive to dissolve and erase over-saturated urban density in their urban planning agenda, while Third World cities focus on continuously generating new urban models that correspond to their economic and political transitions. The time has come to conceive and practice new research, readings and concepts.

As a way of creating materials and contents for the <Compound Body>, I would like to suggest the concept of <Clip City>. By broadening the gap between each text, it provides a new process of making urban and architectural issues that have not been discussed before. Through acts of "searching", the city is endlessly disassembled and reinterpreted into displaced texts. We must explore this range of displacements in order to expand our urban approach into a way of appropriating through an encyclopedic text, and further suggest a vision for constructing cultural, artistic and architectural orientations to take place in the future. This attitude is similar to the way, in fashion, in which we discover new standards and materials in relation to constituting other viewpoints and methods, so that they become fruitful investments for finding new devices for our city and environment.

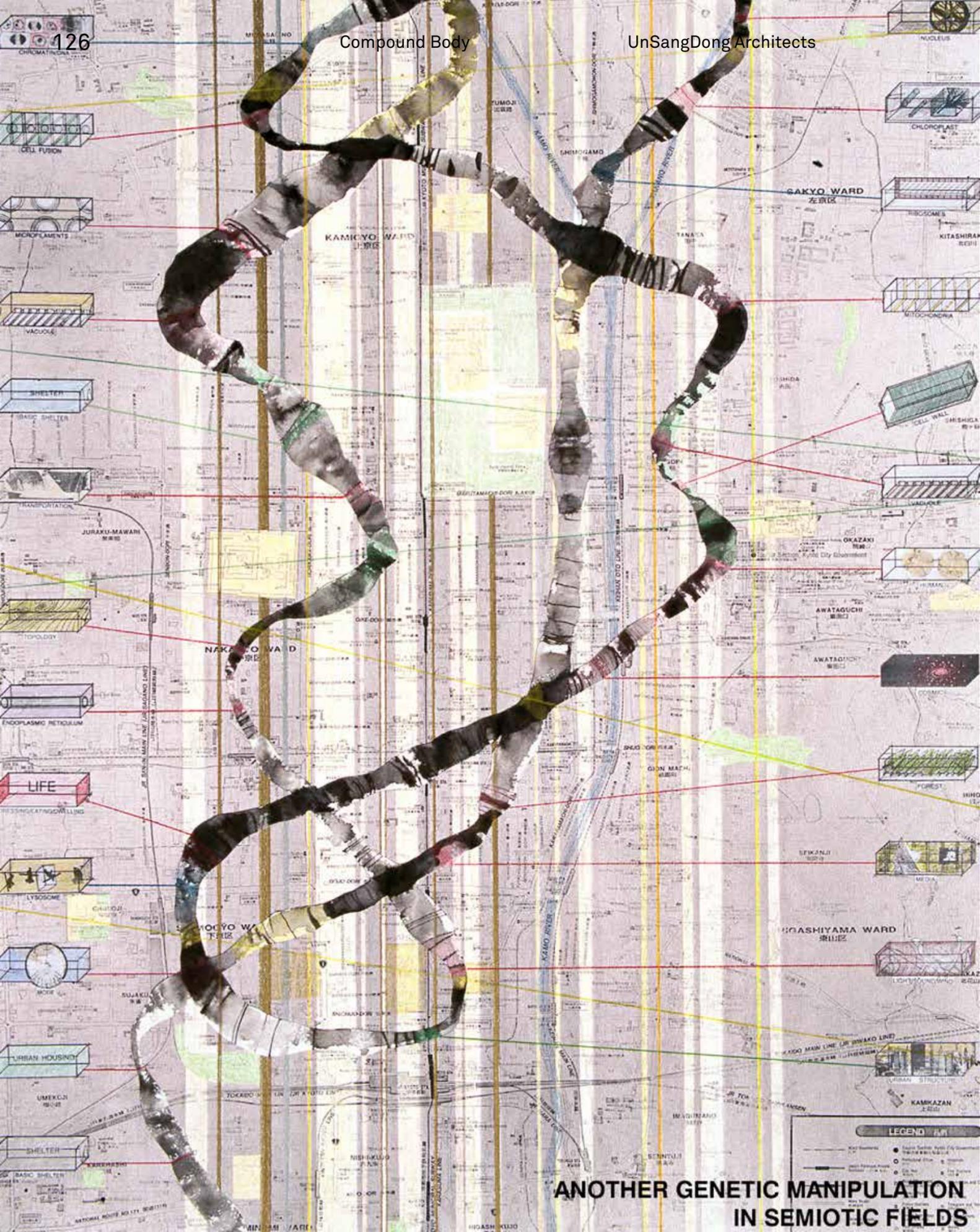
<Clip City> is proposed as a means

of establishing specific extraction methods towards the <Compound Body>. Understanding certain needs and urban shortcomings, it anticipates other kinds of mixtures and arrangements. <Compound Body> means extracting new programs or systems using newly arranged elements. By finding clues from the <Clip City> the city can embrace a different set of interpretations and reiterations. It can also be said that this assists us in setting up specific standards for the new apparatus being superimposed over the existing condition, environment or urban context.

We are at a moment when new transformations and explorations are needed to take advantage of all the endless conceptual opportunities. We must acknowledge that concepts in artistic or cultural realms are constantly changing and transforming. In architecture, the agenda of <New Fundamental Definitions for the Architecture> is being reworked. From the conceptual notion of stipulating space to the articulation of the physical environment, the whole spectrum needs to be questioned and investigated. Experiments with spatial forms, transformation of architectural values, advancement in technology, ... are some of the examples for us to respond to. As a starting point for finding some clues about these new opportunities, we can trace back our ways of reading the city. The city provides us with countless leads. There are always different interpretations of cities and societies, while some of them are still hidden behind the screen waiting to be revealed. We cannot resist our interest in these hidden codes, as if the codes lying in <Clip City> were provoking us to find infinite set of derivatives. <Clip City> refers to the process of capturing the countless gaps between the two binary digits of 0 and 1. It explores in-betweenness of gaps already known to us, in order to look for more. This can lead to the arranging of several possibilities of city, where typical urban programs are paired with invisible or overlooked codes. We need new research

into capturing new urban DNA and setting up reactions towards the city. The city we are aware of today is acknowledged as having things and matters as their physical attributes. As if we think we are touching an elephant with the hand of an ant, and the elephant will never be detected by us. Let us define the city not as a physical entity, but in other ways. For example, culture, information, media, speed, movement, noise, ... can be interesting themes that need to be described in different ways. Various numbers of urban episodes, overlooked or invisible, can be brought to our experience. Our perspective becomes not limited to mere physical coded maps and built spaces, but to a different mode of practice based on exploring other aspects of urban experiences, like feeling the wind or aggressively wandering around the city. <Clip City> possesses methodological ways of disassembling, recombining and disintegrating bits of urban text. It intensifies the already-chaotic-enough structure of the world, and provokes even more confusion by pushing indeterminacy to the extreme. Endless disassemblies of cities from A to Z produce thousands of texts. A city is not A city any more. Beyond its meaning, the disassembled text waits for the new transformation. Urban text desires to be captured, be mix-matched and move towards whimsical integration. Hans Obrist utilizes the encyclopedic text of A-Z and proposes new words for the text. I would like to superimpose a few more over those texts. The series of superimpositions is left out at the end, giving us something to ponder about.

<Clip City> seeks to propose a new method of defining the city. We cannot gain a new perspective through the conventional practice of urban research. Many branches of urban definitions must be reworked. The list of texts is "clipped", pulled out as a theme of analysis, programming and reassembling techniques. With the attitude of <Clip City>, we intend to generate a new urban map,



ANOTHER GENETIC MANIPULATION
IN SEMIOTIC FIELDS

Jang Yoon Gyun,
Floating City for Urban
Regeneration (1999)

which consists of the compound city and integrated city. On the map, there will be hyperlinks among new combinations of words, which will then lead to story-writing about a new city topography. We focus on invisibility in the relationships between materials and substances, rather than their physical configurations. This is because we believe we can capture the essence of a city and architecture out of these relationships. Various relationships such as – adaptation, confrontation, coexistence, self-organization, are concepts themselves. Despite the fact that we may feel frustrated and struggle with the gap between homogeneity and heterogeneity, tackling both engages us in a proposal for a new formulation. Urban flow corresponds to a path of relationships guiding formless concept towards formal architecture. While themes such as water, air, and other natural elements were mainstreams ways of arranging urban flows in the past, new conceptual elements of urban flows are discussed today. In order to respond to this tendency, architecture must not remain an independent object on its own, but a subject aggressive enough to create various relationships. Making <Clip City> is very similar to making a version of an <Encyclopedic Map>. A map embraces both method and substance. A <Map> is also a presupposition that includes program, physical structure, and a manufactured strategy. Through processes and design projects, extracting an encyclopedic list of contents must be regarded as one step towards establishing a system for further utilization. Replacing a diagram with a spatial metaphor is similar to discovering hidden maps in the corners of an empty space. One of these cases would be what I call a hypertext map – a presupposition in which an architectural text is sprinkled around the space to create a system of movements that can progress toward another theme. This invisible text appears in the space and all the subtexts

associate together to establish a web of linkages. Thus the text no longer exists as only one code and is not conveyed as a singular interpretation. They constantly rearrange themselves in accordance with their changing relationships and linkages – a complex web of codes and networks. Maps are now ready and complete enough to be altered into a physical space. **A city** A city that is not specifically defined. It is a city wide open to infinite possibilities including every possible definition for labelling the city. It is a city as a departure and, hence, a city of possibility. **AB city** with a natural air. **Abandoned city** The city works as a living organism. It grows and lapses just like a human. In most cases cities are planned, grow, and prosper, but they become functionally discarded due to how our civilization works and cultural transformation. Even though the city functions normally in every respect, it will remain in a coma unless the citizens sustain and mend it properly. **Abject city** Diseases, chaos, alienation, unconsciousness, crimes, ... is there a device that can heal this urban lowdown? Is this device the inevitable fate of humans or the city? **Abstract city** This contemporary concept is the basis of all abstraction. Through urban abstraction we formulate cities that we could never have imagined. This connects with creating a virtual city that does not exist in actuality. **Acme city** What will be the city's apex? Culture, science, technology, transportation, ... must we orient ourselves through just the physical attribute of these countless factors? **Actor-Network city Actual city** Means all cities that exist around us, cities we live in. **Additive city** In order to be take control of our new urban functions, we need to redefine some of the necessary urban factors. A new system is articulated for the city, which must be given through projections and anticipations of the future. **Ad-hoc city** Where appropriate, we can construct an ad-hoc city. Not grounded on continuous history or culture, the city

responses in accordance with its specific needs and circumstances. It consists of devices that temporarily recover the city, while reinforcing its flexibility and transformability. **Affect city** Some cities exert powerful implications on other cities. **Affirmative city** A city that reacts positively. **African city** We go to Africa in search of primitives. **Agglomeration city Aggregative city** The city of collectivity. It means a city generated by an assembly of individual characteristics. Some of the propositions would be – how to organize certain combinations and how to make selections between certain factors. Thus it requires various explorations regarding both the factors and the way they are assembled. **Agora city** In its role as a place of assembly, the city stands as a central space. It also is a hub for religious, political, legislative, commercial, and social practices. Where can we locate our agora in the contemporary city? **Agricultural city** What it is needed for contemporary urban dwellers may be a supply of space where they can cultivate their farms. It becomes the opportunity to regain the benefits of nature and labor via agricultural lives. **Air city** In terms of environmental issues, air has become more important than ever. Controlling air and maintaining the comfort-levels of air provides environmental indexes. Free from spatial limitation, the air adapts to any form, sometimes becomes resistant or drifting away. The air contains myriads of drifting particles. The wind, produced by the pressure difference, cause the air to circulate. The winds become the vehicle for the air. **Air-Conditioning city** A means of air-control in the city. Not just the control of the internal distribution of air in the buildings, but a complete system, which considers the quality of both the internal and external environment. By simply rethinking the way we control the air, we can come across alternatives for new urban formation. **Airport city Airship city Airstrip city Alarm city** The city which provides alertness through fright

and fear. **Alert city Alfa city** The most primitive and fundamental city is refocused and redefined. **All-in-one city** The city can be developed with providing all possible modes of specialization and characterization. Although quite a risk for its success, the city possesses double-sided possibilities of extreme progress and deterioration. **Alpha city** The first-ever city **Alternative city** The background behind pursuing the alternative city is to secure the existing city, in conjunction with drawing out a future map of this new potential. If we try to develop a type of city which never stops self-generating these alternatives, can we come up with the most appropriate city form? **Amazon city** Imagine a city only for females or a city that consists of a single-gendered population. We may discover other urban positions never realized before. **Ambiguous city** It is true that today's cities have become more monotonous and ambiguous in terms of their individual characteristics. The urban fabric and functions are becoming increasingly vague in global networks of cities through the implications of digital information, rapid transportation and instant communication. **American city Amorphous city** A city that is formless, with no rules. A city that has no specific regulations provides a new conceptual paradigm which can be self-prescribed. **Anal city** Most of cities today function as a discharging machine, rather than creatively. With ruthless development that destroys the environment leaving nothing but enormous excretion instead of a city formed out of environmentally-linked relationships. **Analogue city** A city that appears to be analogue and humane, yet offers alternative approaches to resolving the problematics of the digital, mechanic character of a city. **Analogous city Anatomical city** "Anatomy" means, in biological terms, investigating the internal structure of parts of or the whole of an organism by making incisions. It can also mean exploring a system or objects or disciplines by means of logical analysis.

And-so-on city Angel city Angle city Anticipatory city New requirements are needed for producing content and structure that can project and surpass the future. Transitions in forms of consumption, new city infrastructures, developmental strategies and making margins... By defining the changing urban stance and envisaging developments, we can formulate a more diverse range of city prototypes. **Any city Any City? Apocalyptic city Apotheosized city Arcade city Archaic city Archipelago city Arty city Artisanal city Ash city Asian city As-It-Could-Be city** We dream of a city that can satisfy our imaginations and desires. **Astral city Asylum city** Imagine a city that has a structure of Pathos, a segregated asylum. Regardless of any adjacent element, the city possesses clarity that enables it to sustain its individuality. What are the programmatic requirements of a city that still looks like marbling and how can it maintain its individuality even if it is mixed with other attributes? **@city Atopic city A-to-Z city** What are the possibilities of a city that comes as a complete gift set? The city exists as a system made up of a complete set of equipment in which self-organization harbours urban integration and is capable of handling all productions and consumptions. **Automobile city** Human inventions of new tools always have enormous impact, capable of changing the entire city. The automobile has taken cities onto a whole new level in terms of their speed of movement and distance. Imagine unlimited urban transformations with just one change of tools. **Autonomous city Awkward city Babylonian city Bag city** Put a colossal city in your bag. Through a device called a bag, we can articulate yet another urban culture. This bag can be viewed as a media bag that contains endless information and stories. **Balance city Bamboo city Banal city Bank city Baroque city Basic city Bastard city Bath city** There are several branches of methods for making a city structure that fills the water. The fun part is

to generate a map of water being filled in a bathtub. The form of the water and space depends on its containers. **Baton city Be Yourself city Beginning city** Shifting our initial points of view has the potential of taking us off towards different latitudes. Just like our first gene, we can project a city whose range of urban transformation can be foreseen. We can hope for the first city to actually start from the very beginning. **Beloved city Best city Better city Beyond city Big city** Architects are constantly discussing the urban agglomeration. Traffic, population, environment, Perhaps we should take pleasure in such a mess. I agree that cities in developing countries in particular should have "bigger" ambitions. Maximizing ambition means multiplying power. For an extra-large city, even a little wobble or hesitation becomes part of its force. **Bike city Bio-city** A city that allows man and nature to live in harmony and symbiosis. All over the globe, the city reconstitutes environmental issues and balances on the level of conservation and development. Being environmentally-conscious does not only mean going green. **Bioclimatic city Bird city Bird's Eye city** The city is not necessarily viewed by humans only. Birds are also part of the city, another kind of urban inhabitants. **Bit city** A bit is the minimum unit of digital telecommunication, a binary digit that a computer can store. Imagine a city that explores the in-betweens of 0 and 1. **Bite city** There is a need for a city that is capable of performing its own internal revision through a self-examination process. **Blasting city Blind city Blitz city Blob city Blood city Blow city Blow-Out city Blur city Body city Bold city Book city Boom city Borderless city** The advancement of communication and transportation technology in contemporary cities influences not only their own nations, but also other countries as well. Boundaries between cities are blurred, the individual characteristics and identities of each city disappear, gradually taking on similar facades. **Box city Brain city Brand city**

Through the way we brand a city, we can propose various possibilities for speeding up urban growth. Just like a brand representing a product, the city is represented. Just as we shop for a product, we navigate the city. **Brave city Breathing city** The city may be proposed as a living organism that breathes. In order to sustain their lives, cities must breathe. For the sake of urban wellness, we need to examine the city from an urban perspective, not just from a human perspective. **Bridge city Brilliant city Retrospection of the Radiant City and Le Corbusier Broadacre city Broken city Browsing city Bubble city Bunker city Bustling city Busy city Button city Cable city** Imagine a city filled with cables as portrayed in the film <Brazil>. A city connected by a network of cables. Many cables exist in the city – for electrical uses, telephones, the Internet, cable TV, etc., - all connected in complexity. Having a number of cables connected to a house in the city, there will be a great number of cables all over the city. The number probably exceeds our imagination. The city is made from cables that control our body. Space and the city seem to be manipulated by these cables... If we revive all the cables, including the ones that we don't see, we may not even be able to move **Calibration city Camp city Camping city** Imagine a city of nomadic codes. The entire city is an enormous field of nature. People move and migrate and set up giant tents with all those other people who share in their lives. **Campus city Canyon city** What happens if a deviation in urban topography is set at its maximum? **Capital city Caprice city Capsule city** Small units for the city might be defined as the size of spatial boundaries people can share. Integrate the roles of the city over the unit called a "capsule" and let us carry on with our lives in our cities. **Captive city Car city Card city** Urban life is captured in a number of cards. Movement, shopping, food, living... Leave the details of their structural organization to the cards. **Cartoon city Casino city Cell city Centre city Centreless**

city Imagine the city structure with its centre disturbed, making it a centreless or multiple-centred city. **Chaos city** The city is comprised of a complex, chaotic structure. We need to clarify the relationship between urban diversity and the lawful characteristics of order. **Characteristic city Charming city Channing city Cheap city Children's city Choice city Cinecitta city Cinema city Create** a virtual city constructed around a cinematic imagination. **City city** City within a city, space within space, time within time, ... City on the Move Suppose we question the way space is organized. A city that actually responds itself to movements and transitions cannot be explained through the conventional description of making space. **Clandestine city Click city** The city is an accumulation of mouse-click activities. People navigate with a computer according to their needs. Simple ways of clicking their wishes transcend the concept of space, time and place. It becomes a great map of global navigation. **Cliff city Climax city Clip city Cloaca city Cloud city** "You can't build cloud. And that's why the future you dream of never comes" – Ludwig Wittgenstein **Club city Cluster city Coaxial city Code city** By articulating various urban codes, a different city can be established. Not by some typical urban apparatus, the new codes maximize the spectrum of transition possible in conjunction with other codes. **Cohab city Cold city Collab city Collage city** With a different programmatic and contextual framework, cities collide and produce new programs and interpretations for new urban codes. **Collapse city Collective city** For the representation of collective codes, the interpretation of a city shall not be based on its physical coordinates. Instead alternative attempts will be made by investigating relationship-based activities – such as reciprocity of programs and collaged texts. This will allow us to read programs and their linkages in an utterly different context, thus generating new interpretations and feedbacks. **Collision city Colour city** The colours of a city are

programmatic spectrums. A city spectrum classifies its context into various categories or leads us towards new alternatives and new urban codes. **Combinational city Coming city Coming-to-Be city Commercial city Commodity city City-as-Commodity Communal city** The quality of a city depends upon the way we control the public space. City infrastructure, landscape, plaza and so forth. We must seek appropriate ways of opening up space to the public. **Compact city** The city is an intricate organization, which consists of various clusters of programs and substances. It can be called a network. Imagine the city as an intimate, systematic network formulated out of its self-organization process and its relationships with other cities. Infinite numbers of urban factors become closer in distance resulting in a dense, compact phenomenon. **Compassion city Compatible city** Discover the potential in rearrangements of the gap between incompatible urban elements. New compatibility is generated from those which could not coexist together and were not compatible with each other. **Compassion city Competition city Complex city Complex-Dynamic city Comprehensive city Compressed city Computer city Concentration city Concrete city Confused city Conglomerate city Consolidated city Constant city Constellation city Construction city Container city** The city as a sectional container can be mobile and flexible in use – each section can be pulled out or plugged in to be transported around if desired. Thus the city becomes capable of being disassembled and reassembled. **Contemporary city Context city Continent city Continental city Conversion city Concentration city Cool city Cord city Cordless city** Technological progress makes a cordless city possible. From the moment of access, the city becomes free and reaches the point where it can explore beyond the physical boundaries of space. **Core city City centre** means the area of a cultural, political and economic core acting as a backbone.

City infrastructure starts from its centre to form a massive network of infrastructure throughout the city. **Corporate city Correspondence city Corridor city** If the city is looked upon as a system, we can imagine a more intensified city. Let us map one of its physical features called corridors. All city roads and pathway networks for access are reconfigured into multiple levels of urban connection network. The corridor is no longer a one-dimensional path running in one single direction, it becomes part of a three-dimensional complex network system. **Cosmic city Countless city Coupling city Crazy city Cream city Creative city Creole city Crime city Criss-cross city Critical city Cross city Crossing city Crowd city Cruise city Crumpled city Crying city Crystal city Cult city Cumulative city** The city is not comprised of one layer – memories, culture, nature, technology,...multiple layers accumulate over time. **Cut-and-Paste city** Seek ways to re-edit the city. Cut away some parts of the city, then insert new programs and urban topography. **Cutting-Edge city Cyber city Cybernetic city Cyborg city Cynical city Damned city Dark city** At midnight, the big city stops for a moment and takes a rest to sleep. Skyscrapers disappear instantly and then reappear again. The moment when the clock's hour hand and minute hand cross, all those who were asleep wake again as if nothing had happened. Chaos begins as the night becomes busy again in the city. **Darrow city Data city** We can bring various data from urban research into the new constitution of the city. Yet the selection of data and its application shall be clear in substantiating alternative positions to those discussed until now. Provide a logical map for a new version of the city that is convincing. **Date city Day city Dead city Dead-End city Decentred city Declining city Deconstruction city Decoy city Defence city Definite city Delirious city City of schizophrenia Demo city Demon city Den city Departure city Derelict city Deregulation city Desert city Detached city Device city**

Diamond city Diaspora city Diffuse city Dilate city Dim city Imagine a city that works like dim fog – blurring the boundaries between objects. The city is organized as a semi-landscape with dimmed borders. **Dirt city Disaster city Discourse city Discovery city Disk city Disintegral city Dismantled city Disposal city Distinctive city** Generate differences through displacing and interpreting the text, in order to discover the distinctive quality attained by displacements **Distorted city Make distorted urban topography. Diver city Dizzy city DNA city** Seek all outcomes by modifying the urban DNA. **DNS city Doc city Dogma city Do-It city Do-It-Again city Doll city** An enormous framework is being manipulated by the controller – hidden hands that we cannot see. **Doom city Door city Double city Doubt city Down city Download city Drag city** Imagine this intervention as a means of modification, but only if we can drag the city. **Drainage city Dream city Drive-By city Drop city Drug city Drum city Dull city Duplication city** Aura does not exist in the era of unlimited reproduction. **Dust city Dwelling city Dynamo city Dystopian city Earth city Earthbound city Easy city Ebola city E-city Eco city Eco-Media city Ecsta city Ecumenical city Edge city Edible city Edo city Effect city Electric city Electron city Electronic city Elementary city Elusive city Emergency city Emergent city Emotional city Empty city Enclave city End city Endless city Endo city Enhanced city Enigmatic city Entertainment city Entropic city Ephemeral city** A capitalist city consumes more products faster than ever, instigating more production. The cycle of trends becomes ephemeral as the city changes appearance like a mayfly, a chameleon. There is no such thing as eternal values in human desire. Only the ephemeral life exists. **Erosion city Erotic city** The city is located between taboos and desire. Imagine a device that controls the cycles of consumption and production. **Erratic city Escalator city Escaping city Esoteric city Etcetera city Eternity city Ether**

city European city Ever city Every city Everything-but-the-city Everywhere city Ex city Exacerbated city Exuberant city Excuse city Exhibition city Expanding city Expensive city Experimental city Exploding city Exploration city Exploding city Export city Extension city Extra city Extraterrestrial city Fabulous city Facade city Factory city Fair city Falls city Fame city Fast city The speed of the city has changed. The city has become “Mcdonalized”. It wants fast, convenient and instant speed. We may need to control our psychological speed. **Fat city Fax city Feather city Feedback city Financial city Fire city First city Fist city Flash city Flat city Floating city Flood city Flow city Fluctuation city Fluid city Flux city Fly city Folly city Footnote city Foreseen city Forest city Forever city Formatted city Fort city Fortress city Fortune city Fragile city Free city Free-flying city Freedom city Freeway city Frenzy city Fringe city Frivolous city Frontier city Frozen city Fuck city Fuck-Contest city Functional city Funnel city Fuse city Future city Futurist city Fuzzy city Gallery city Game city** Both physical and non-physical elements of the city continue to revise themselves and respond to various catalysts. By blending together different characteristics of urban prototypes we can generate a diverse spectrum of urban models. It is becoming more difficult to project the responses and transformations of the mobile city. The stronger this game is in its variability, the more diverse outcomes in urban experiments. **Gap city.** We cannot conclude that the city gap exists for the sake of being filled and packed. As the city grows, the gap takes on the role of a buffer among the boundaries of different programs. It goes beyond its physical dimension, having economic and cultural influences. **Garden city** Garden possesses the programs of purification and filtration. The city has the characteristics of one big “Mega-Garden”. **Gate city Gateway city Gay city Generic city Genetic city Geodesic city Ghetto city Ghost city Giant city Glam city Global city Glocal**

city Gonna city Gorgeous city Gossip city Gotham city Gothic city Graffiti city Gray city Gray Realm city Great city Greek city Green city Gridlock city Groundless city Group city Growing city Growth city Gulag city Gum city Hang-on city Happening city Happy city Harbour city Hard city Harmony city Heart city Heavy city Hell city Her city Heterogeneous city Hideous city High-tech city Highway city Hip-Hop city His city Hitting city Hoax city Holistic city Holland city Holographic city Holy city Homogeneous city Horizontal city Hot city House city Hovering city Hub city Huge city Hurry city Hybrid city Hyper city Ice city Icon city Ideal city Illegal city Imaginary city Imagination city Immaterial city Immediate city Immersive city Imperfect city Inanimate city Indefinite city Indifferent city Individual city Industrial city Infiltration city Infinite city Inflatable city Infrastructure city Indifferent city Individual city Inhabited city Inner city Insert city Instant city Instrumental city Intangible city Integral city Intelligent city Inten-city Inter city Interchange city Interconnected city Interdisciplinary city Interest city Interface city Interfolded city Interior city Intermediate city International city Intertwined city Interval city Intra city Invisible city Island city Isotropic city Jealous city Jargon city Joint city Joy city Jumbo city Jump city Jump-cut city Jumping city Jungle city Junk city Just-in-Time city Kaleidoscope city Kid city King city Knowledge city Kool city Kraft-work city Lab city Label city Labor city Labyrinth city Laid-Back city Landmark city Landscape city Language city Large-scale city Last city Layered city Leaf city Learning city Lego city Leisure city Level city Life city Liminal city Limited city Linear city Lion city Liquid city Little city Live city Living city Load city Local city Loft city Loop city Loser city Lost city Love city Lung city Lure city Machine city Macro city Madang city Magic city *Magari* city Magnet city Magnificent city Mail city Mail-Order city Major city Mall city Malleable city Manga city Manifesta city Manifesto city

Marine city Mark city Market city Mathematical city Matriuschka city Matrix city Maximum city Maybe city Mayor city Mean city Meccano city Mechanical city Media city Mediated city Medical city Medieval city Medium city Medusa city Meeting city Mega-city Megalo-city Memory city Mental city Merge city Meta-city Metaphonic city Metaphor city Meteorite city Middle city Migration city Milk city Millenium city Mini-city Minimal city Minor city Micro-city Mitigated city Mixing city Mobile city Mobius city Model city Modern city Modest city Modular city Module city Molecular city Monad city Money city Mono city Monopoly city Monumental city Moon city More city More-than-All city Morphing city Mosaic city Multifunctional city Multinational city Mundane city Museum city Must city Mutable city Mutant city My city The city can be used as a machine for a bachelor, who makes useless forms and spaces, all in pursuit of his dream, fantasy, and illusion of memories. **Mythology city Naked city Nano-city Narrow city National city Naval city Near city Negotiation city Neo city Neo-Babylonian city Neon city Neorealist city Nerd city Nerve city Nested city Net city Network city Neural city Neuro city Neuronal city Never city New city Niche city Night city No city Nodal city No-Go city Node city Noise city Nomadic city Nonlinear city No-place city Nonstop city No-Plan city Northern city Nostalgic city Notable city Not-a-city No-Techno city Nothing city Now city Number city Oasis city Oblique city Obsessive city Obvious city Ocean city Odd city Office city OK city Old city 100 Percent city Only city Open city Open-to-Sky city Option city Oral city Orchard city Organ city Organic city Original city Oscillation city Ought-to-Be-a-city Our city Ouss city Out city Outer city Oxygen city Oyster city Ozone city Paint city Palm city Pan city Panoptic city Panorama city Para city Parallel city Park city Passage city Passing city Patchwork city Pathological city Patient city Pavilion city P-C city Pedestrian city People's**

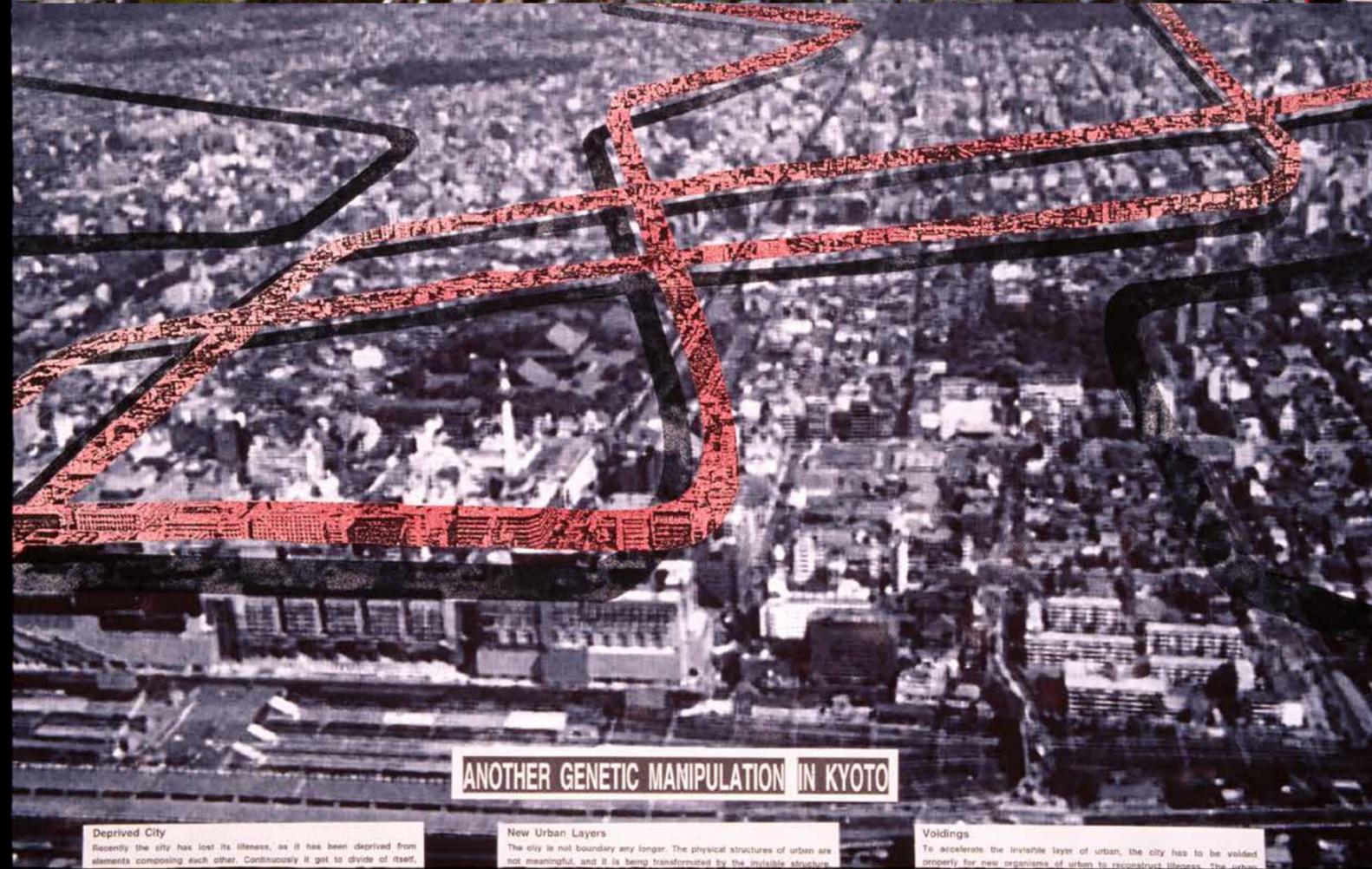
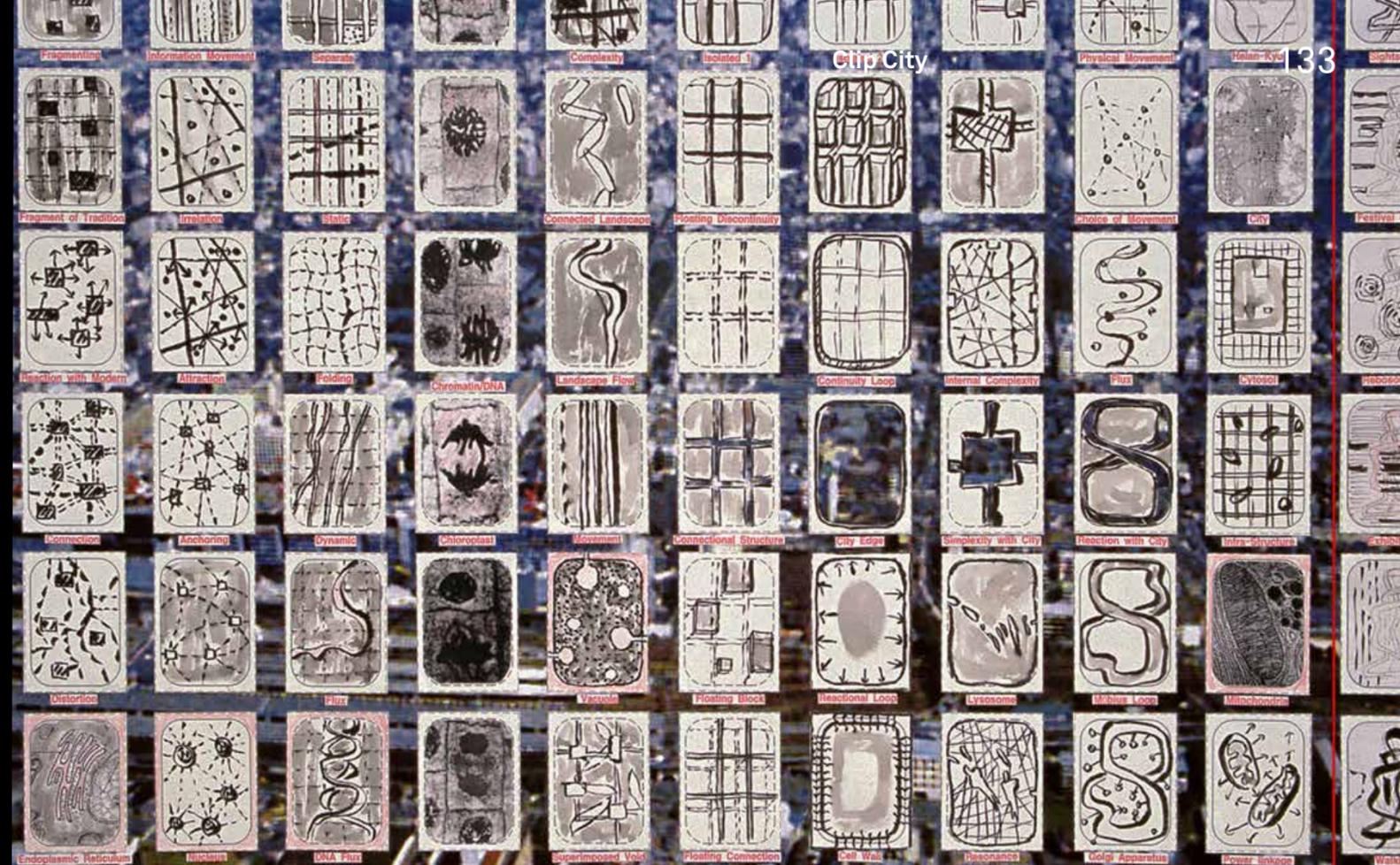
city People's city Performative city Periodic city city Peripatetic city Peristaltic city Pervasive city Phantom city Piazza city Pilot city Piss city Pixel city Pizza city Placard city Placebo city Plan city Plant city Play city Pleasure city Plug-In city Pneumatic city Pocket city Political city Pompous city Poor city Pop-up city Porno city Port city Portable city Portal city Portfolio city Post city Postcard city Post-human city Post-Identity city Post-industrial city Post It city Postmodern city Post-national city Post-urban city Power city Precinct city pre-emptive city Prefab city Pretext city Price city Present city Present-Day city Priceless city Private city Procedural city Process city Program city Programmable city Project city Promiscuous city Prosperous city Protein city Proto city Proud city Proxy city Psychogeographic city Public city Public Transportation city Pulse city Punch city Pyramid city Quantum city Quartz city Quasi city Queen city Queer city Quiet city Radiant city Radio city Radius city Rain city Ramified city Ramp city Random city Ready city Ready-made city Real city Realistic city Realized city Reconnection city Recreation city Refugee city Regional city Regulation city Reject city Relational city Remapping city Renaissance city Rent-a-city Repressive city Reserve city Residential city Residual city Resist city Resistance city Resurrection city Revolution city Rhizomatic city Rhizoming city Rich city Rim city Ring city Riot city Rising city Rite city River city Road city Roadless city Rock city Rogue city Romantic city Roof city Rose city Rough city Row city Royal city Rubble city Ruin city Rumor city Running city Rural city Rush city Sale city Same city Sand city Sandwich city Scadenza city Scan city Scene city Schizophrenic city Science city Sci-Fi city Scoop city Scream city Screen city Sea city Season city Secret city Security city Sedative city Seductive city Self-Organized city Semi-city Sequential city Service city Sewer city Sex city Shadow city Shaman city Shanty city Sharp city Shifting city Shopping

Jang Yoon Gyun,
Clipping Urban Factors
(1999)

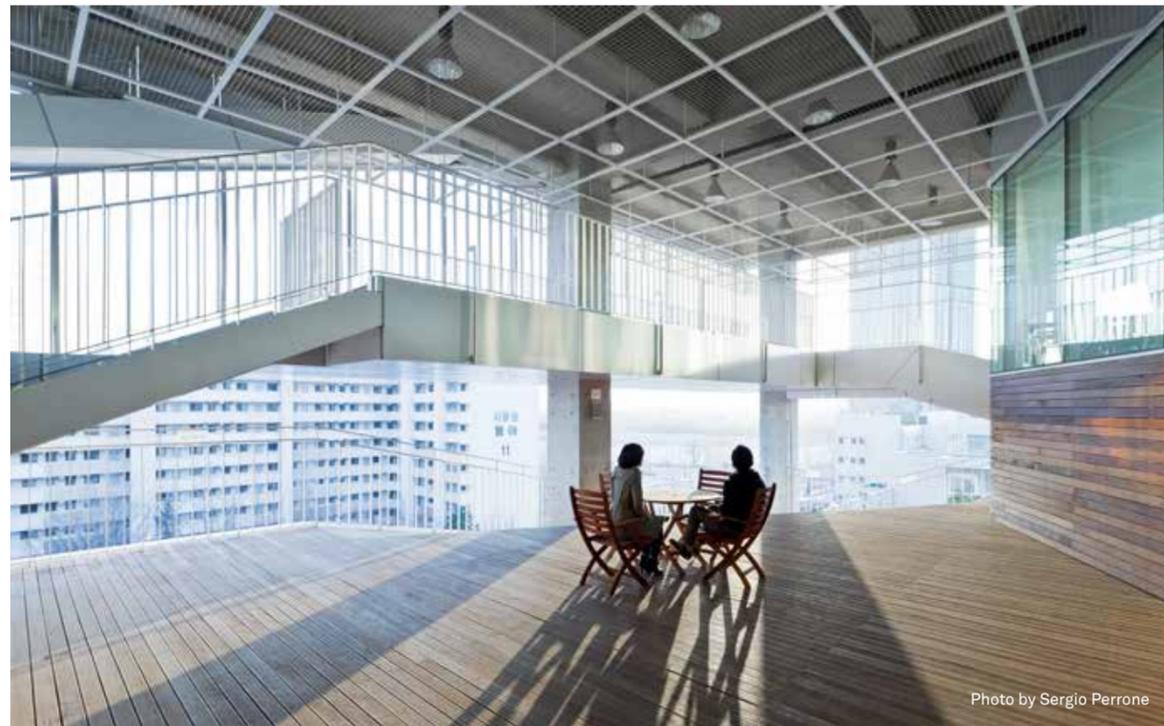
city Shy city Sick city Side-by-Side city Sign
 city Signal city Sim city Simple city Sin city
 Sinking city Skin city Skinny city Sky city
 Skyline city Slacker city Slam city Sleepless
 city Slice and Dice city Slick city Slow city
 Smart city Smiling city Snow city So Shat
 city So and So city So-called city Social city
 Soft city Software city So-Long city Sonic
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 Space city Spacetime city Sparkling city
 Spatial city Speed city Sperm city Sphere
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 Splendid city Sprawling city Spreading city
 Stage city Star city Start-Up city State-of-
 the-Art city Stereo city Still city Stir city
 Stop city Story city Strategic city Street city
 Stress city Stretched city String city Stroll
 city Strong city Structural city Studio city
 Substitute city Subtle city Suburban city
 Succeeding city Success city Sudden city
 Suicide city Sun city Sunbelt city Super city
 Super block city Super-fluid city
 Suprematist city Surreal city Surrogate city

Survival city Sweet city Syntax city System
 city Tactile city Take off city Taste city Tekno
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 Temporarily autonomous city Temporary city
 Temptation city Tenacity Tenant city Tender
 city Tent city Tentacle city Tentative city
 Term city Terminal city The city Their city
 Theme city Thick city Thin city Think city
 This-way city 3D city Thicklish city Time city
 Time-Warp city Tin city Toast city Toll city
 Tool city Tool-kit city Tower city Toy city
 Trading city Traffic city Trance city Trans-city
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 city UN city Unbound city Uncertain city
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city Unstable city Updated city Urban Mark
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 Vast city Vegan city Velcro city Velo city
 Verge city Vernacular city Vertical city Very
 city Vespa city Vice city Video city Village
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 city Visionary city Vital city Voyage city
 Vulgar city Walking city War city Wash city
 Waste city Waste city Water city Waterproof
 city Weak city Weather city Web city Weird
 city Whale city What city What-If city While
 city Why city Wide city Widespread city Wild
 city Wind city Winner city Wired city Wood
 city Working city World city Worldwide city
 Worm city Worse city Worst city Wrist city
 Wrong city www.city X city X-File city X-Ray
 city You city Your city Youth city Zap city
 Zero-Degree city Zip city Zombie city Zone
 city... More clips of texts to be continued.
 The essence of making <Clip City> is not
 just to generate the encyclopedia of a city.
 It is the process of seeking appropriate
 programs for the city's physical structure.



Cultural Forest



Seongdong Cultural & Welfare Center

Text
MARK Magazine

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Architects
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Structural Engineer
Thekujo
Mechanical Engineer
HIMEC
Electrical Engineer
HIMEC
Client
Municipality of SeongDong-gu
Location
656-323, SeongSu-dong, SeongDong-gu, Seoul, South Korea
Site area
2,204 sqm
Building area
1,014.69 sqm
Total floor area
9558.75 sqm
Structure
Steel framed reinforcement concrete
Design
2009.6~2010.1
Construction
2010.1~2012.9

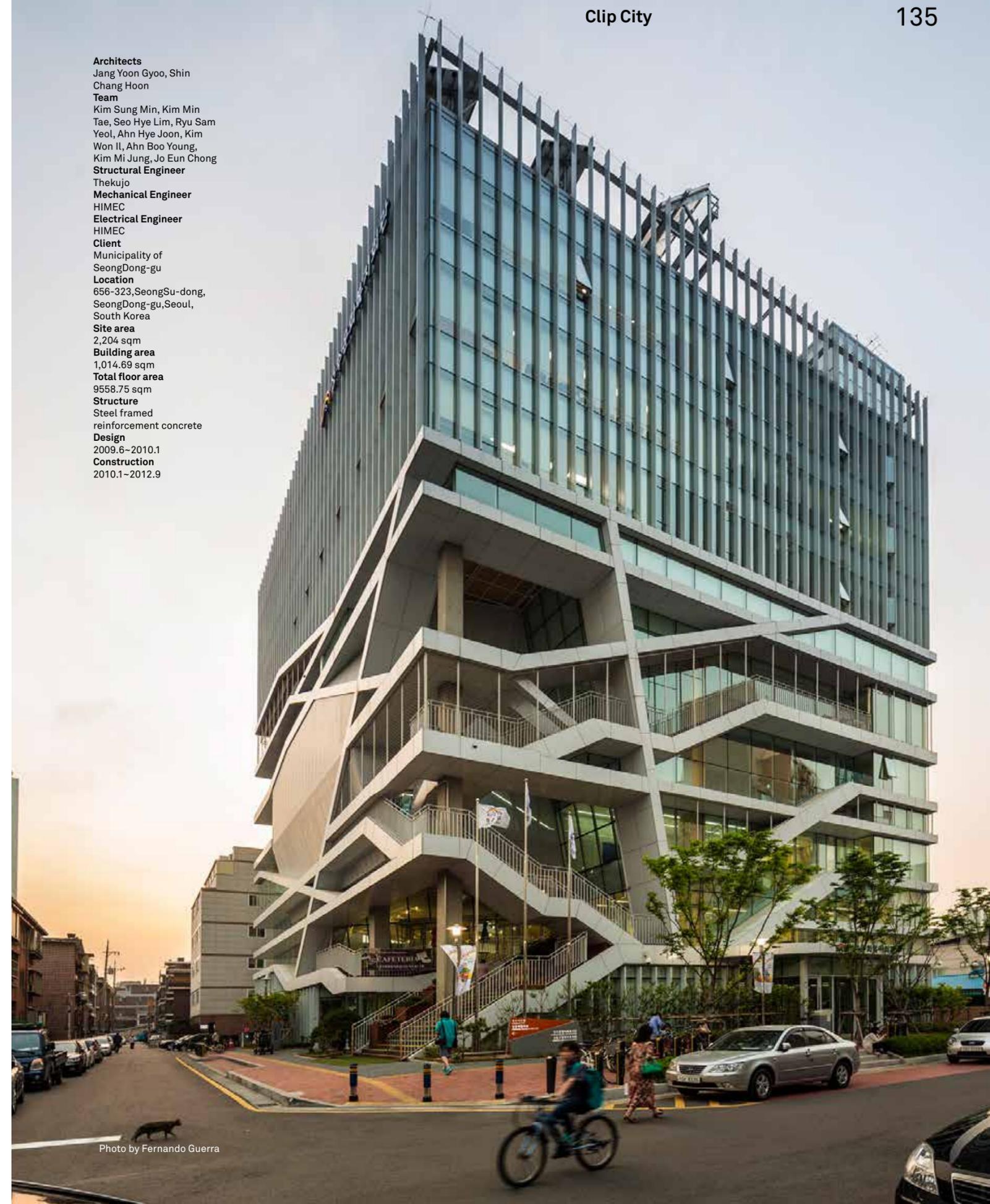
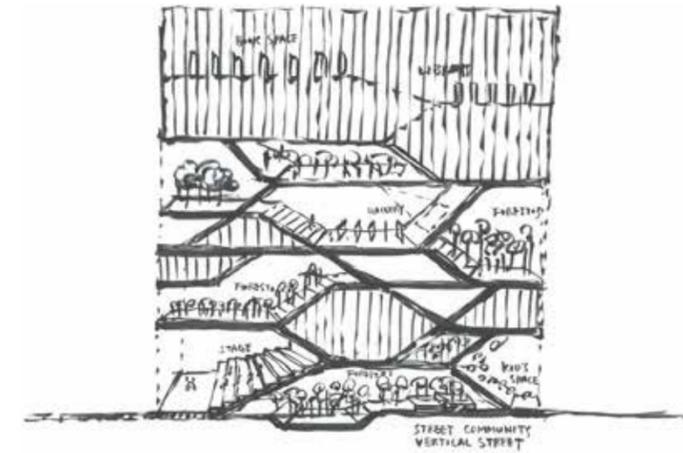




Photo by Sergio Perrone



The city requires the concept of urban regeneration which renews the abandoned and polluted environment. The current concept of urban regeneration is well used as the strategies of new town development. It has the meaning of creating rehabilitation and revival of urban environment, industry, economy, and the culture by providing new programs and physical architectural environments to the decaying existing cities. Rather than

simple architectural aesthetic controls, new composition of circulation system, which induces new transformation of environment, is required. It has been developed in the direction of cultural device and the community of governance concept to improve the quality of city dwellers' life. Seongdong Cultural & Welfare Centre is a crucial issue because it is not a simple concept of creating government office. It provides the governance concept of a cultural & welfare centre.

Urban Regeneration Accelerator

The welfare centre is provided in the centre of the poorest factory district in Seongdong, and this cultural and welfare centre functions as the headquarters which change the city. If the function of government office is mainly administration, the architecture of governance concept is like the seed of role which changes the city and society. Seongdong Cultural & Welfare Centre also performs as the role of rearrangement and helps the inhabitants' life in the factory district. It was interesting premise that the city and society can be changed through architecture. And Guggenheim Bilbao Museum, Kunsthaus Graz, Tate Modern in London, Laban Centre, and Will Alsop's Peckham Library are the examples. It has been strewn like the seeds in the

slum area and functions as a successful architectural device which changes the neighbouring society. The architecture, breaking away from the concept of government office which creates exclusiveness and distances, is suggested. A Cultural & Welfare Centre is suggested as open three-dimensional plaza by planning different elements, interests, and impressive programs which contain culture. It becomes an open architectural place which accommodates changing culture and welfare at the same time. It became the citizenry's favourite place, and it is also the main place for welfare and its benefit. And it is an open public architecture. A pivot of civil activity, cultural, and informative events, is suggested. The urban structure provides horizontal,

vertical, and three-dimensional plaza in the building by actively accommodating horizontal streets and plaza. And the architecture, which integrates the urban structure, is suggested. A living welfare and culture centre is proposed by adding diverse elements, interests, and impressive programs. Also moving circulation devices, movement contents, and cultural contents actively accommodate new senses of citizenry. And futuristic and experimental changes have been suggested. Not only the structures constructed by buildings, but also the green elements which are necessary in the city have been included in the urban structure. And it functions as a device for approaching the richness and emotional stability.

Photo by Sergio Perrone





Photo by Sergio Perrone

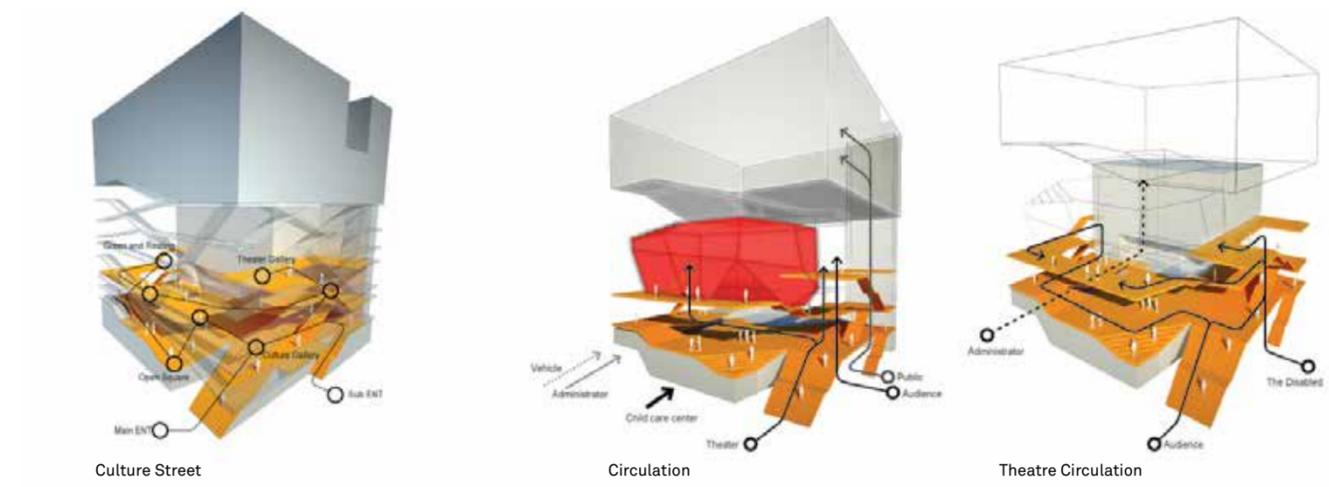
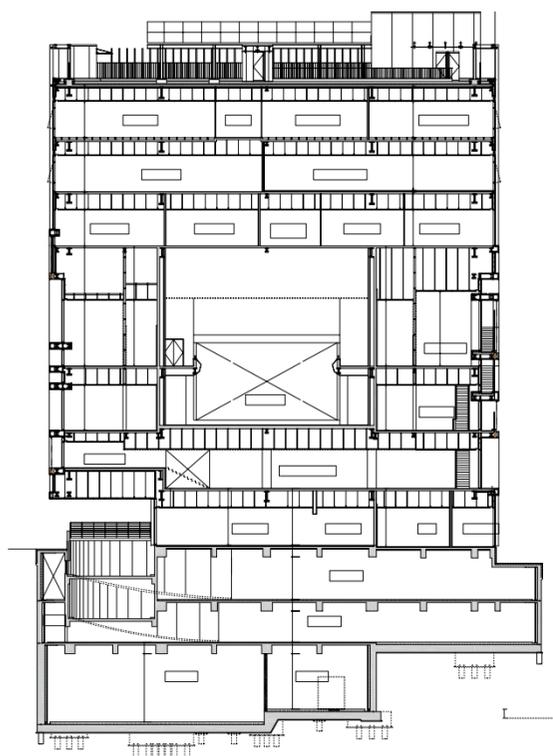


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Cross Section

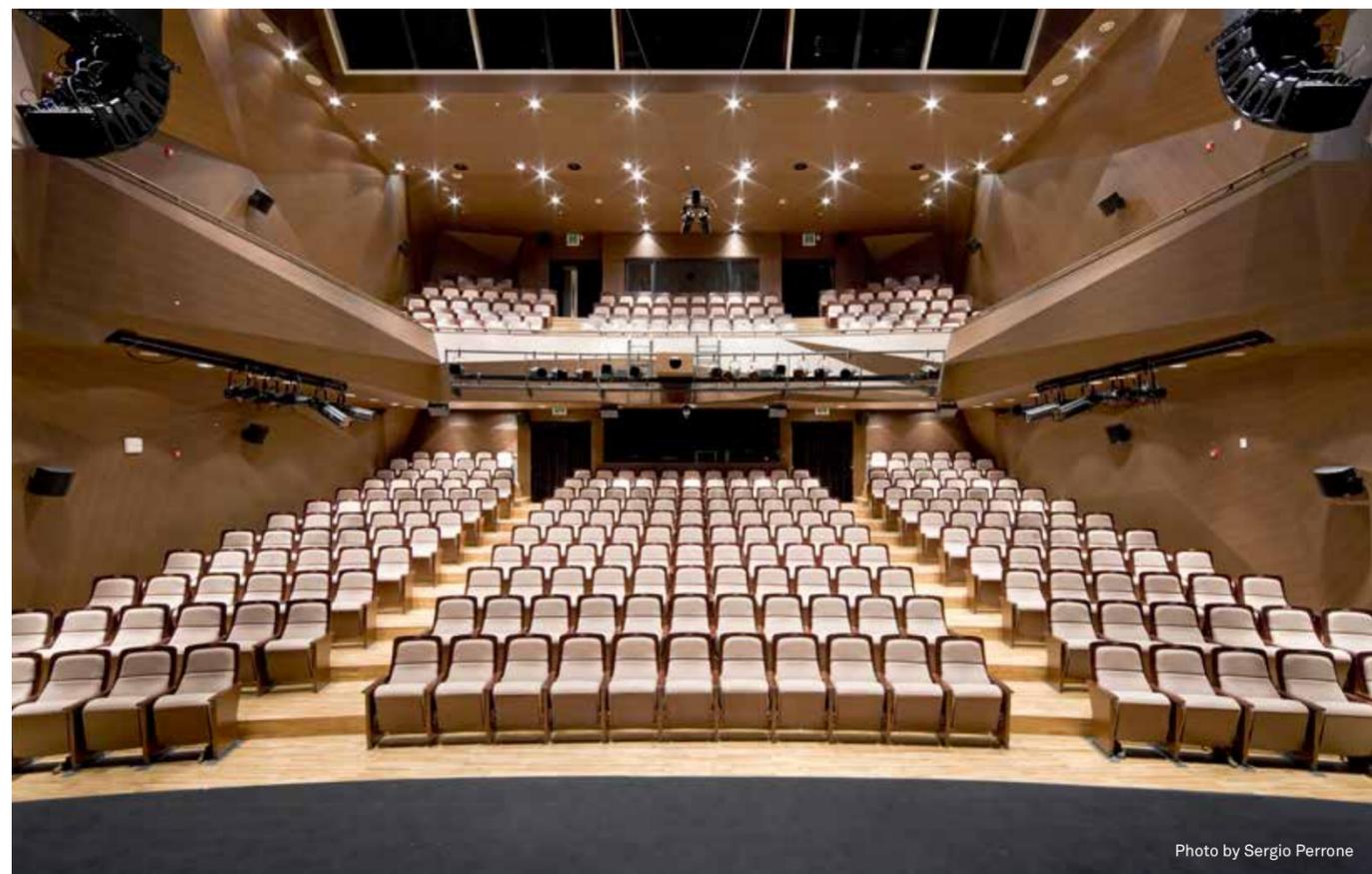
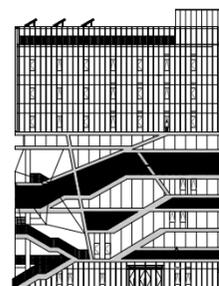


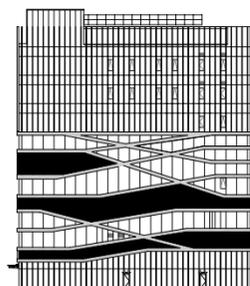
Photo by Sergio Perrone



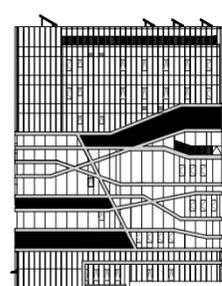
Photo by Sergio Perrone



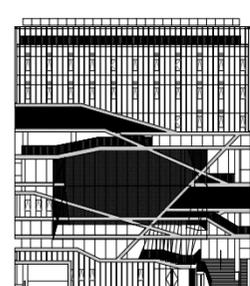
North Elevation



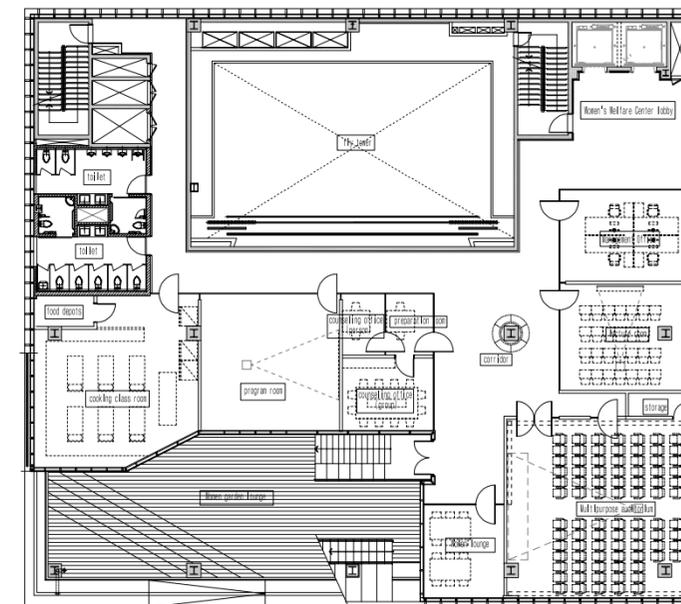
West Elevation



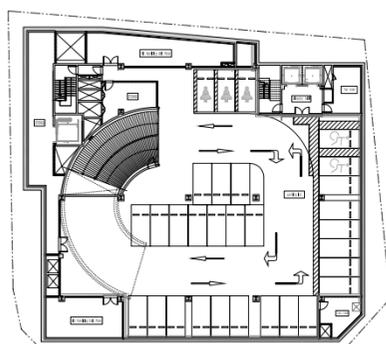
South Elevation



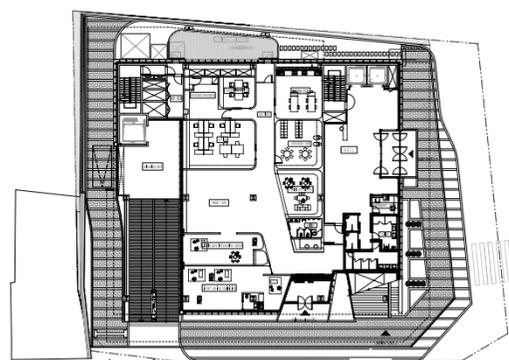
East Elevation



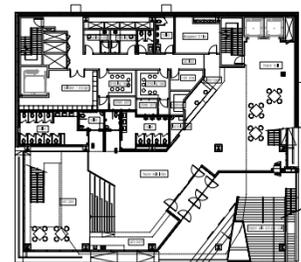
5th Floor Plan



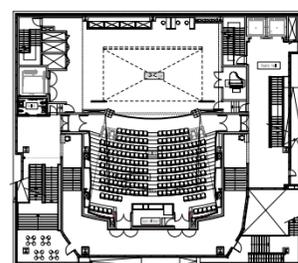
Underground Floor Plan



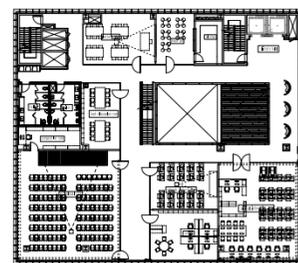
Ground Floor Plan



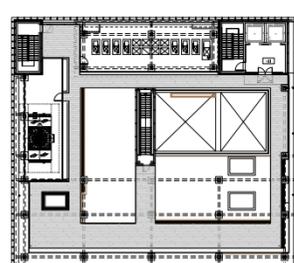
2nd Floor Plan



3rd Floor Plan



7th Floor Plan



8th Floor Plan

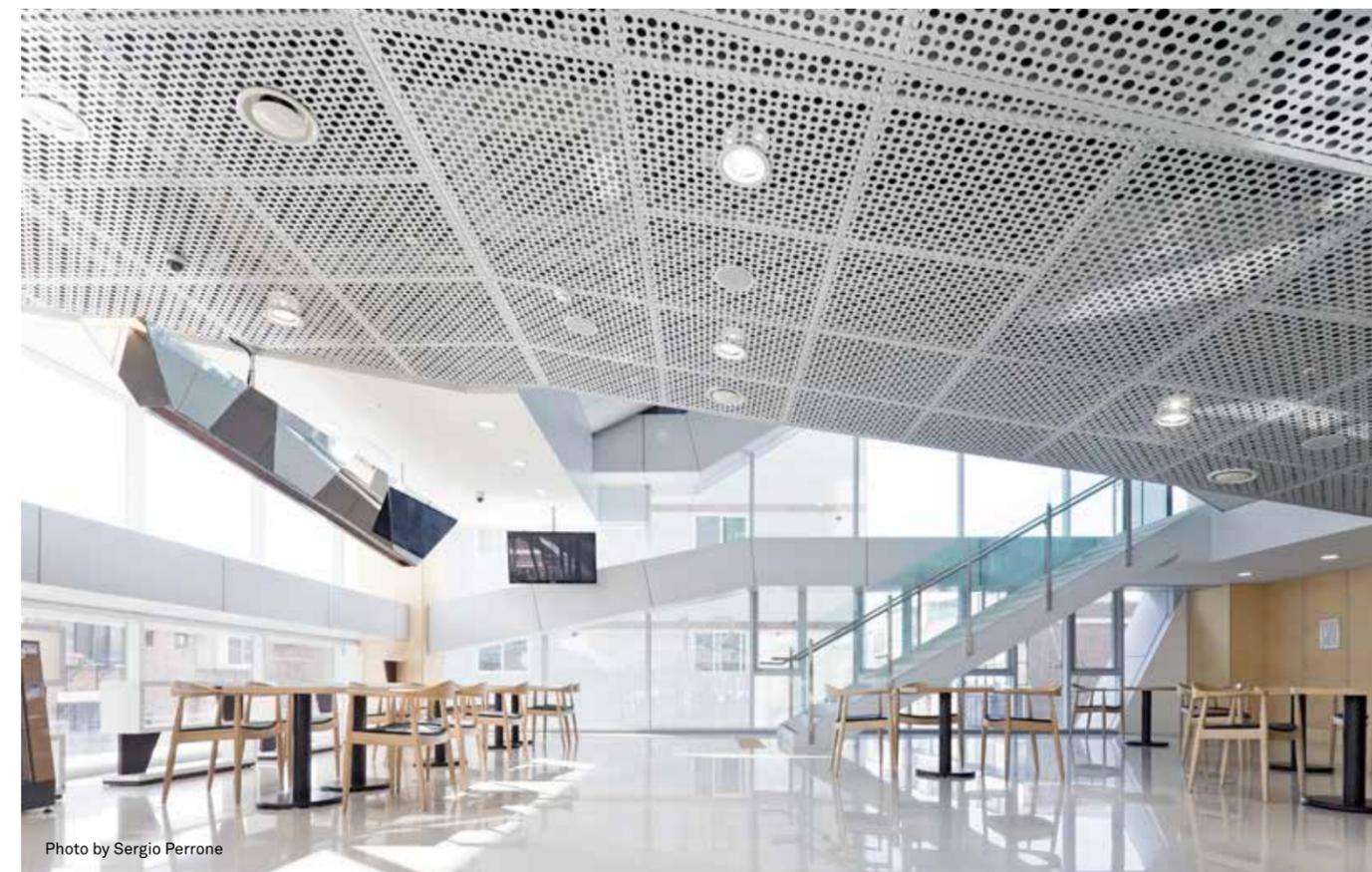


Photo by Sergio Perrone

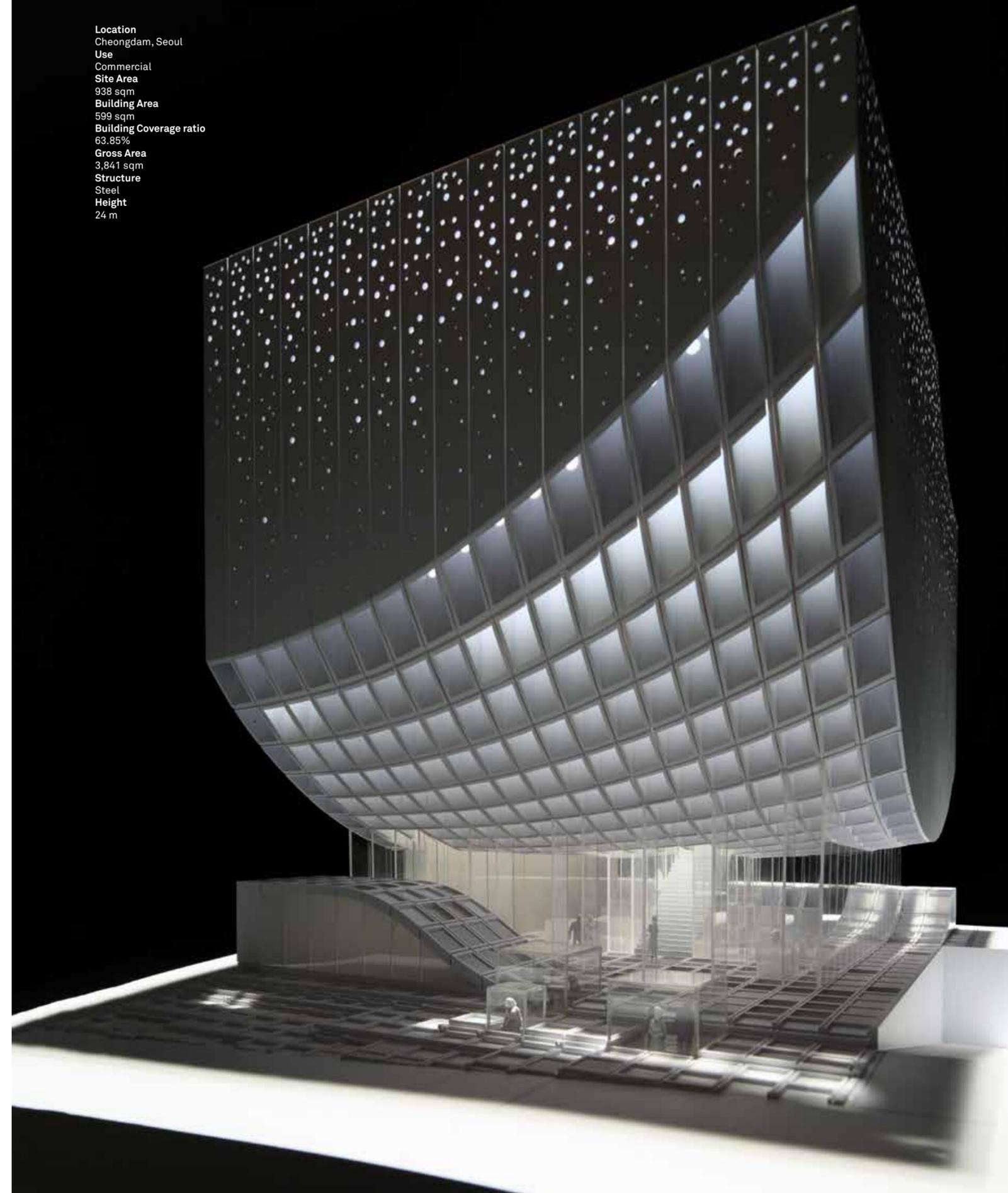
Dream Interface

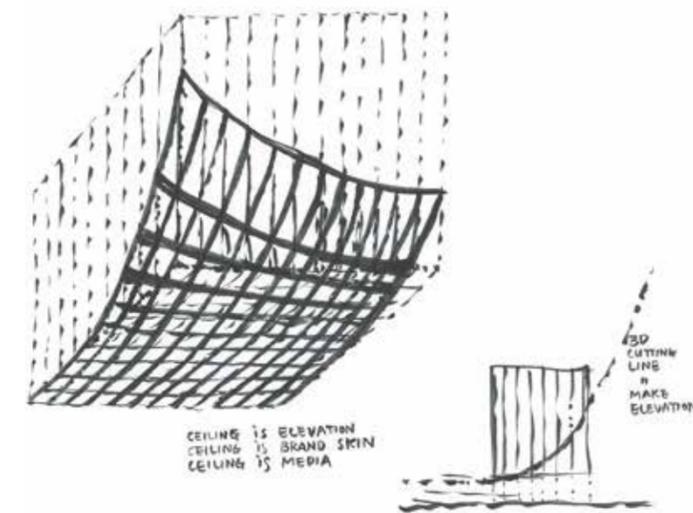
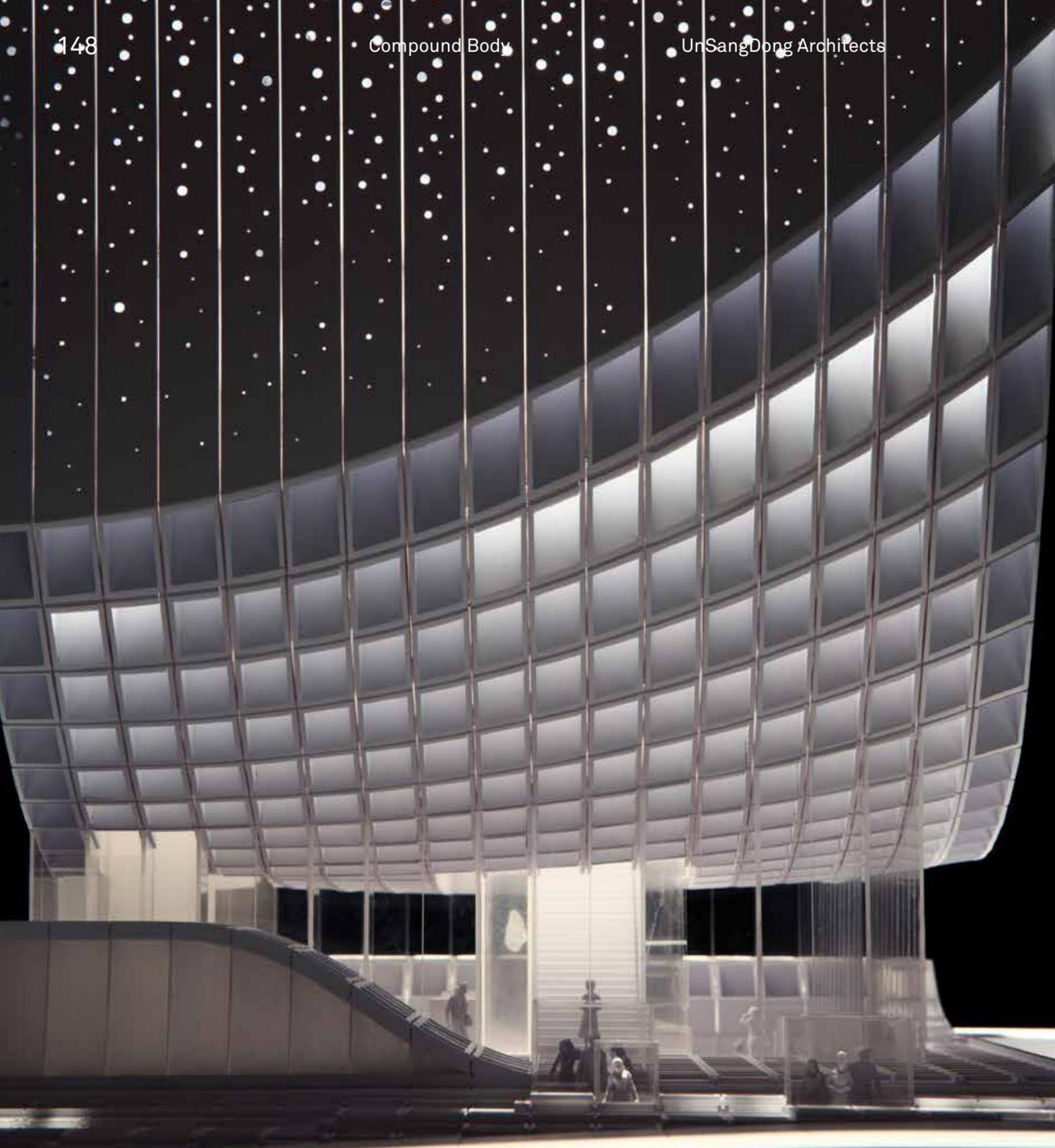


Louis Vuitton Maison

Text and Images
UnSangDong Architects

Location
Cheongdam, Seoul
Use
Commercial
Site Area
938 sqm
Building Area
599 sqm
Building Coverage ratio
63.85%
Gross Area
3,841 sqm
Structure
Steel
Height
24 m





The floating curtain is the new interface for entering into the new world of Louis Vuitton. Raise the curtain and dream a new voyage. An architecture as a new interface entering the world of Louis Vuitton is proposed. A flagship centre which creates a relationship of communication between customers and Louis Vuitton is proposed. The new interface crosses the boundary of searching and lets enter into Louis Vuitton's absolute desires and dreams, history and craftsmanship. This

new interface is an architecture realizing a relationship between a master craftsman and his clients, crossing the boundary of technique and art, and of commerce and art. Creating bilateral brand experience, it leads clients to embrace Louis Vuitton and formulates the interface attracting clients' heart. The roof, inspired by Korean traditional architecture, is structured as a soaring bird, and creates an open, interacting space, integrated with diverse

spatial freedom. This new architecture for Louis Vuitton creates an open space with for bilateral interaction. A floating curtain is inserted into the imagination box of Louis Vuitton. The lightly soaring box of Louis Vuitton is a myth and new history of the city. An imagination box floating freely from the site is formed. Imagination box of Louis Vuitton forms the value like some flowers on the high mountain that can be seen from away but not easily procurable. The freedom from the site realizes even more mystique space of imagination. The bottom of the box welcomes customers with its architectonic curtains, as the outspread mainsail on a vessel heading to the new world.

The Louis Vuitton Maison also becomes a gate of cultural brand imagination. Its architecture plays the role of a gate instead of a closed wall in the city.

The desire to enter the world of Louis Vuitton is architecturally constructed through the raised elaborate curtain transforming from the wall to the ceiling of the 1st floor. Invitation to the new space of Louis Vuitton is expressed as curtain raised on of the city stage. Just like city gates, the open space includes effects of reproducing another image of the brand which provides urban public space and communication. The architecture of Louis Vuitton is combined with public media arts. Louis Vuitton meeting new art is suggested through a three-dimensional penetrative frame extending from the exterior wall to the ceiling of first floor. This art skin becomes a monument suggesting

a vision of Louis Vuitton's art in the street and public territory of Cheongdam. And it becomes the basic frame reproducing new art through collaboration with different artists. This architecture becomes a self-evolving three-dimensional city sculpture through the transformation of Louis Vuitton patterns. Different three-dimensional Louis Vuitton patterns can be realized by adjusting the basic pixel frames. The form of mythic imagination is created by the patterns floating in the air instead of plane patterns in the elevation.

The architecture of Louis Vuitton Maison also creates a cultural roof for the public. Open structure is created which can be easily approached from the culture of Cheongdam street. A public space of cultural brand is formed under the open space of the roof where Louis Vuitton can be promoted and various exhibitions or events are naturally experienced by the public.

The roof of Louis Vuitton also exists as the interface which abstracts Western and Eastern architectural motifs. An art space surrounded with LV patterns is proposed. The art space is where culture extends and reproduction of public community activates, not a space of consuming brand image. A three-dimensional landscape mat supporting the floating mass is created. Universal space is created where different exhibitions and events are realized at the level of city street. An outdoor sculpture plaza is created near the entrance with three-dimensional showcase. A flexible system that

responds to the changes of diverse demands is also created with landscaping, media, lighting, basement retail connecting box, and showcases penetrating inside and outside. The unavoidable retaining wall at the rear of site transforms into an art wall. Fluttering petals become a frame of various landscape scenes from inside. Basic proposal of the skin can be realized by overlapping double skin on the three-dimensionally sculpted mass of a simple box.

The basic composition method of mystique interior space is based on the landscape which is made of overlapping regular circles of the inside and irregular circles of the outside. Three-dimensional elevation of other brand images can be created by transforming the composition of flower patterns of the skin section or by the skin composition which can adjust transparency of the exterior from the basic form of the solid skin.

The main staircase penetrating the entire Louis Vuitton Maison's architecture is planned to be a travelling art core. Main staircase which penetrates the space is planned to be three-dimensional and vertical for travels and art exhibition.

This plan takes a role in promoting and exhibiting various brand images of Louis Vuitton beyond the simple purchase of goods. This vertical plan with promotions and exhibitions will take away boredom in the 5 stories building. Diverse compositions of basement retail space are created through the three-dimensional settings of pixels on the ceiling connected with ground level.

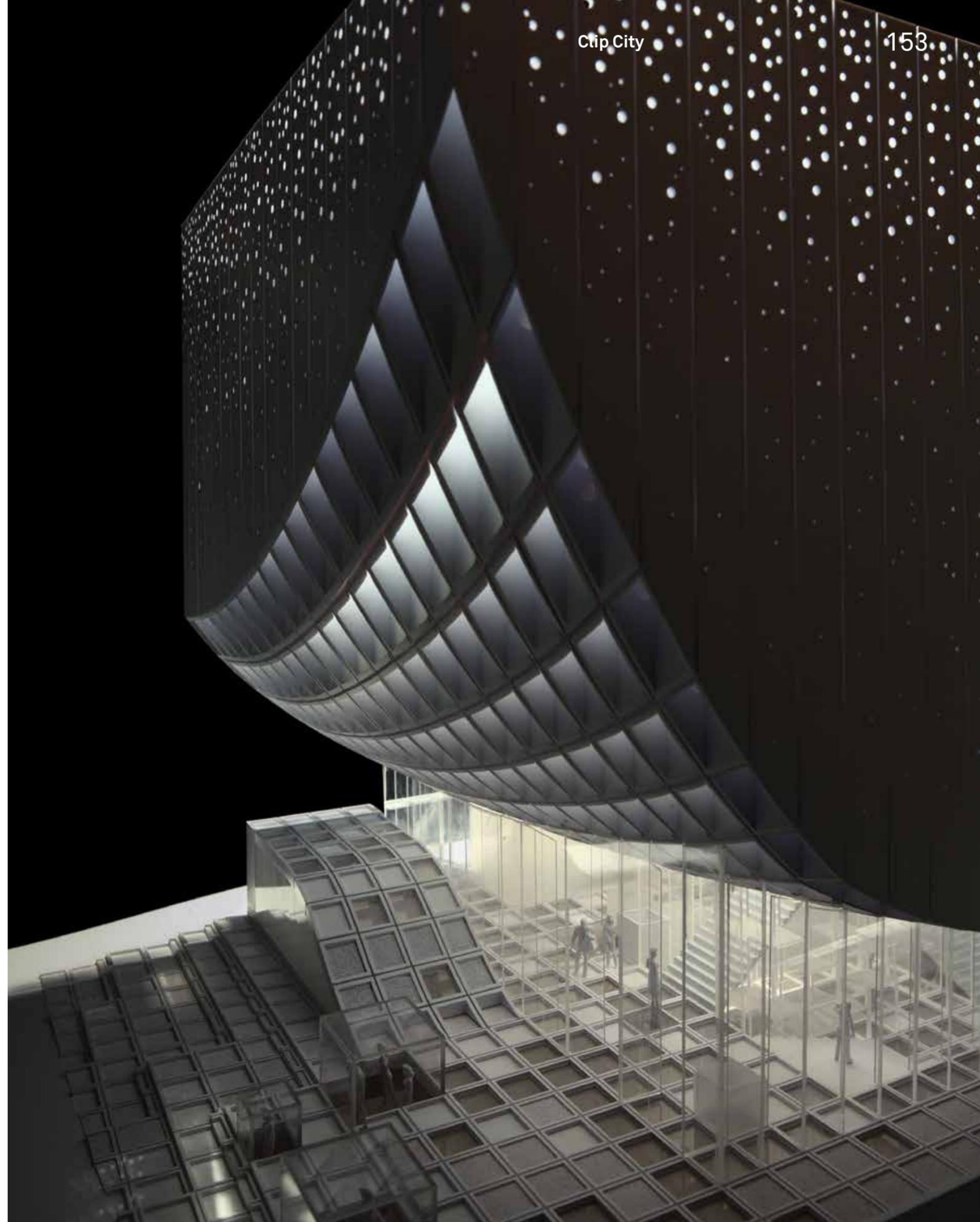


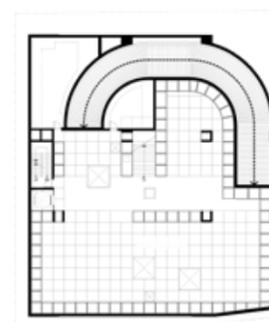


Elevation

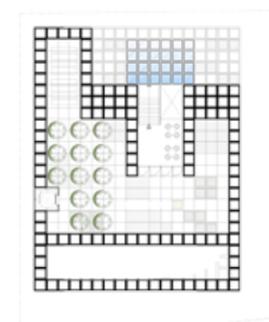


Cross Section

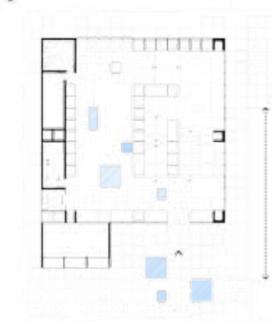




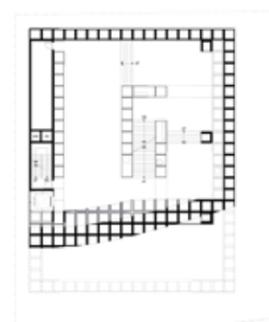
Underground Floor Plan



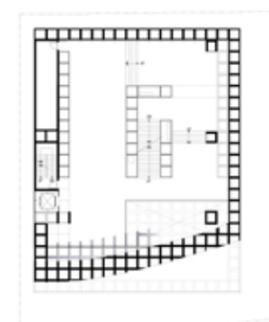
Ground Floor Plan



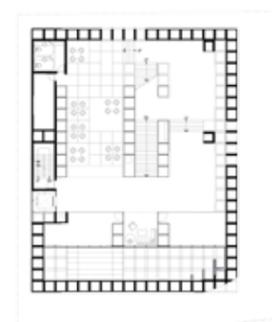
1st Floor Plan



2nd Floor Plan



3rd Floor Plan



4th Floor Plan

Connecting sculpture



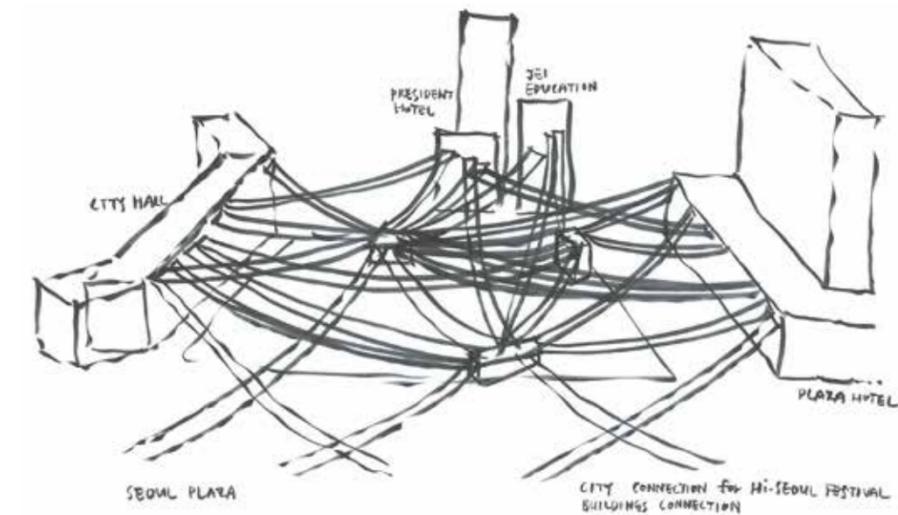
Thousand Palace

Texts
The Architectural Review
UnSangDong Architects

Photos
Sergio Pirrone

Principals
Jang Yoon Gyoo, Shin
Chang Hoon
Client
Seoul Metropolitan
Government
Structural Engineer
MakMax Korea
Site
Seoul Plaza, Seoul, South
Korea
**Allied Building around
the site**
Seoul City Hall, Seoul
Plaza Hotel, JEI
Materials
3D MAK MESH, 2 layered
fabric made of translucent
vinyl fibre





Swathed in what appears to be filaments from a monstrous web, downtown Seoul looks like it is under attack from a giant spider. The reality, of course, is rather less apocalyptic. Strung between buildings and scaffolding towers, the gracefully swooping strips of fabric are a quick way to jazz up a humdrum plaza for Hi Seoul, the South Korean capital's annual arts festival. This year's (2009) jamboree explored the relationship between environment, humankind and technology. Jang Yoon Gyoo of UnSangDong Architects

Architects was the Festival's design director and came up with the idea of super scale urban installation in Seoul Plaza inspired by the traditional sunshades found on Korean places. Historically, these were reserved for royalty and commoners could be punished for using them. But this is a creation for more egalitarian times. 60 strips of lightweight, double-layered PVC were used to form a kind of ruptured web suspended over the plaza. The strips have a delicate, gauzy translucency, like rice paper. Or spider silk.



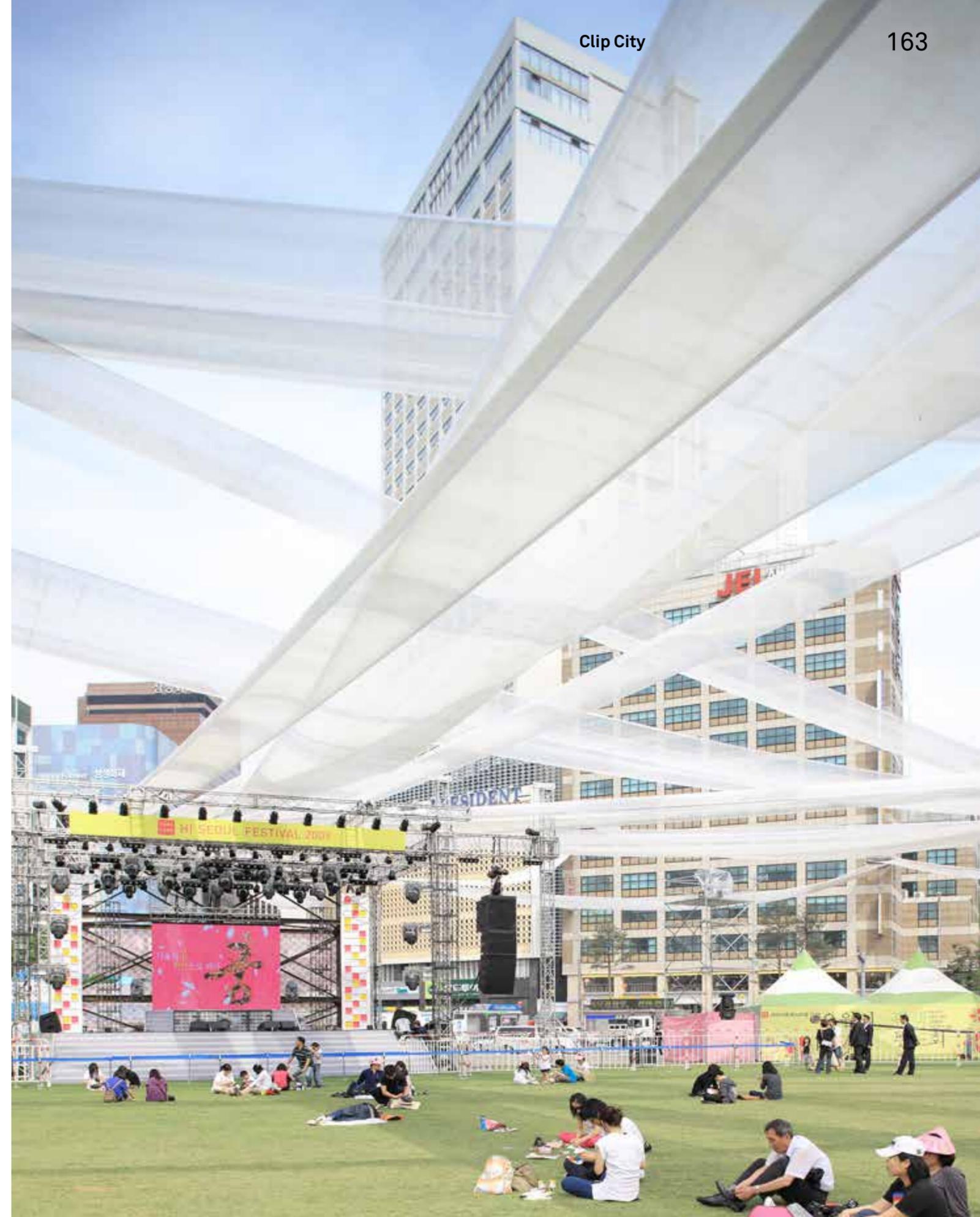
UnSangDong Architects

Urban Connecting Sculpture

“Palace of May” comes into being as a symbolic sculpture of “Hi Seoul Festival 2009” in the heart of Seoul, Seoul Plaza. There will not just be an opening ceremony but also various kinds of events, namely Palsekmudohe (an eight-coloured banquet i.e. a traditional Korean ball). Last year, the theme of the festival was “Digital Palace”, which represented the state of the art of IT technology in Seoul. This year, its theme is sustainable and futuristic Seoul looking at interaction between the environment, human beings and technology. World-class artist, Ahn Eun Mi, is the Director. Jang Yoon Gyoo, who is one of the leading architects in Korea, was appointed Design Director. “Palace of May Cheon Goong” is not just a gigantic environmental and urban sculpture but also a landmark of this festival. It consists of 60 pieces of fabric. The maximum length of it is about 200-metres-long. They connect the City Hall to buildings around the plaza. The layout is based on the concept of traditional Korean traditional sunshade for a

Palace, “Yong Bong Cha Il”. It means that all the citizens have to be treated like the King and the Queen. This type of sunshade was quite special in bygone days. Even a loyal subject was not allowed to use it and would be sentenced to jail for asking to do so. The aims of the “Palace of May” for hosting the festival are to create connections and interactions between buildings, squares and streets. It enables the festival to extend all over the city, as well as in the Seoul Plaza. This structure soars up into the sky. Simultaneously it creates a convergent point for the city and world. “Palace of May” brings tradition and high technology together nicely. It makes the best use of natural sources. Wind, which rises up alongside buildings, contributes to the feeling of fluidity. Light, which enters through the white translucent fabric, is the natural element providing a spectacular space for visitors. “Palace of May”, which was just a monotonous plaza as a part of urban space, acts as a conspicuous and brilliant stage. An experimental architect, Jang Yoon

Gyoo, is in charge of this project design. He has been trying to demonstrate that Architecture is the heart of culture. Through this project, he has created a place where people can recharge and really relish this festival as best they can. In the words of the architect of the “Palace of May Cheon Goong (this word based on a Chinese character is a homonym. Its pronunciation and spelling are the same in Korean. Having said that though, it has various meanings. Cheon means Sky, Stream and Thousand) is made of clouds in the sky. It is a virtual stream which flows through space. It has thousands of phases that change according to the sunlight, wind and lighting.” “Hopefully it will be a modern palace for a festival for all the citizens.” He added. Cheon Goong is not only a place for hosting a festival but also a linking object, which enables citizens to realize their dreams and use their imagination. It is a moving and reacting object for people participating in the festival in many different ways.



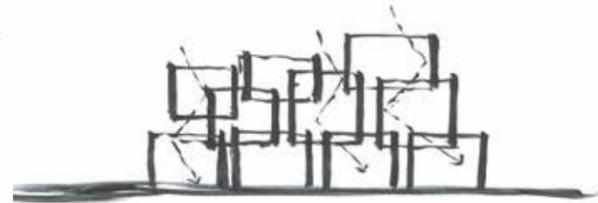
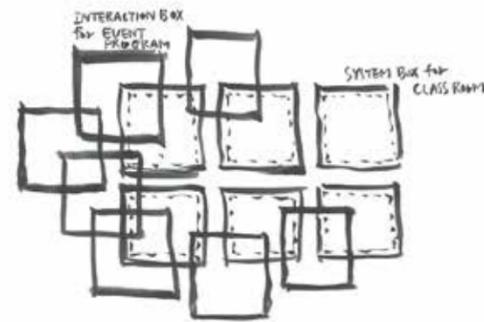
Architect
Jang Yoon Gyoo + Seo Hyeon
Design Team
Choi Young Chul, Kim Mi Jung, Koh Eun Jin, Yoon Ji Soo
Location
525-4 Muonbal-dong Paju Gyeonggi-do Republic of Korea
Site area
1120.3 sqm
Program
Nursery school
Structure
Reinforced Concrete
Building scope
3F
Height
12 m
Building area
495.62sqm
Gross floor area
1009.34sqm
Building to land ratio
44.24%
Gross floor ratio
90.10%
Completion
July 2014

White Cube Matrix

Paju
Kindergarten

Text
UnSangDong Architects

Photos
Sergio Pirrone



A kindergarten is a space where children can dream and use their imagination. Children have unexpected potential, just like plain paper. An aggregation of growing cells generates uncompleted spatial expansion without any rigid form or space being defined on architect's own initiative. In other words, white cubes, the prime unit forming the classroom, are three-dimensionally stacked and complete whole body of the kindergarten. These cubic cells aim to instil the attribute

of dematerialized space so that material features and morphological completion are eliminated.

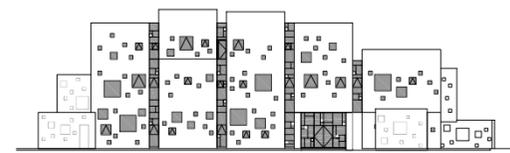
The white cube matrix also generates abstractness based on human, nature, culture, art, substance and spirituality. The cells of potential can be filled with various media that represent the children's imagination, such as drawing and doodling with passing time. Basic cells start in the classroom and ultimately transform into varied outdoor space, such as



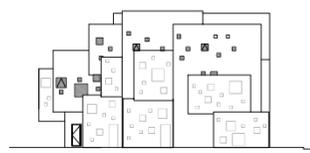
UnSangDong Architects
Jang Yoon Gyoo + Seo Hyeon

the courtyard with its empty space and sky, terrace and outdoor play ground. They form the space for penetration and combination rather like jungle gym. In particular, a roofless cube for avoiding a certain shape of building is annexed in order to encourage the children to discover open scenery up in the sky and in their imagination. A transparent glass cube forming the main circulation flow is designed as "their sweet orange tree", which conjures up an idea of growing together and feeling the vitality of nature. The matrix is not confined to being an observed subject, it also provides frames in which the scenery is experienced. While walking across the matrix, they can imagine the endless life of nature through stacked frames of scenery. Pixel windows form a small frame for displaying the stars at night and the journey of light in the day.





South Elevation

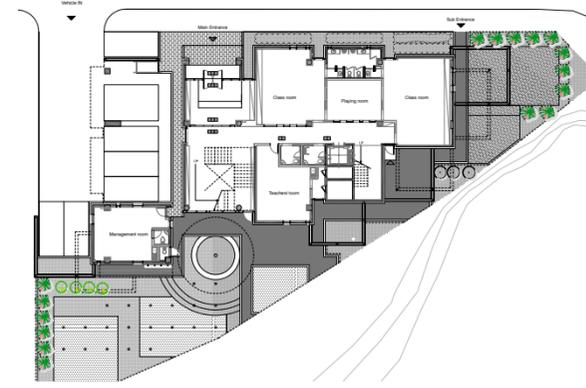


East Elevation

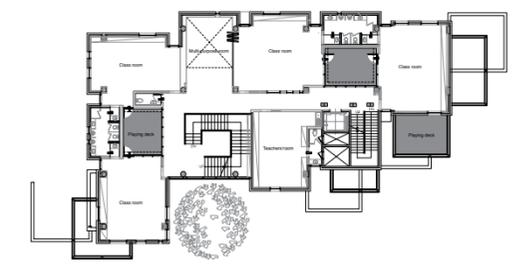


North Elevation

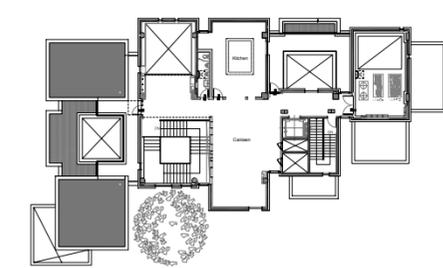




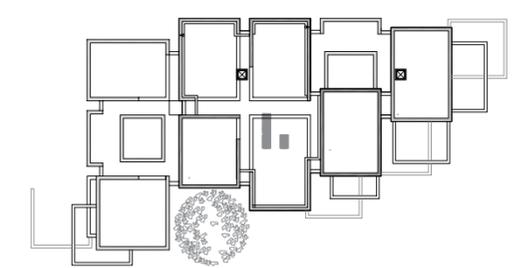
Ground Floor Elevation



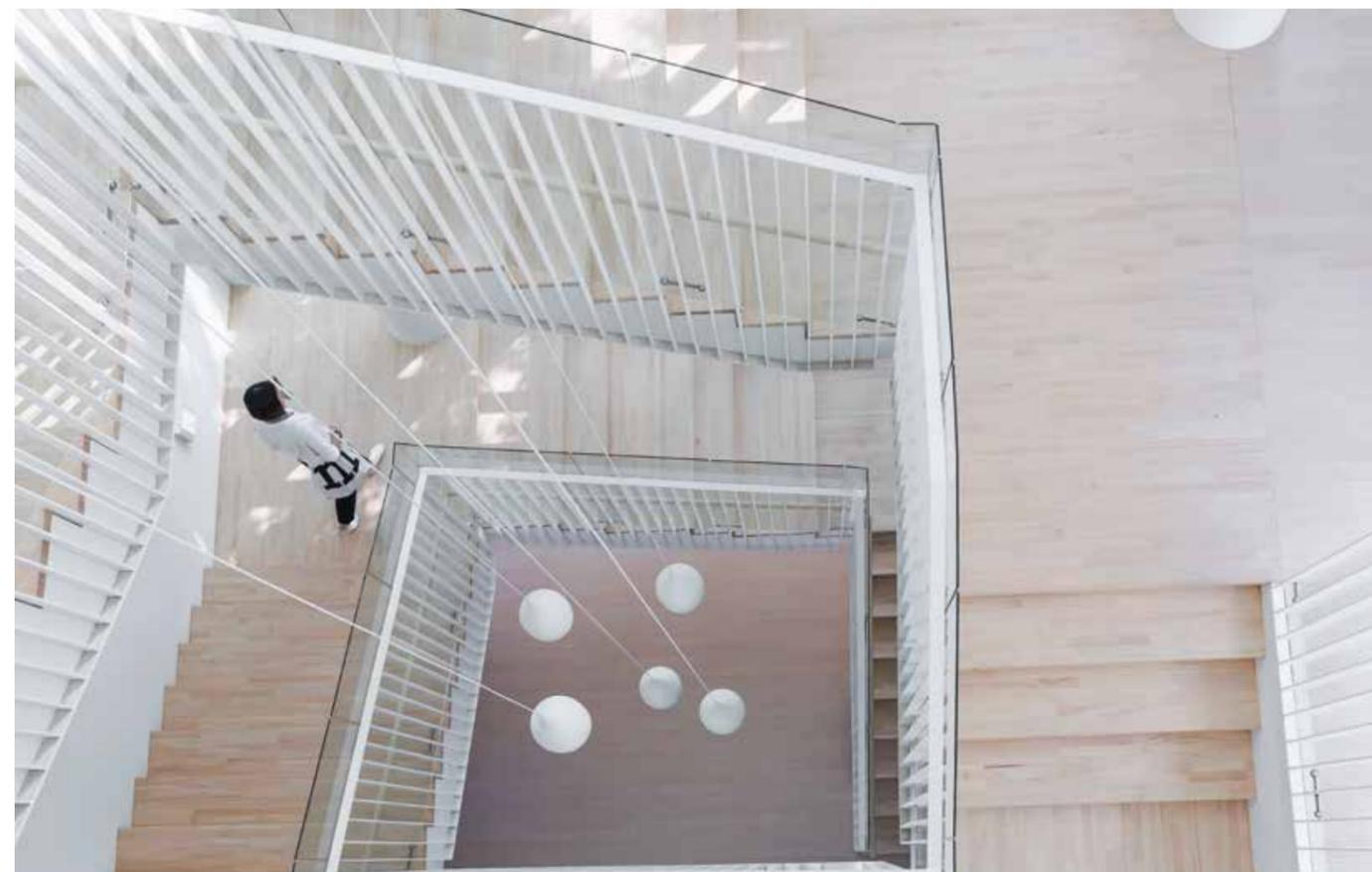
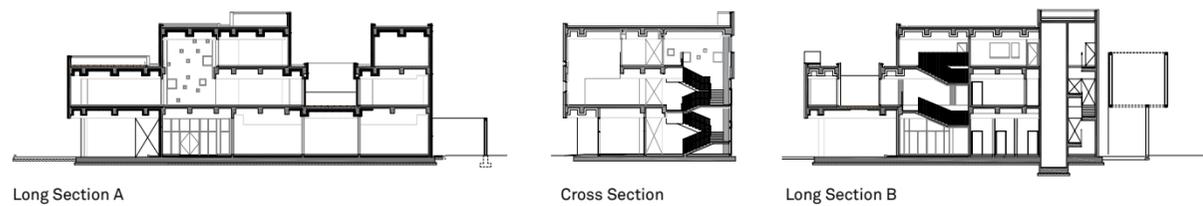
1st Floor Elevation



2nd Floor Elevation



3rd Floor Elevation

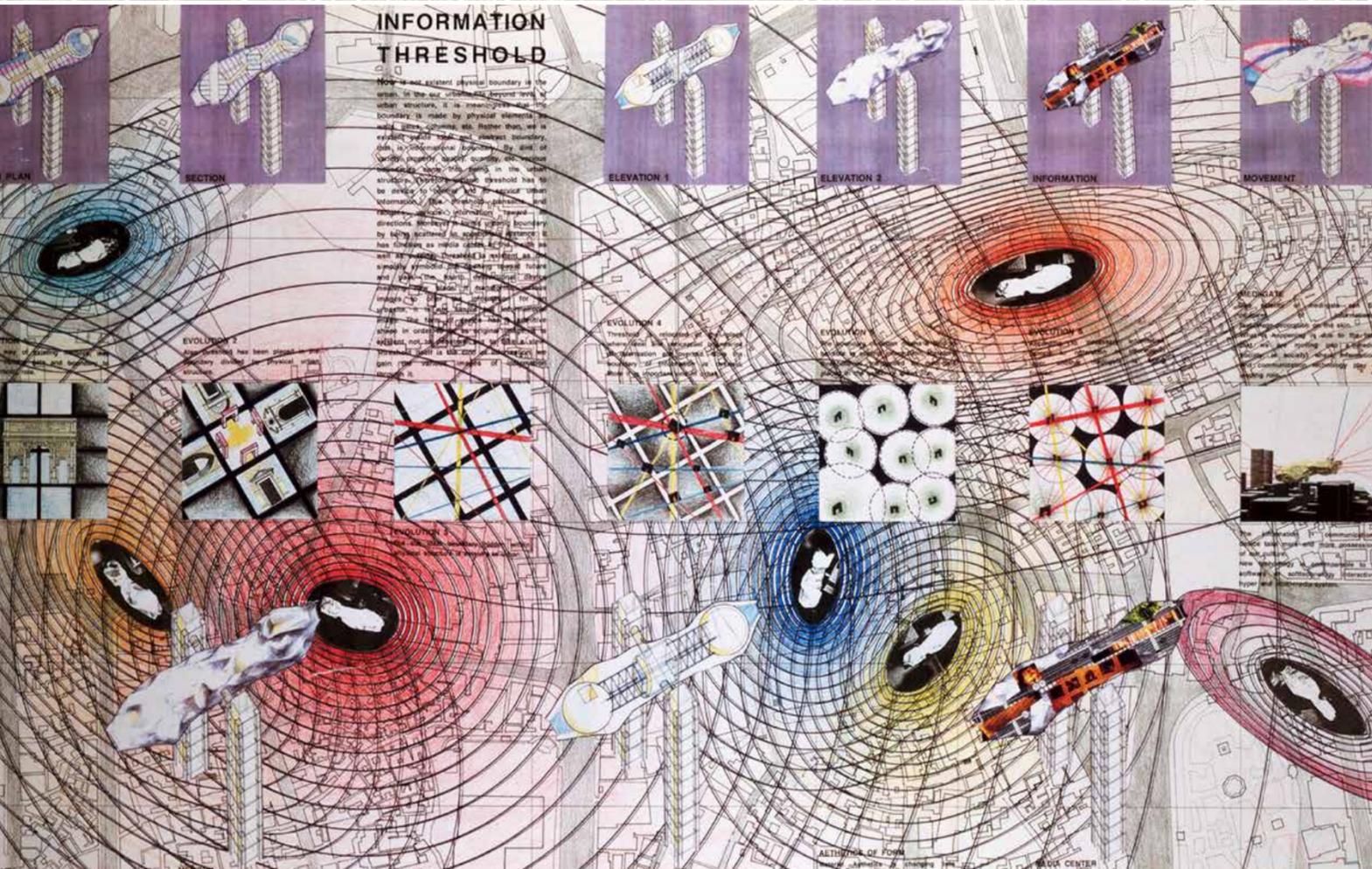
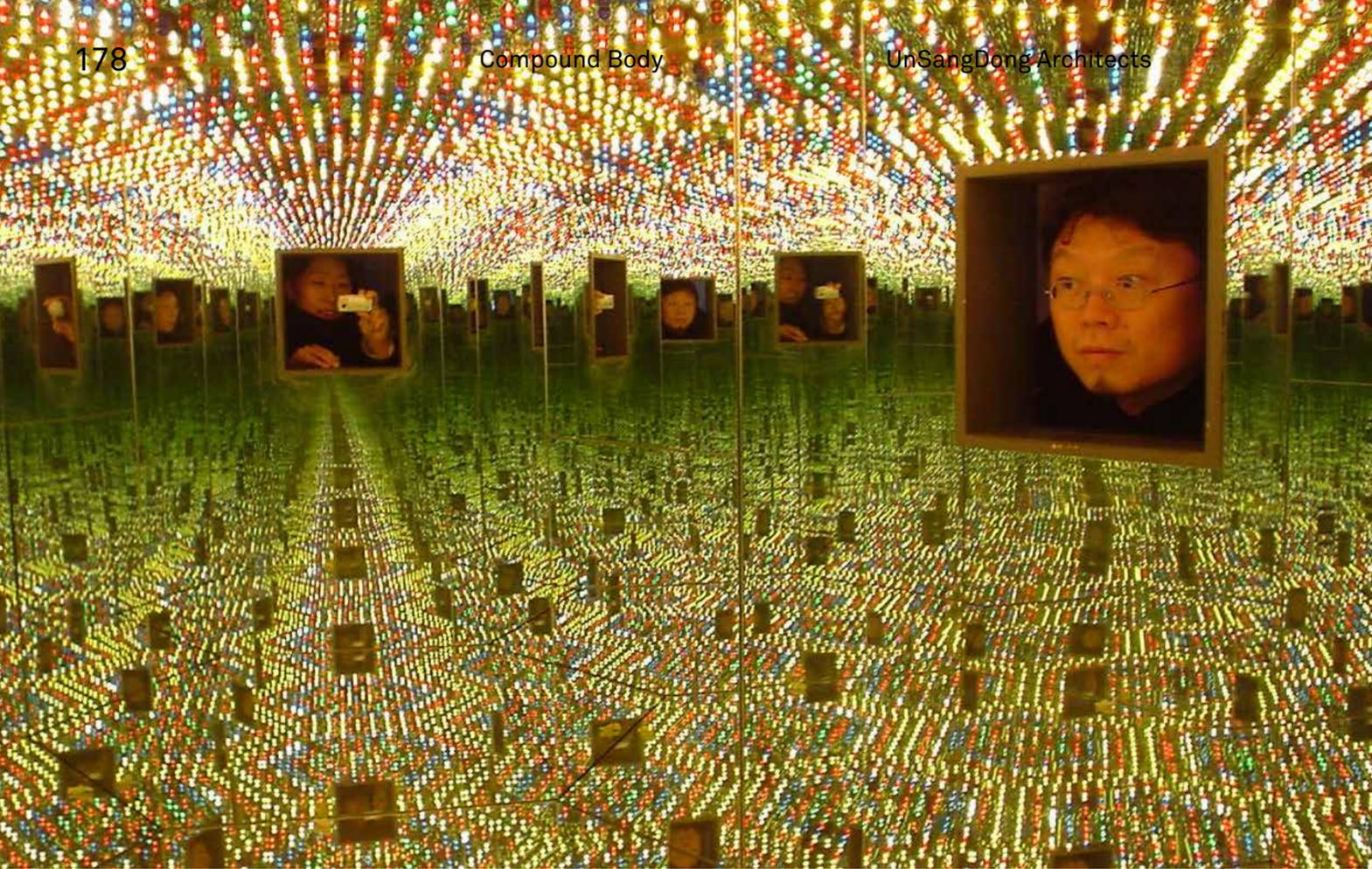


Mythological Imagination

When I accidentally visited MoMA in San Francisco, I was confronted with a very interesting exhibition by Flavour Eliasson, who completely destroyed the conventional idea of an exhibition and concept of space. In the project called *Your Mobile Expectation*, he installed refrigerated space inside the museum space. Inside the fridge space, a luxury BMW was transformed into an ice car. It was an experience of territorial transformation, conceived by the artist's imagination, of

all possible elements – the exhibition concept, installation, experience, spatial concept, form, technology and so forth. Why do I find myself going through my old bookshelves to talk <Mythos> again? Am I about to rerun the risk of <Orpheus's Gaze>, which I constantly emphasized all along, and attempt to repeat that rigmarole again? The reason I suspect would be that there is an intricate similarity between the notion I would like to attain architecturally and the notion of <Mythos>.





Mythos, a Greek word, confronts Logos, meaning non-logical, nonsensical storytelling. What does Mythos mean today? Due to scientific progress and technological accomplishments, Mythos has been disintegrated, leaving only its fragments. More than anything these days, science provides the answers to all those questions and doubts that Mythos used to deal with in the past. Thus, we now live in the era of mythical fragmentation, mythical dissolution. My intention in bringing back Mythos is not to restore or to make up strange stories. Rather I would like to revisit the meaning behind the potential in Mythos, in order to explore new, imaginative narratives for defining things. The biggest effort in deploying Mythos is that scientific knowledge in contemporary society allows us to reach a level that we could never have imagined in the past. Imagination through Mythos provides the scientifically-improbable thesis of mixture and displacement. Including its rationale, we need to implement the imagination on every possible level. We are experiencing a cultural cinematic mixture that science cannot even approach. Like Barthes's infinitely-open parables, endless elements in our current society become ingredients of Mythos. The essence of imagination begins with de-familiarizing techniques towards objects. It is connected with acknowledging codes that were not familiar to us. More varied spectrums of transformations can be explored through these unfamiliar codes and their mixtures. Bertolt Brecht's dissociation can be appropriate here to describe de-familiarity. Distance is used as a controlling device between a play and its audience to develop the audience's awareness. Using an epic-type structure he manipulates the audience's understanding of the play by rupturing the flow between acts, creating montage-like scenes, and jumping between stories. Such a de-familiarizing structure awakens the audience's consciousness and their interpretation of the play. He rejects conventional rules – such as linear plots, coherency of parts or reiteration of reality, and use the de-familiarizing method instead, even though this might appear to result in critical mistakes. We attempt to

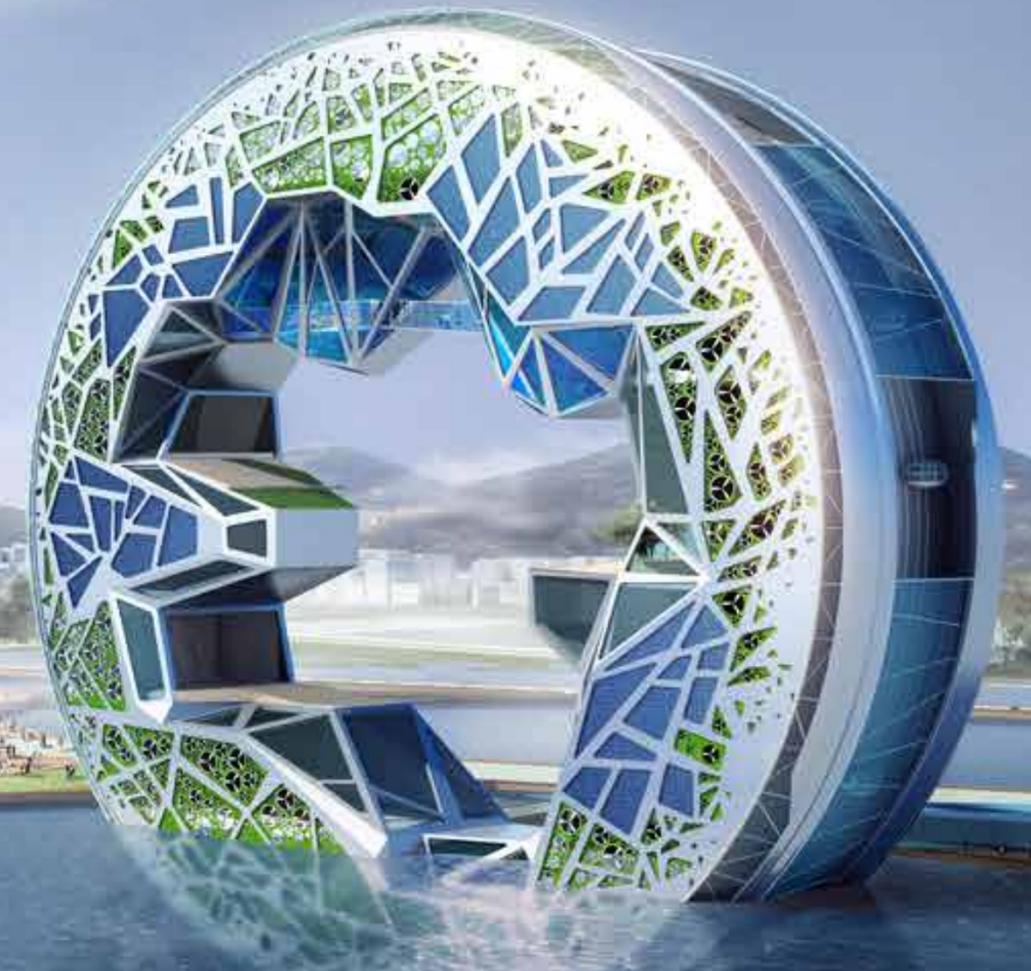
revisit Bertolt Brecht's challenge against traditional style and link our mindset to architectural space in an avant-garde mode. The de-familiarizing technique destroys the concept of the work as coherence-in-entirety and brings non-uniformity into recognition, thus creating self-contradiction so that critical thinking can come into play. It is imposed as a new paradigm as if avant-garde art based on freedom from domination were seeking new potential in an art form. Imagination lies somewhere along the boundary between <De-familiarization> and <Estrangement>, <Mythical>. Against the imaginative foundations of Escher and Magritte, ambiguous and surreal objects are created. Creating a form and an object that never previously existed is what the mythical code is all about. A mythical challenge means challenging the realms of god, and as the challenge becomes closer to a risk, strange scenes and objects will be presented to us. The moment is similar to what happens to the confused <Mermaid> when she finds out her fantasy results in two different kinds of displacement – upper body as human, lower body as fish. Creating de-familiar space can be described as strengthening the structure of <communication>. There is a desperate attempt to achieve various types of possibility and flexibility through displacements. The distance between de-familiarity and comprehension must be closer. Only imagination does not entail these imaginative spaces. The notion of <Mythological Body> transposes imagination into reality and promotes architectural space and materialization. The space of mythological imagination does not just remove logos and fill the space with absurd stories. Irrational aspects in logos must be also included. Integration of time, preference of multiplicity, resemblance and other aspects, *mythos* does not let go of its rational side. Reproduction and formation, assembly and disassembly, transformation and deformation, ... we gaze towards Mythos through unlimited sources of potential in displacements. Mythological displacements correspond to enforcing structural articulation and its values. Thus

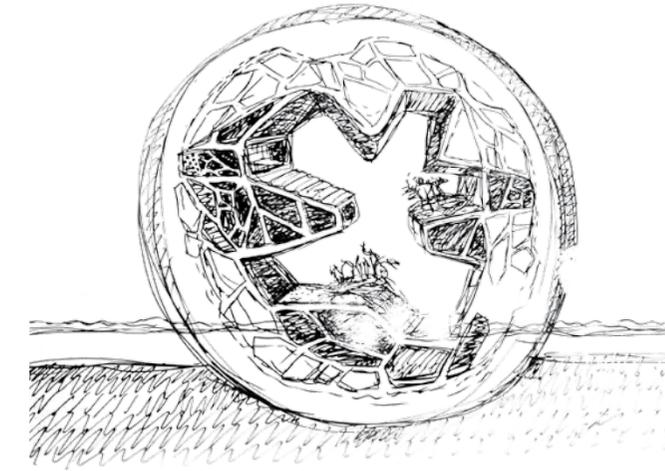
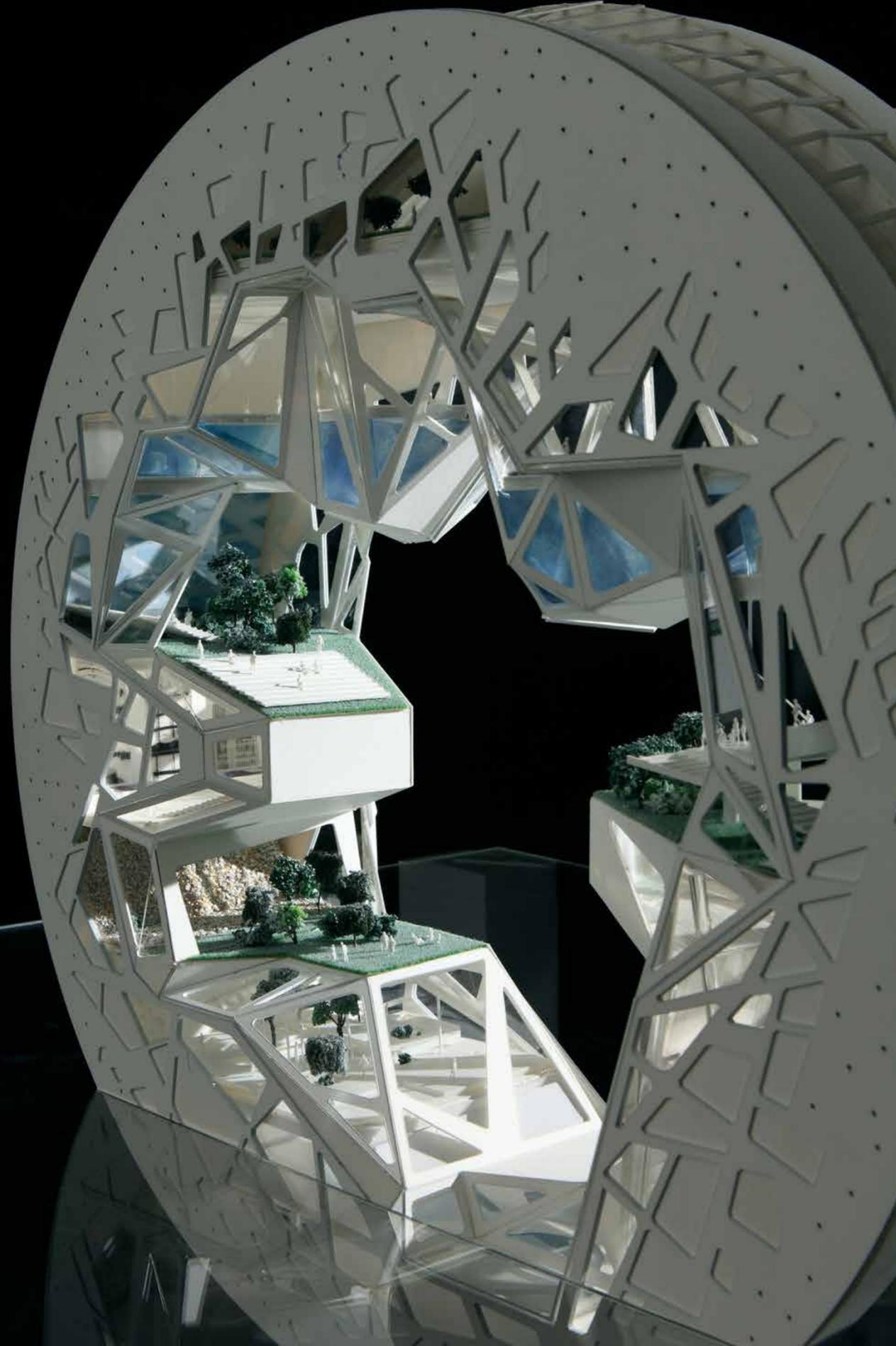
coerciveness in language is used to bring out deliberate displacement. Once these categories are confronted with each other, together they produce magic beyond their own limitations. Mythos requires an exploration of the seeking method. By perceiving society and urban phenomena, certain mutual influences can be found for us to mix together. We seek to provide mixtures leaping to the maximum limits that technology can accommodate. Contemporary architecture and the city posit themselves in seeking new models by constructing a new framework integrating structure, space, material, skin and landscape. The rapid advancement in technology only accelerates these movements even faster. Today's contemporary city calls for new experiments in architectural concepts and questions its fundamental values and meanings. From the ideas of traditional urban spaces to conceptual and physical demarcation of spaces, the time has arrived for overall aspects of this field to be tested and explored. Even those that seemed to embody eternal values are being transformed and displaced. Architecture and the city unfold over passing time and eras. The phenomena of social speed, nomadic lifestyles, endless development in technology, and open-ended networks have generated an unprecedented event by changing even the inherent characteristics of architectural space. Now the time has come to anticipate more sources of imaginative urban narratives. Urban imagination tells us that architecture is not a concept that is fixed with one single identity, but a territory of potentials that can incorporate newly evolved ideas and conceptions, including imaginations. Urban research will draw some of these conceptions, as we set out to provide architectural displacements from the space of imagination to actual space. Certainly a high level of development is needed in order to embrace both the imagination and its actual materialization. Then the imaginative city and its architectural proposition will not be left at the level of ridicule but instead there will be boundless possibilities for revitalizing the city and regenerating it into something new.

Ocean Imagination

Text
UnSangDong

Yeosu Expo
Thematic Pavillion





Green and Imagination Compounds

Our emphasis is on combining Green (Nature) and Imagination to make the best use of the infinite possibilities of nature. Having decided to show the exhibition space in a subtle way, we adopted a rather unique approach. We have linked the place, architecture and exhibition. We feel that “Ocean Eco Compounds” embodies the main theme of this exposition, which consists of marine technology, architecture

engineering, civil engineering, information technology and so on. We allow visitors to experience the ecosystem of the ocean and every kind of experience or exhibit related to the man-made nature in the main exhibition area.

Blue Economy

It goes without saying that the environment is in a crisis as new technologies change our society. Cost-driven society, which is the crux of capitalism, has serious ramifications, namely



global warming and the depletion of natural resources. What's more, it would be a daunting prospect if we overlook the expansion of big cities because it consumes lots of dwelling spaces, infrastructures and food. In the end, it threatens the ecosystem. We need to picture our future life by speculating about the environment. "Landscape-Architecture" i.e. architecture which is linked closely with landscape or "Ecological-Architecture" are of far more importance. It is straight forward that we need to channel more support into sustainable structure when it comes to building up a new synthesis of architecture and nature.

Ocean Gate Vertical Landmark

To build on the theme of this project: The Living Ocean and Coast, we propose a "Big Ocean Gate", which appears to play a key role as an information hub in the area. "Ocean Gate" presents a notion of lives and cultures on the sea shore vertically. It becomes a vertical gate, which combines the ocean ecosystem and architecture in accordance with the main theme of this project, "Ocean & Life". Visitors can enjoy a host of ocean-related experiences through the "Eco-void" in this vertical landmark. Our strategy is to constantly convey a message and vision of this exposition to the public.

Core Attraction Blue Eco-Polis

We have devoted a place for celebrating human beings, the ocean and technology. We have set up a path for pedestrians, which is an extension of the breakwater. It will act as a sort of a gallery displaying ocean exhibits in the Ocean Exhibition (Big O). Water was originally used as a horizontal component and Ocean Gate is cutting-edge architecture that is a vertical transformation of water. "Big O", as a core attraction for visitors, is

connected to the other exhibition facilities. There will be an "Eco-void space" along the extension of the main hallway of the exhibition area. In accordance with changes and events in the eco-void space, visitors will be able to understand the main theme of this exposition.

Ocean Void Space Organism of Scenery

"Sustainable Ocean void space" is formed from a combination of flowing water and the ecological environment. We assume that there will be a limit on the number of exhibitions rooms inside the building alone. To curb this problem, we decided to use outer space as a part of the exhibition space. This area hosts different kinds of events, such as Water-Valley, Media-Valley, Play-Valley, Green-Valley and so on.

In the main exhibition space, we categorized the displays in relation to Korea's four seasons. The scenery is surprisingly diverse in the Korean landscape according to the seasons. We define it as an "Organism of Scenery". In spring, flowers bloom everywhere. In summer, the scenery contains dramatic waterfalls and thick forests. In the fall, the leaves on the trees turn yellow. In winter, a blanket of snow lies on the ground like a black and white drawing of a traditional Korean painting. A combination of panoramic vistas creates an original kind of architecture like Korean paintings. It can accommodate a host of programs that mirror the characteristics of nature and lead us forward into a new era. The form of the organism becomes an organic system, which changes flexibly as time passes by.

Water Stream Media Waterfall

Water is used to set up the media wall. It acts as a nature-experiencing program. Water is a dynamic element in traditional Korean architecture, like the finishing touch of a

painting. Eco-void space accommodates different phases of water streaming. Water skin changes as time goes on. It gives off different signals in accordance with the subject of the exhibition. There are a host of water spaces, namely a waterfall, fountain, fog and so on. It could be a media screen providing extensive information about the exhibition. Otherwise, it can be a light screen controlled by a specific program.

It will freshen up the cityscape by producing various kinds of images and lights. Visitors will find that it reacts to their actions in the void space. This urban skin provides extensive information to the visitors to advertise and promote the exhibition.

Scenery carved out by the mountains and water

We have imagined an artificial bowl, which has nature in it. It is combined with a symbolic figure from the Korean landscape. According to Oriental philosophy's view of nature, nature is translated into a "Mechanism of Time". Nature contains lots of signs of the past and present. We consider the main exhibition area as artificially created nature. This symbiotic structure is defined by a point of contact for dynamism and contemporary aesthetics. We have carved out the traditional Korean love for nature. The artificial bowl is a means of combining a way of illustrating and reinterpreting nature. We have envisaged a diverse way of structuring through applications of Korean topography.

Abstraction and illustration of Korean land enables us to create profound spaces. Korean nature, such as ocean water, islands, wetlands, mountains, valleys etc., are carved into the space.

Dynamically Stacked Program

Stacked program is quite similar to natural phenomenon; and it is actually like a living thing, which reacts to passing time. It represents the history of nature but also human civilization. We consider it as an ingenious way of linking the past, present and future. It is our intention to allow people to experience the space and exhibition simultaneously as opposed to just setting out the exhibition area around relevant technology. Visitors could experience ocean exhibits through a vertically stacked program and intersecting outdoor and indoor space. The stacked program is linked with natural elements. In the centre of the building there is an "Eco void space".

Eternally-shining Lighthouse in Yeo-Su

Green Imagination is a sustainable building, which generates energy through renewable resources, like the wind, sun and water. We have envisaged a circular-shaped lighthouse that shines brilliantly in the night sky drawing on renewable energy. It will keep on twinkling forever and not just during the exposition period. We imagine that it could be a glamorous setting. Pedestrians could enjoy dramatic scenery. At first glance, circular-shaped light

floats above the sea and then it is reflected on the surface of the sea like sunshine in the daytime. The light of the lighthouse stands for a "Light Gate", which leads visitors to the Yeo-su Exhibition.

Furthermore, it will represent a vision of Yeo-su that expands boundlessly toward the ocean.

Integrated Planning between Architectural Design and Structural Engineering

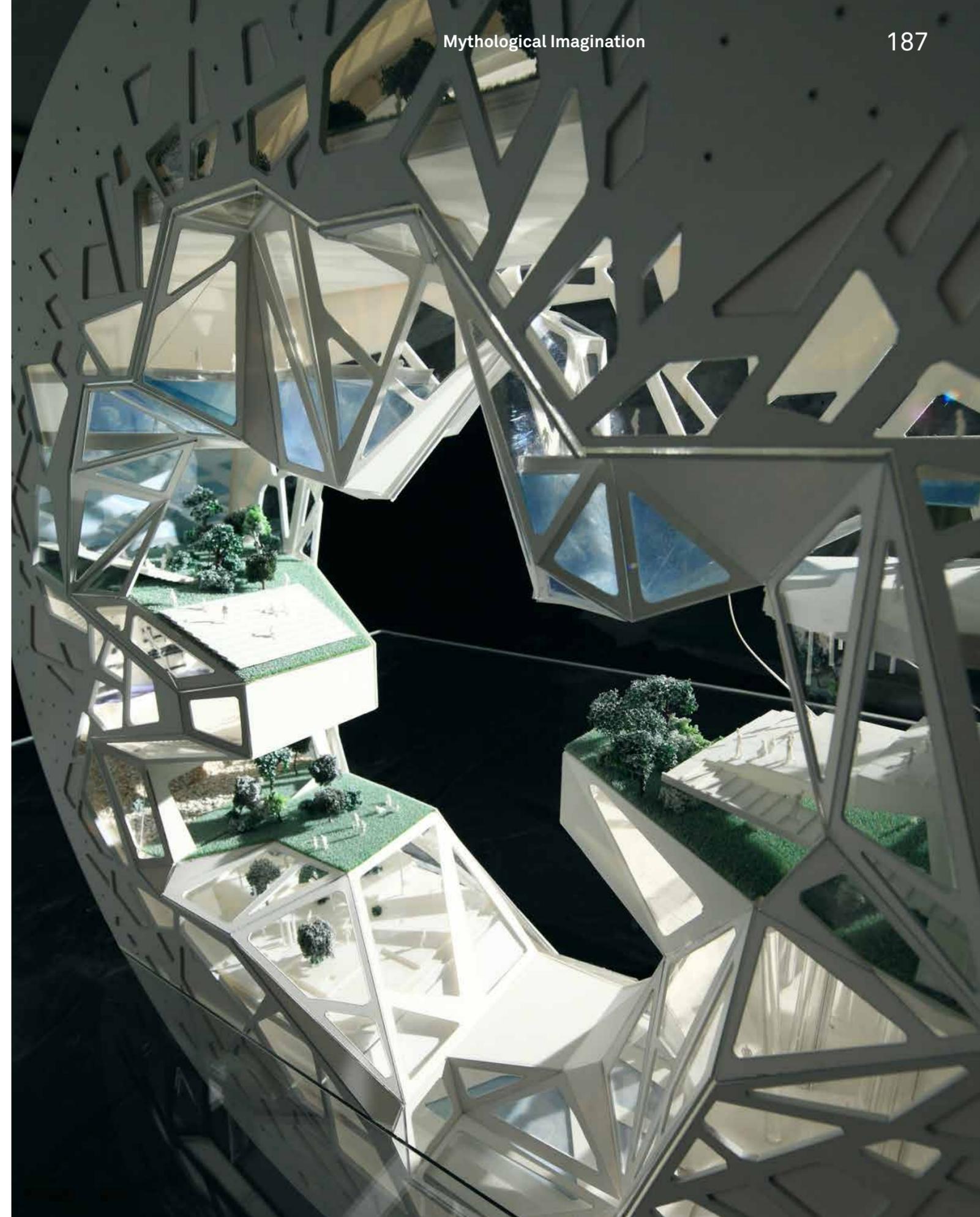
We plan to bring together the exhibition programming, skin system and material by combining architectural design and structural engineering closely.

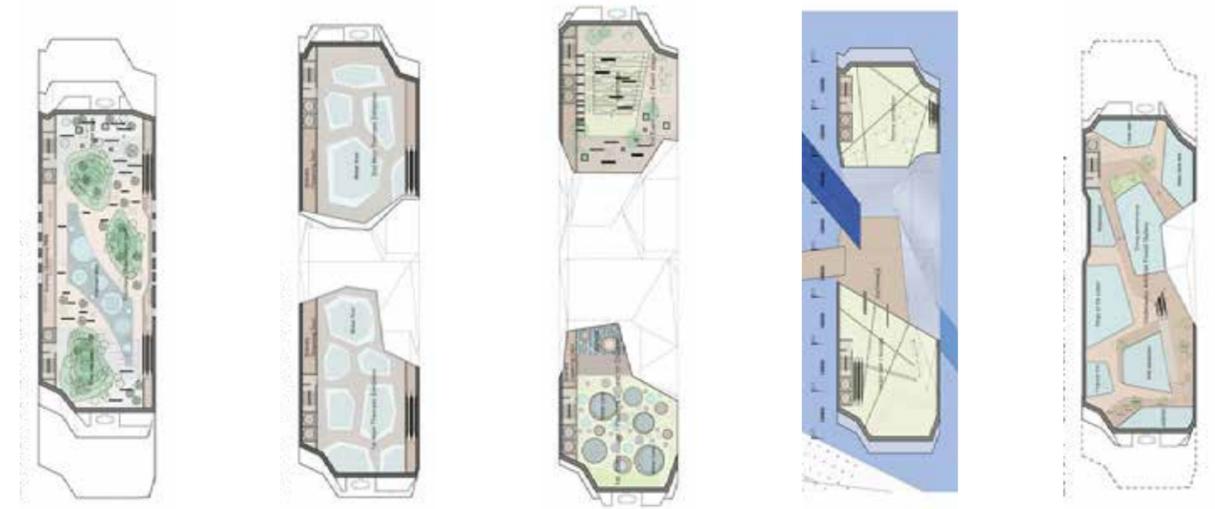
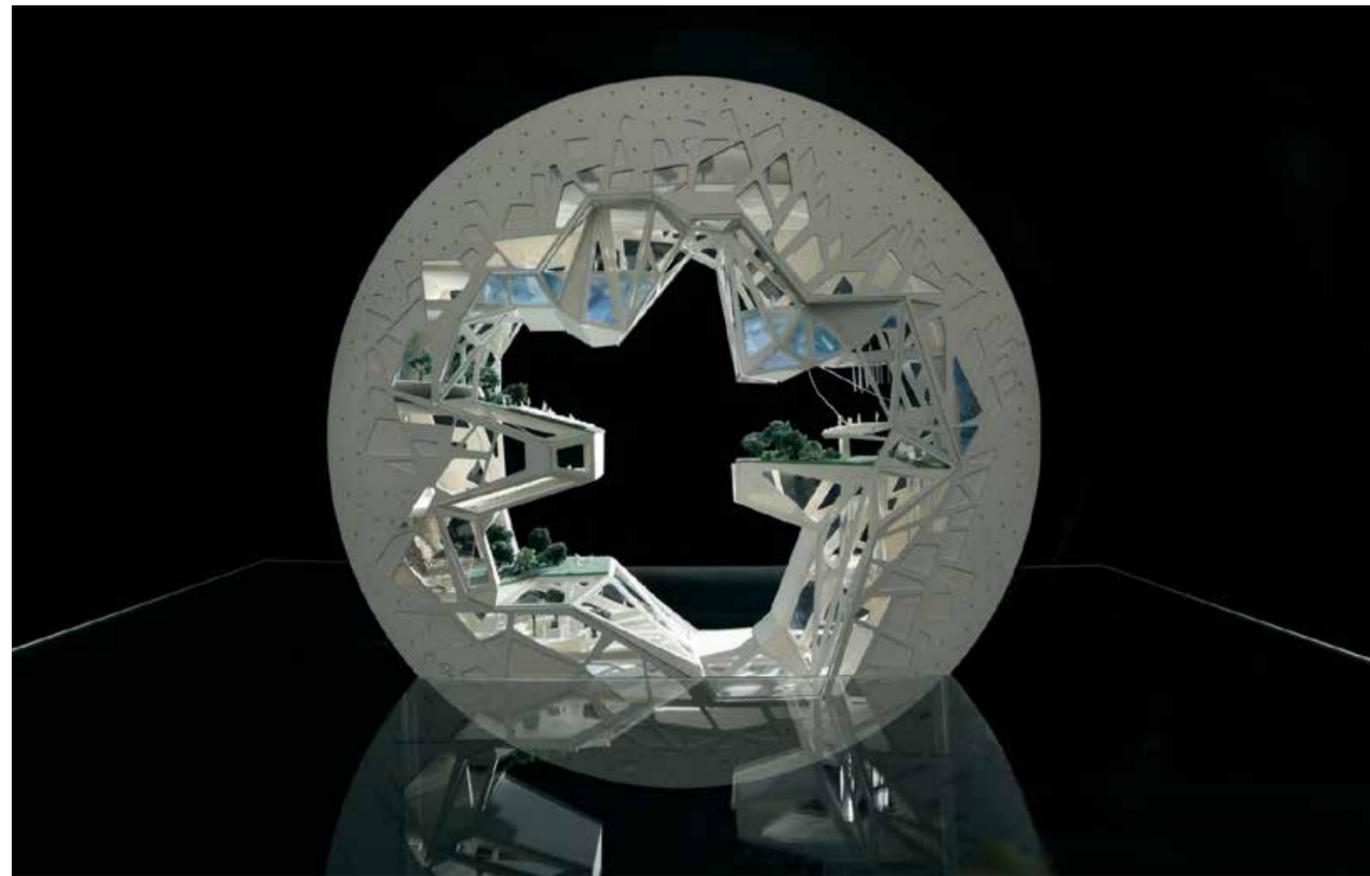
Evolving Program

We consider "Green Imagination" to be proactive architecture, which undergoes profound changes over time. Evolving Program is defined as a changeable structural system. We aim to make maximum use of the spaces and program by integrating everything.

Offering Creative Experiences

Circular-shaped Green Imagination symbolizes the chief exhibition area and induces people to experience various things as breathing architecture. Along the side of the building, visitors will be able to enjoy the beautiful scenery on a Ferris Wheel. We call it a "Moving Imaginative Compound". It will be a monumental landmark allowing visitors to experience all these superb activities.



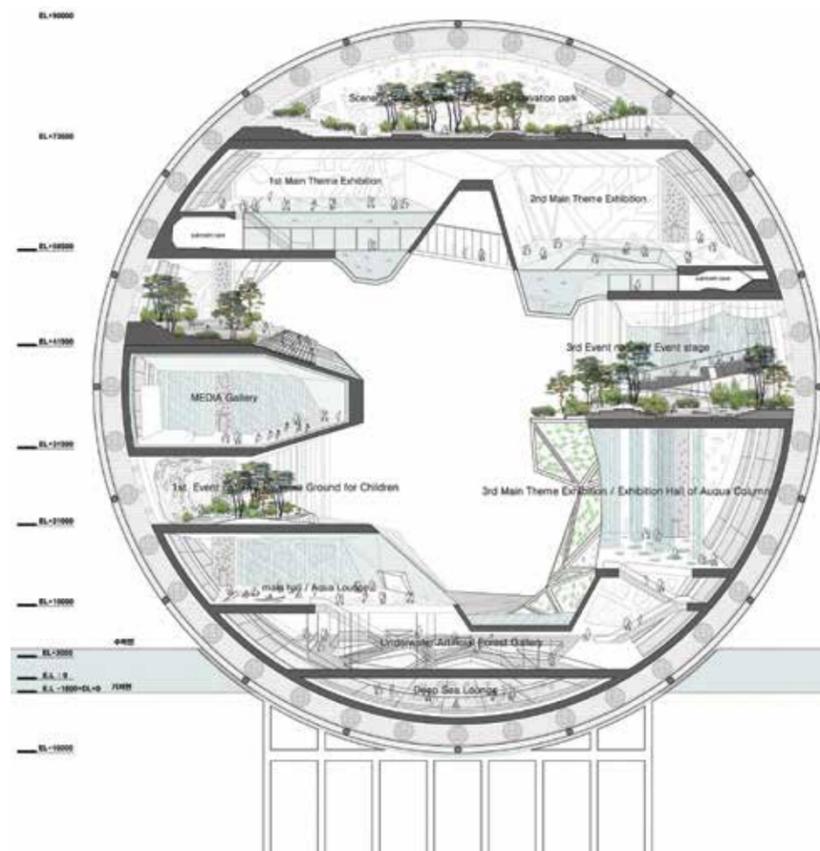


Level 5

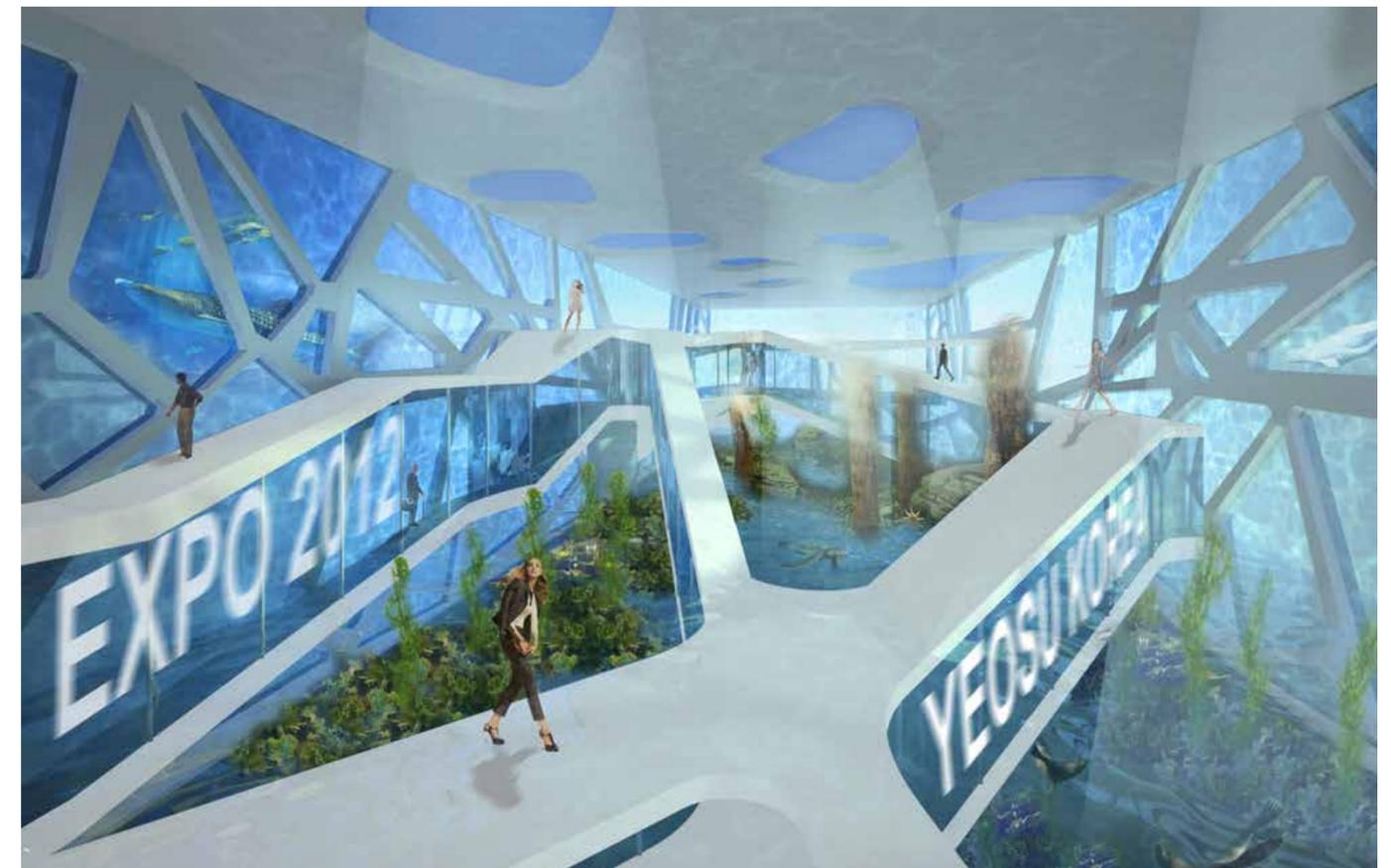
Level 4

Level 3

Level 2



Long Section



Communi- Imagination



Shanghai EXPO Pavillion

Text
UnSangDong





We imagine a Korean Corporate Pavilion coinciding with the issues: Green city and Green life. It is named Communi-Imagination and offers introspection of the environment together with innovation in technology. Korea got over the unfortunate situation of the Korean War, which seemed impossible, and has achieved unimaginable development and innovation. This space represents technology and the spirit of Korean enterprises, which is the main agent behind

these accomplishments. The spirit and the technology of 12 Korean enterprises, which are developing towards higher-tech, such as information technology, distribution, aviation, electronics, vehicles, chemistry and shipbuilding, are represented in the architecture by diverse exhibitions and videos. This record-size expo is being held in China, which is the biggest market in the world. We hope to promote advanced Korean technology and brands and re-establish a new

relationship for economic-cultural exchanges between Korea and China. We hope to promote the competitiveness of Korean enterprises with a new awareness of nature and Korean high-technology. In conclusion, Environmental Communi-Imagination connects Asia to the world and suggests a new vision.

Green Imagination 01: Combination of Green and Imagination

We have envisaged a Korean Corporate Pavilion containing exhibition space and an experience of both natural and artificial nature. The shape of the pavilion is taken from nature. It brings parts of it to the architecture as an artificial container. Green-Imagination means the combination of Green and Imagination, which re-produces the boundless potential of nature and the power of realizing one's imagination, in order to express the spirit and technology of Korean enterprise.

As society is becoming more civilized, nature is going to ruin. Global warming and the depletion of natural sources, which our consumption-driven capitalist society is bringing about, are important issues now, and we can't avoid these environmental issues. The unconstrained population growth, architecture and infrastructures in big cities predict overall natural depletion that threatens the ecosystem.

Korean enterprises also need to put forward new values for the future by introspecting nature. Therefore, a new system resulting from a combination and symbiosis of nature and humanity is being proposed, such as landscape architecture and ecological architecture.

This system is the active integration of architecture and nature based on deep introspection into sustainability.

Green Imagination 02: Compound of nature component, a container holding nature

Korean Corporate Pavilion is a pot-like work of architecture. The pot is an artificial container in which nature is placed. The pot is a technological container maintaining and creating diverse figures of nature. In this technological container, 12 Korean enterprises are combined.

The exhibit hall potentiality caters for futuristic high-technology through cooperation and communication with each other. This pot-like architecture is composed of a 3-dimensional digital space at ground level, exhibition space on the 2nd floor and space for enterprise prospecting on the 3rd floor. In the end it is a huge pot of pine grove penetrating the whole system.

The artificial pot containing nature embodies and combines nature by different methods. This diverse composition is generated by a 3-dimensional combination of natural topography. Various Korean topographies are abstracted and their components, such as mountains, fields, valleys and rivers, are combined with architecture.



Green-Imagination 03: sculpt Korean scenery

The artificial pot of nature contains eternity and the changing Korean landscape of mountains and water. According to the oriental view of nature, the scenery is interpreted as a temporal medium, which contains traces of the past and also drawing in the future. Korean Corporate Pavilion as artificial nature is an organic body breathing with mysterious nature that keeps on changing constantly. Korean Corporate Pavilion is a symbiotic structure at the contact point between lively dynamics and contemporary aesthetics.

To sculpt Korean scenery_ Korean Corporate Pavilion embodies a Korean environmental-friendly spirit. Korean nature, like landscape painting, is engraved.

Green Imagination 04: topography of communication.

The Korean identity is introduced to the world and a communicating topography is set at the centre of Asian emotion. This communicating topography is composed of pot, in order to provide diverse experiences for visitors and a display of Korean enterprises.

Especially at ground level, a communicating structure composed of a digital nature-plaza is dynamically opened up, except for certain necessary programs for overcoming the conditions of a small site. It is a waiting area before going in to admire the exhibition. They interact naturally with promotional images of Korean enterprises while remaining in the waiting area.

At the 2nd level, universal space engages diverse exhibitions. It not only advertises individual enterprises but also advertises Korea overall as a brand. The 3rd floor, which is a nature observation space integrating all Korean enterprises, provides surrealistic communication combining real and technological nature. Lastly, the pine grove is a space like a haven harmonizing the natural and human.

Organic of scenery: landscape and lighting concept

The four seasons of Korean nature are on display. The Korean landscape has different kinds of beauty according to the seasons.

The organism of scenery is like ink-and-wash painting presenting spring- bright flowery scene, summer- cool water fall and green forest scene, autumn- beautiful leafy autumn-colour scene, and winter- modest cold mountain scene.

The panorama harmonizing inner space and outer space composes architecture like a new landscape.

The spatial structure and the program it includes reflect properties of nature and accommodate diverse naturalized programs relating new circumstances in a new age. The constructed shape is an organism system, which keeps changing with the relationship between people and time. It is a new oriental painting harmonizing the digital and natural.

Water Stream

As part of experiencing nature on the elevation, a water skin starting from the nature-observation space changes as time goes by. It floods into the enterprise hall like a waterfall. It is a dynamic fact working as a finishing stroke to the Korean scenery. The waterfalls are located in the entrance and on the river side and the visitors' spectacular experience is amplified by their movements.

Digital scenery

The Korean landscape's engraved digital skin changes urban expressions using diverse LED images and light. It is an urban skin advertising enterprises and providing visitors with the information they require.

Vertical composition of program: accumulated event nature

We have envisaged at Korean Corporate Pavilion providing an experience of nature. It doesn't show the spirit and technology of Korean enterprises by means of a simple

exhibition. Spatial experience becomes an exhibition in itself in the form of nature displayed on different levels, such as a media valley, universal topography, nature-observatory and pine grove.

The pot containing nature is composed of an accumulation of topographic language. The language of accumulated topography is abstracted and constructs the shape of nature. Accumulated topography is a representation of a natural phenomenon responding to the flow of time like an organism. Diverse technology and spirit, which connect the past, present and future, are all contained in the topography. Topography is not only an accumulated phenomenon of time but a historical phenomenon holding human civilization and historical records. Topographic accumulation is not only a matter of shape but also of program. Moreover, the combination of these factors and events produces diverse accumulations.

1st level spatial composition: media valley, digital natural space

1) Public open space: media valley, circulation by escalator, information centre, souvenir shop + exit for media cylinder, visitors' toilets

2) VIP space: VIP lounge, VIP entrance, service and management room, conference room

3) Service space: control room, media cylinder, mechanic room

2nd level spatial composition: natural space for enterprise exhibition

Exhibition space for enterprises, resting space, media cylinder, visitors' toilets, circulation by escalator, service core,

3rd level spatial composition: nature-observatory space for all enterprise

Nature-observatory, service and management space, media cylinder

Roof level spatial composition

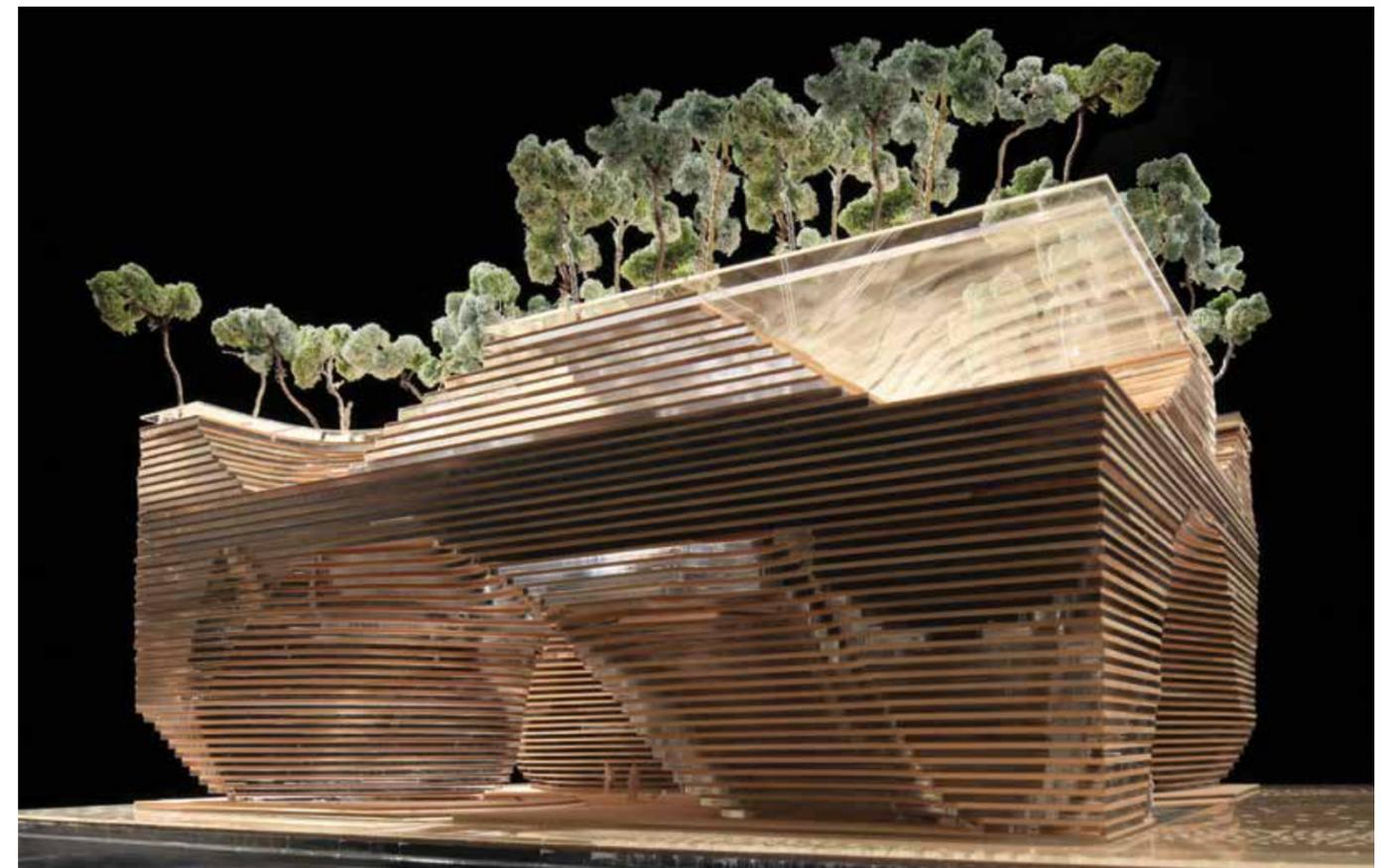
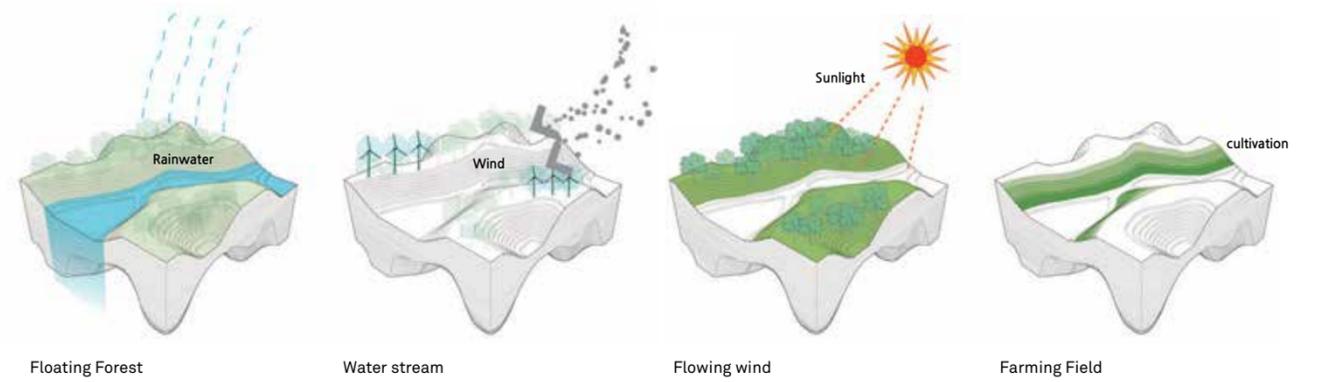
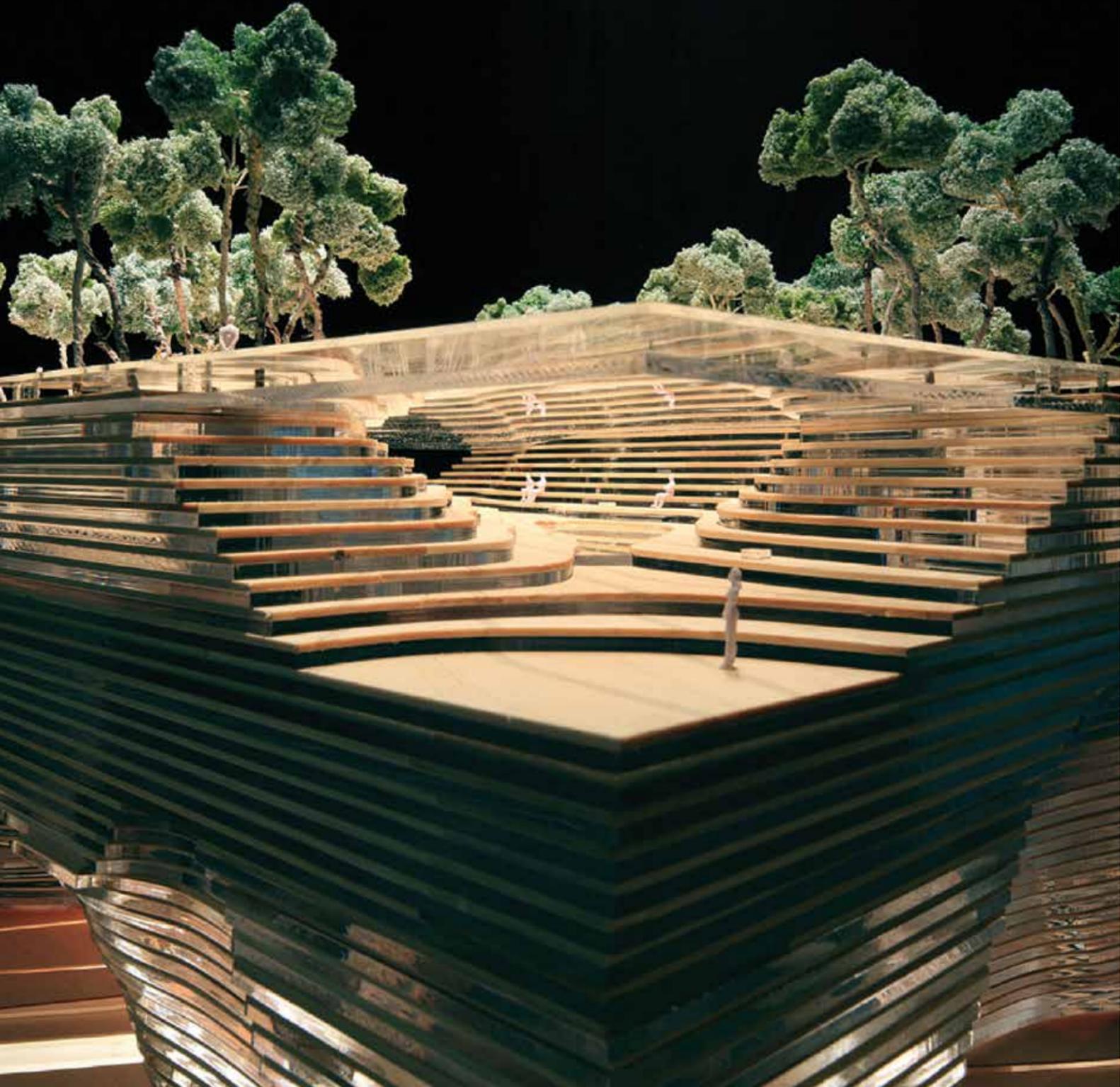
Outdoor exhibition space in the pine grove
Green Imagination 05: circulatory ecosystem
We envisage the forest to be like enormous tree shaped like a pot. At the top, there



is an ecosystem with the pine grove, water space, roof garden and windmill. As visitors move, they experience nature such as water, energy, pine grove and grass. The composition is that Korean nature is placed in the huge pot. We suggest not only a small ecosystem but a self-sufficient environmental system. Rainwater penetrating the whole architecture is

filtered into drinking water, and the windmill produces energy using wind from the roof floor. The lake on the top floor runs through the gauze like a curtain and it reaches down to the roots of trees in order to help them grow. It is a vertical landscape allowing savings on water, light, energy and time. Water item: at the integrated space for the enterprises on the top, the surface of water

blocks hot air and cools it down. Wind item: there are windmills on the top in the pine grove generating energy as a circulative ecosystem. Forest item: the pine grove provides shading and fresh air, just like real nature. Floral zone for farming: crops grown in Korea, such as rice, create a landscape themselves.



Architects

Jang Yoon Gyoo,
Shin Chang Hoon,
Kim Woo Il, Kim Woo Young

Designer

Yeon Kyong Hee,
Kim Yoon Soo,
Kim Seong Min,
Choi Hye Jin,
Kwon Woo Seok,
Jung Bok Ju

Location

Dong-gu,
Gwangsan-dong,
Gwangju,
Jeonnam

Site Area

93,375 sqm

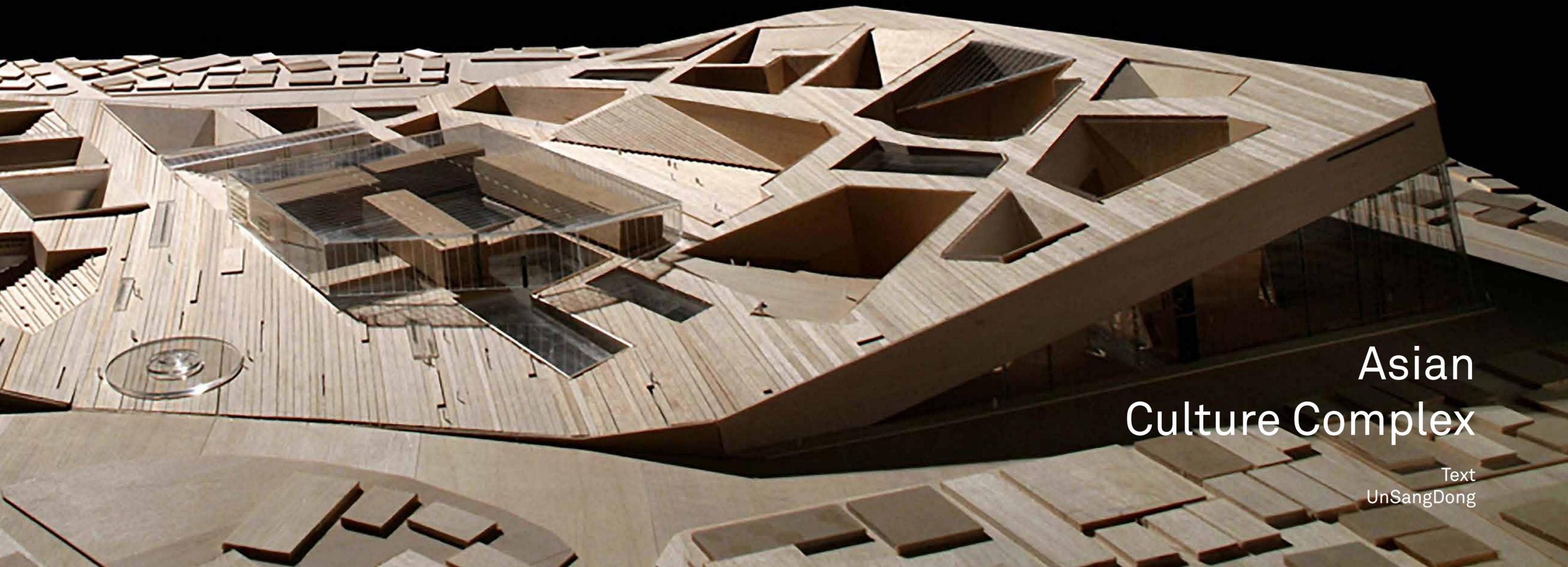
Building Area

65,213 sqm

Total Floor Area

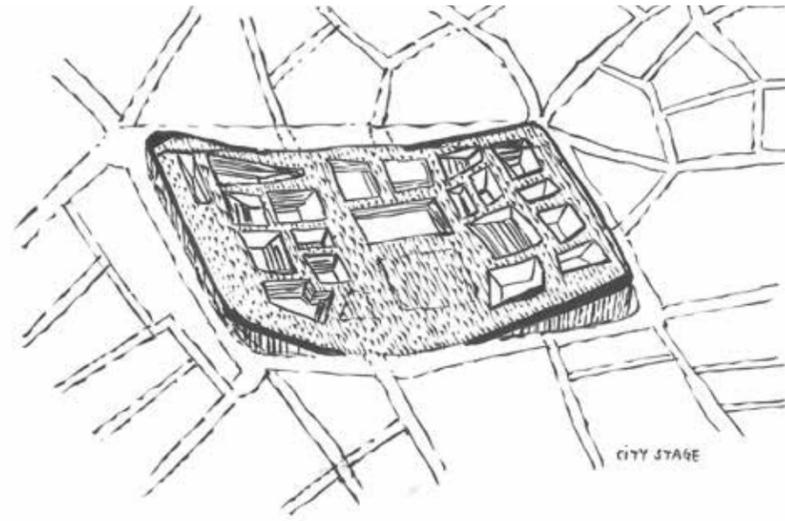
146,672 sqm

Interactive Culture Stage



Asian
Culture Complex

Text
UnSangDong



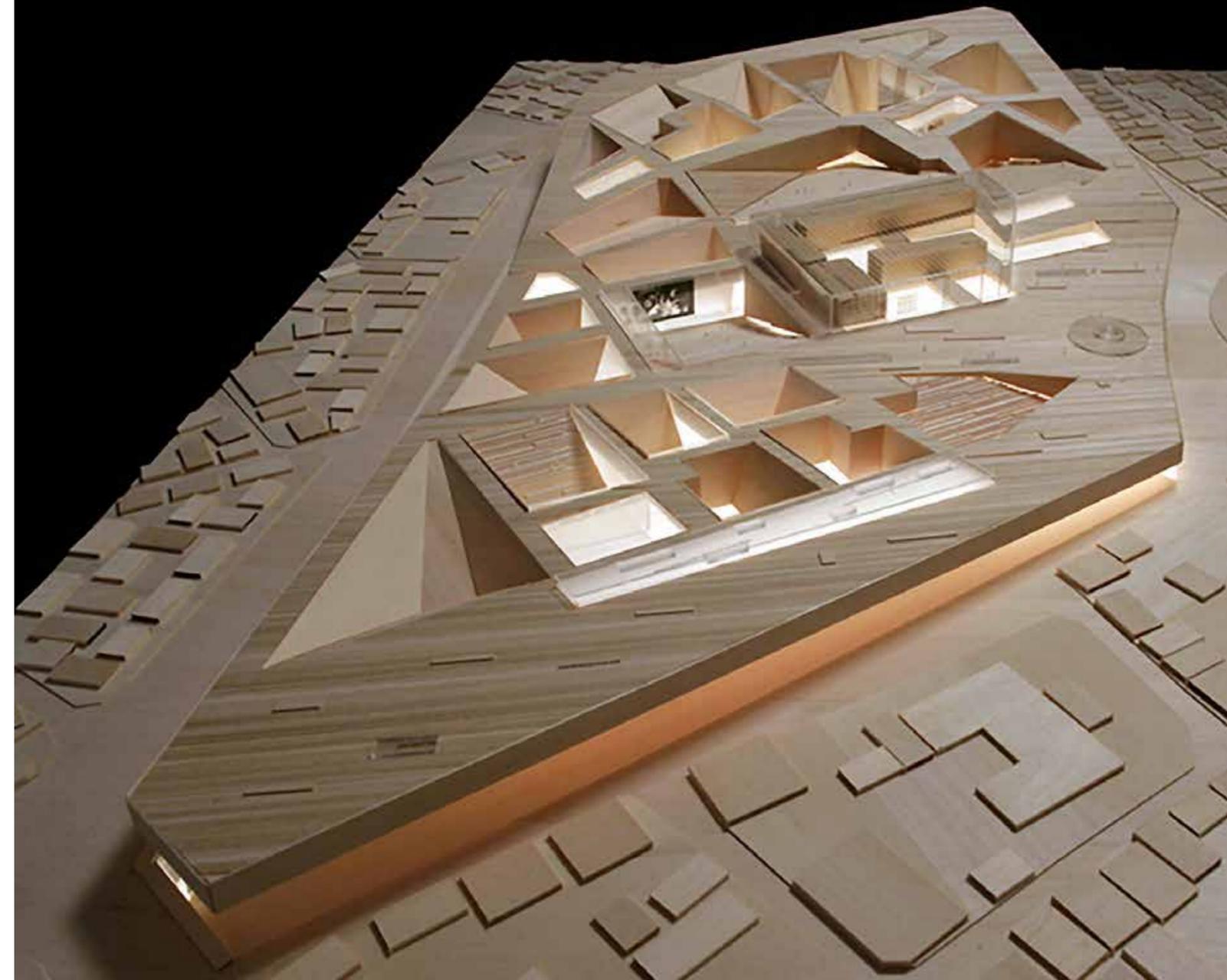
We propose to constitute a stage that acts as a new container for culture and everyday events. If creating a new stage for the city means constructing an empty open space out of penetrations pathways and plazas, then making a new “city stage” is as same as carrying out an enormous mapping operation with penetrating programs and landscape.

We envisage the Asian Culture Complex as the earth poised between creation and disappearance. The earth after

it has been transformed into fragmented pieces and has become an urban landscape filled with memories of the site and the historical evolution of various spectrums of relationships.

We propose to make the new plaza as a compound body of a system that randomly assembles the urban fabric, landscape, paths, open space, built structure and programs in order to summon up a new kind of cultural courage.

The two-dimensional skin of the



plaza is extruded to become a spatial skin. Moving beyond merely changing the urban topography through spatial morphing, the plaza is rearranged by matching with diverse codes requiring a cultural code, artistic code, urban code,... matched with a spatial code. The plaza is not a two-dimensional urban surface, but rather a multi-dimensional space with layers and folds of spaces that are matched with several codes. It becomes the framework of earthly generation that accommodates multiple channels of arts.

Recording of GwangJu - History and Urban Fabric

We propose to establish the Complex by morphing the earth. The Complex becomes the strata of contours tracing the history of GwangJu and its memories of various events, while preserving the existing urban fabric.

- 1) Trace of History
- 2) Urban Landscape of Historical Memories
- 3) Event Stage for Activities
- 4) Integration of Stages

SKIN 01 Culture Stage

City Stage for historical memories and cultural activities. By making Culturescape Street Mat City a city-scale urban plaza we propose the process of extruding out the existing city structures and fabrics as a way of recording the history of GwangJu Existing rows of streets are extruded to become the volume for framing the new city condition. This means that the city's existing fabric with

its historical values also includes spaces and streets characterized by historical memories and events. Through the reversal of old streets and masses, city-scale urban mat is first defined and then morphed into an earthly monument. An urban mat framed by the streets then forms the landscape slicing through the surrounding urban panorama, hosting various events and programs, while providing needed circulation.

A three-dimensional event plaza embedded in the urban mat during the culture stage (stage 01) is inserted in between the streets to become a multi-dimensional skin containing cultural programs and activities. In conjuncture with outside landscape elements, it acts as a stage for hosting various kinds of events. Outdoor spaces framed out by the streets constitute various themes for programs, parks, commercial facilities, cultural and media centers, etc.

SKIN 02 Street Cell - Historical Recorder

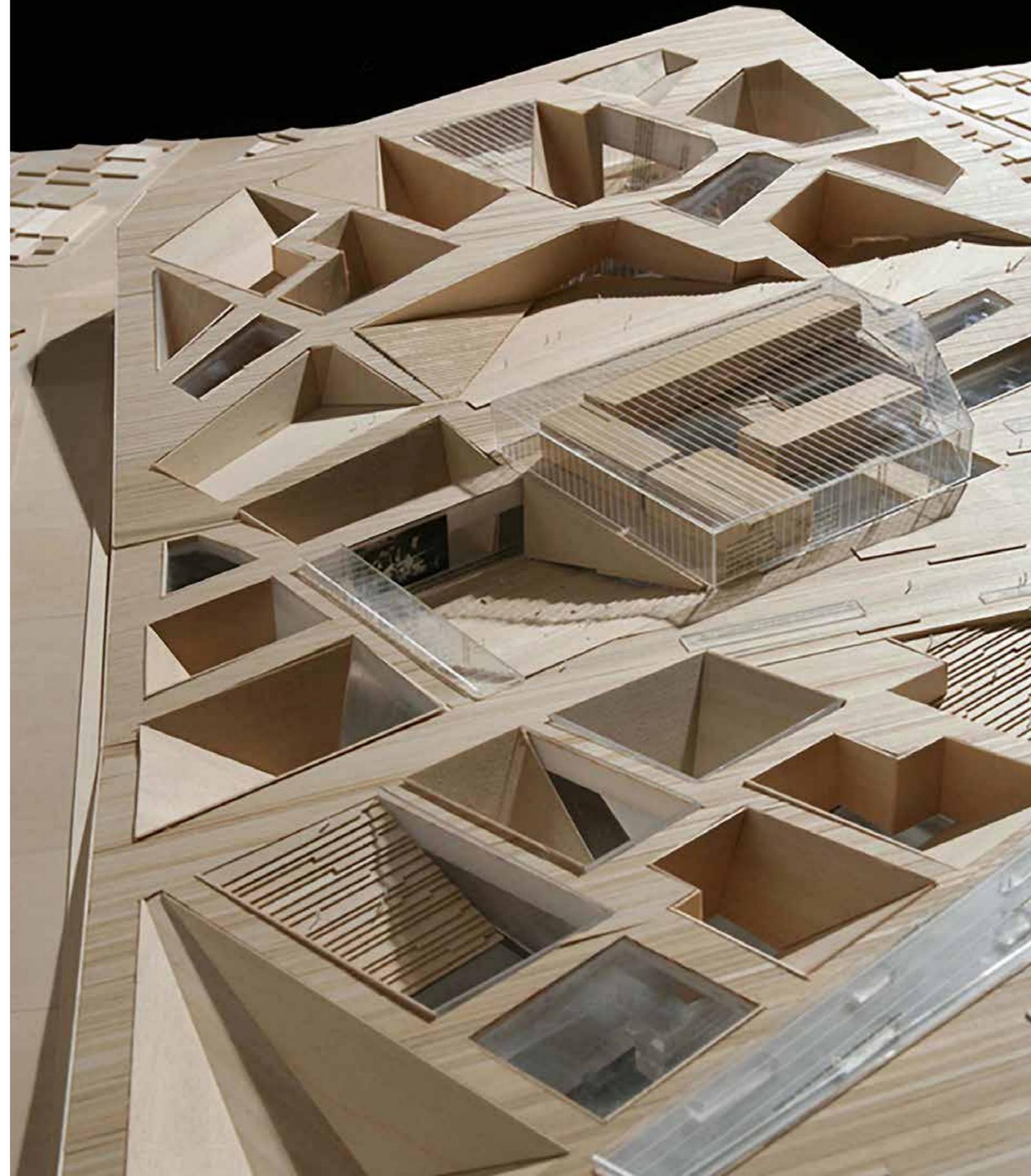
Through a process of spatial reversal, the three-dimensional volume of the streets becomes the 'objet' to which its combinations are formed as a historical matrix. Streets are no longer the left-out voids of the city, but become an active framework containing a range of programs. As each street is accentuated by the city's important historical events over time, programs and boundaries are defined for the Historical Recorder. Reaching beyond the bounds of the concept according to which a

gallery describes only historical events, the historical matrix is generated as a symbolic space for memories and commemorations. The new cultural network is organized at the heart of the cross-road connecting the city of GwangJu to Asia. The cultural network acts as one type of apparatus linking functional mechanisms in the surrounding area with the topological context of the site. Through the rearrangement of lines and orientations embedded in the network, the compound body is created out of old existing pathways and future cultural pathways yet to come into being.

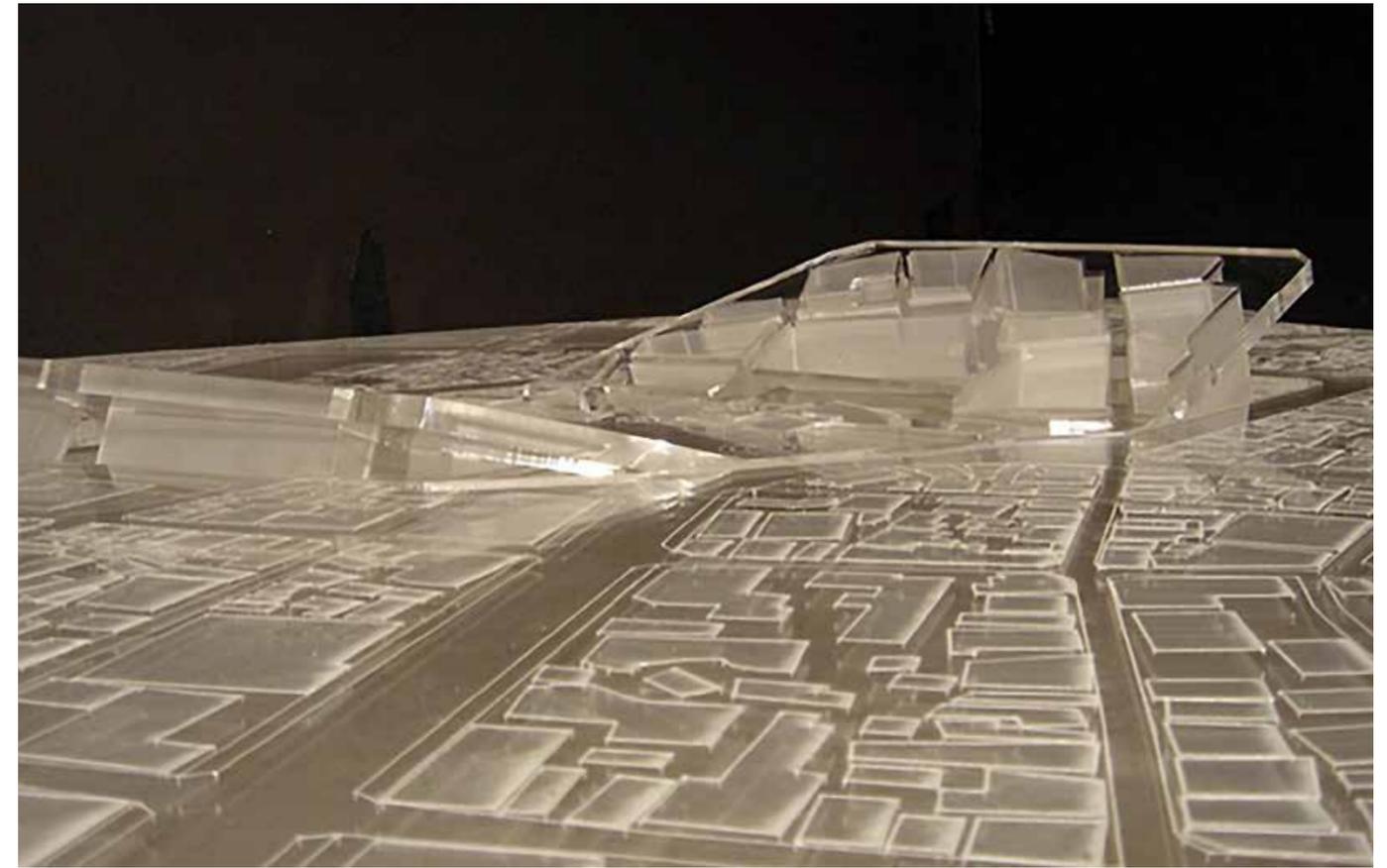
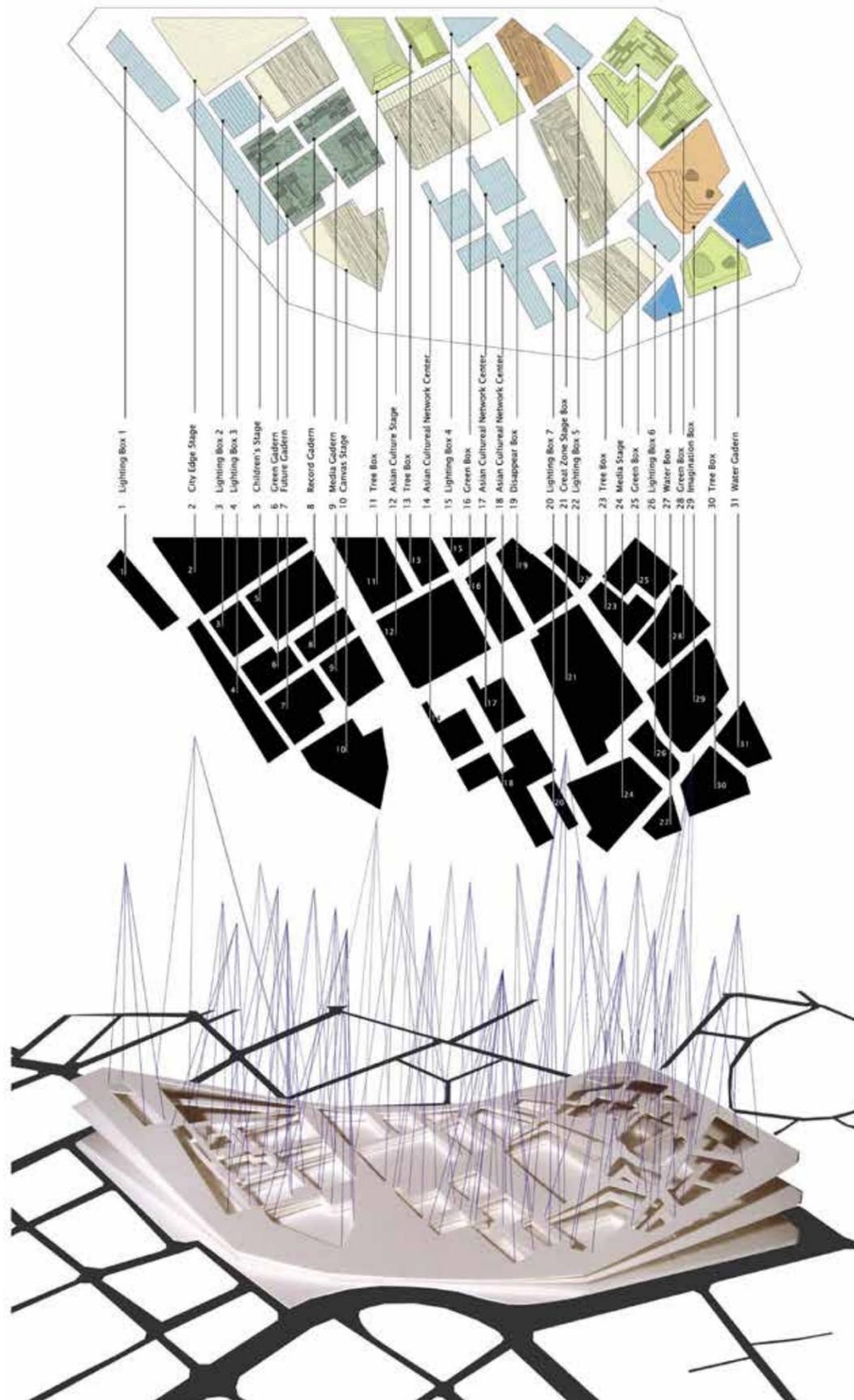
Street cells segmented by historical events are generated by the cultural hyper-link map and the event stage in the form of a landscape. The upper level of city stage <skin 01>, lower level of landscape plaza <skin 03> combined with the existing city fabric and the hyper street cell <skin 02> integrated as a network, are jointly organized into the following spatial elements and combinations of them:

SKIN 03 Network Flow

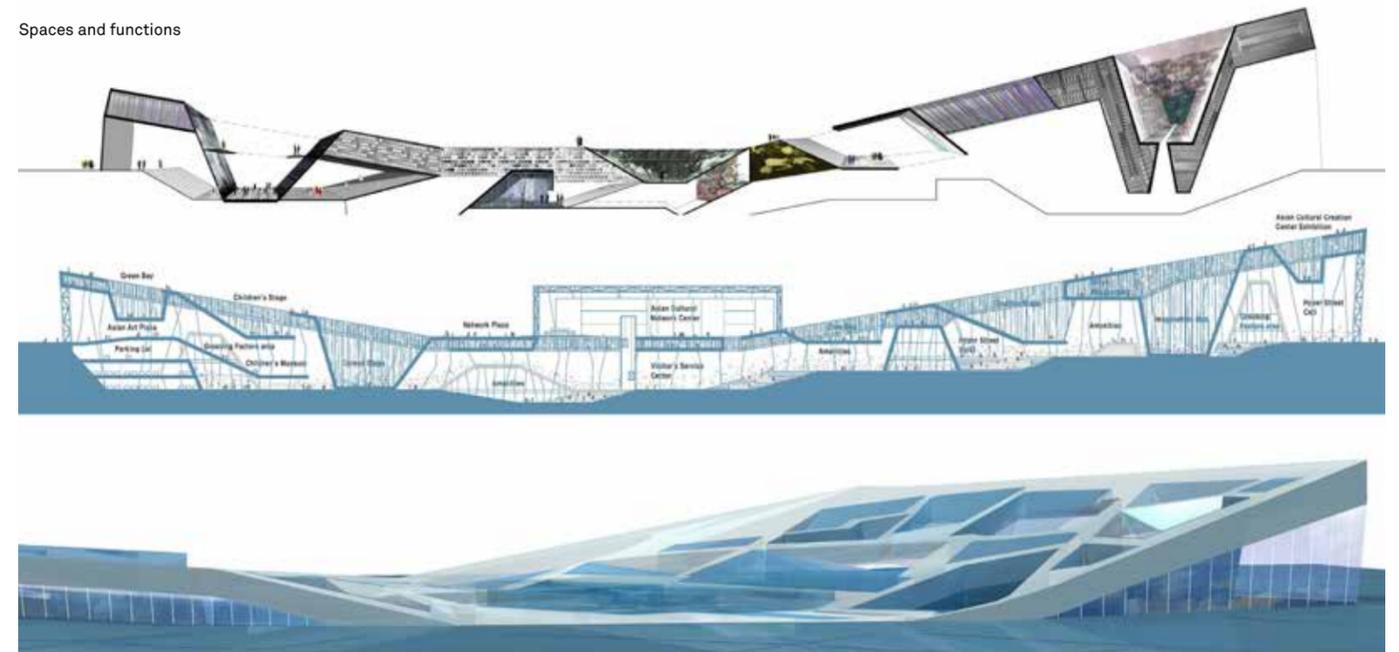
The hyper-street map, acting as the city plaza and landscape, is organized by a series of network cells. The site is not an isolated property, but rather develops into an open stage. The lower level of the city stage is a network of space freely interacting with people, while the event stage on the upper level is penetrated by a series of programs to take on real urban dynamics.



Program location



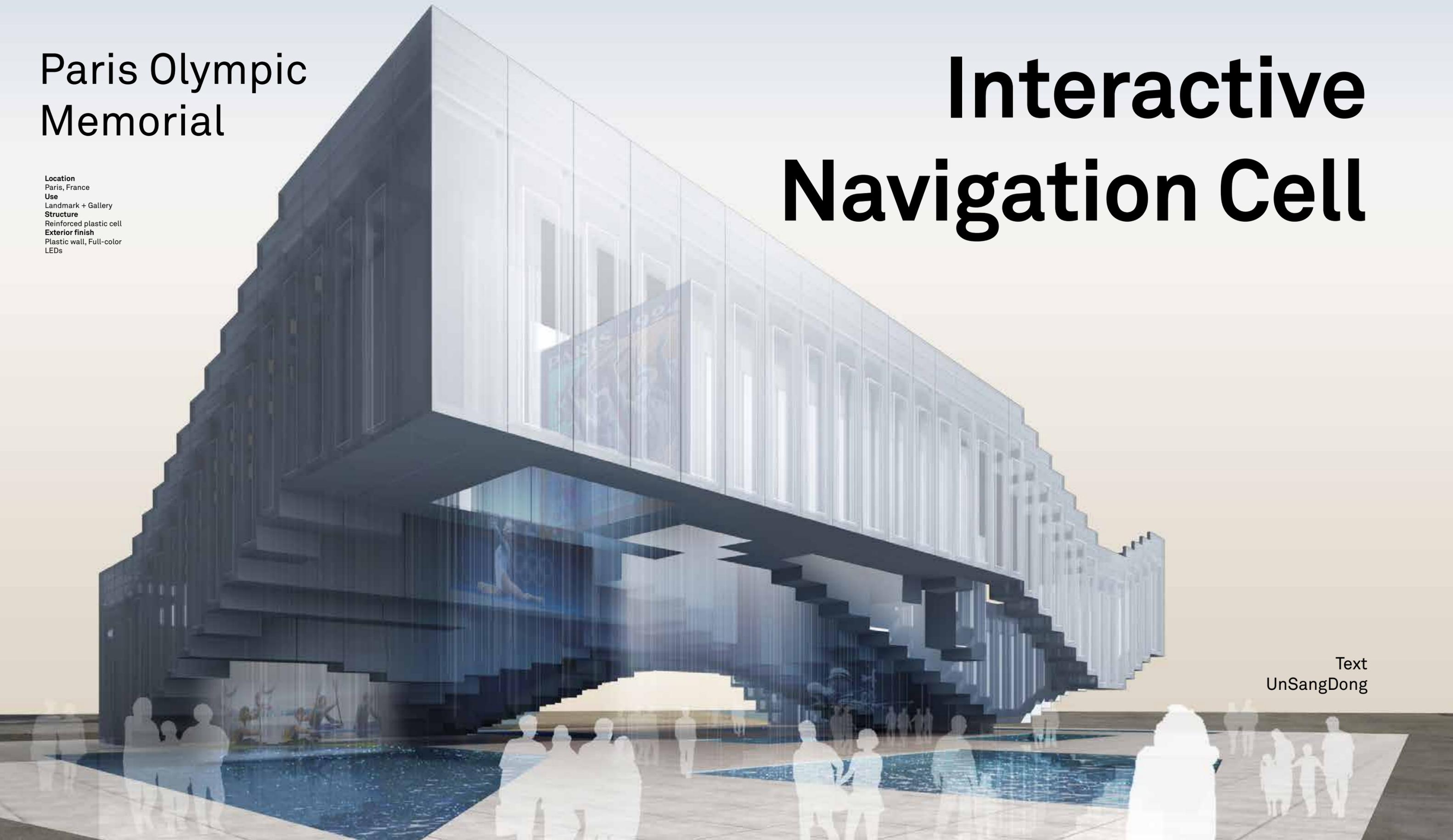
Spaces and functions



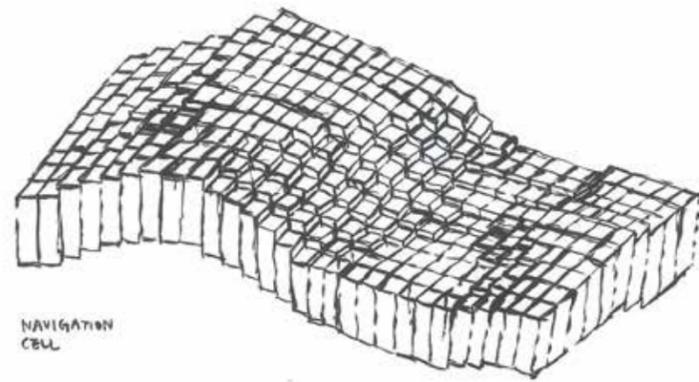
Paris Olympic Memorial

Location
 Paris, France
Use
 Landmark + Gallery
Structure
 Reinforced plastic cell
Exterior finish
 Plastic wall, Full-color LEDs

Interactive Navigation Cell

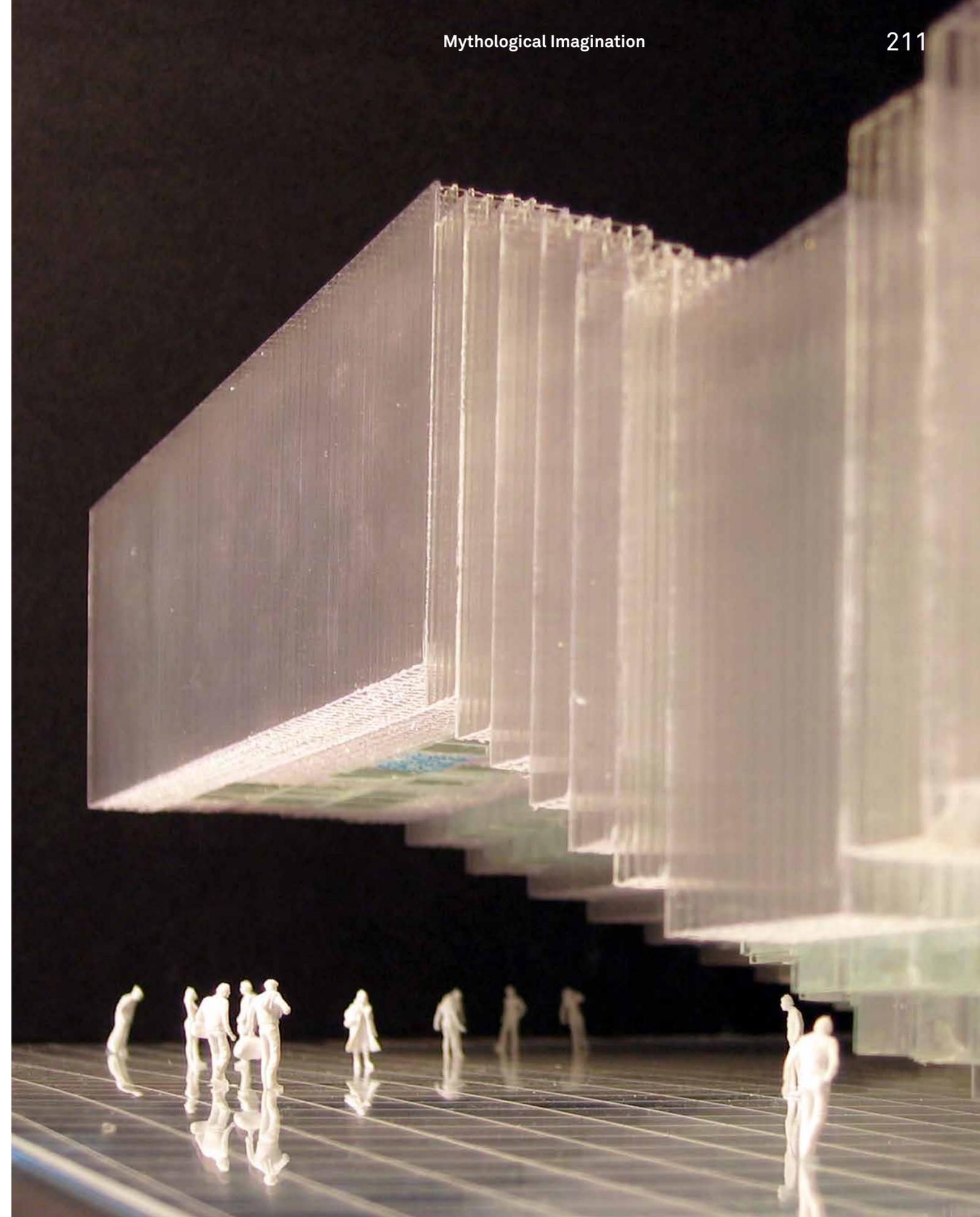


Text
 UnSangDong



We propose an Olympic landmark using an abstract map of the Earth. Every race and region in the world is represented by a map of abstract cells. The whole landmark map is composed of vertically extruded cells. A 3-dimensional zero-gravity matrix is constructed by means of mechanical puzzle joints, which tightly connect together the vertical sides of each cell. The map of newly positioned cells from the existing ground composes a 3-dimensional matt-like space

and provides a connection link to communicate with the ground, in order to experience the space and navigate inside and outside the landmark. Through a re-organizational assembly of anti-gravity cells, it becomes a living landmark, which can be transformed into pixels of scenery, pixels of light, pixels of color, pixels of glass, etc.

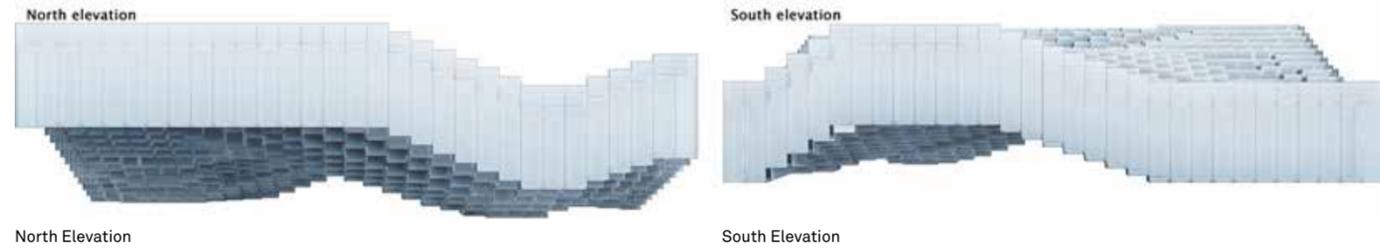


Time Capsule - Navigation Capsule

Each cell is made of time capsules in memory of the Olympics. Each cell is transformable to contain diverse memories inside, which can be collected by media, programs, nature, materials, and so forth. The whole map, which exists and intersects on different levels and positions, proposes leveled and abstract re-construction of the Earth including humans, nature, cultures, sports, materials and the spirit. Emptied capsules are kept as a record for future Olympics.

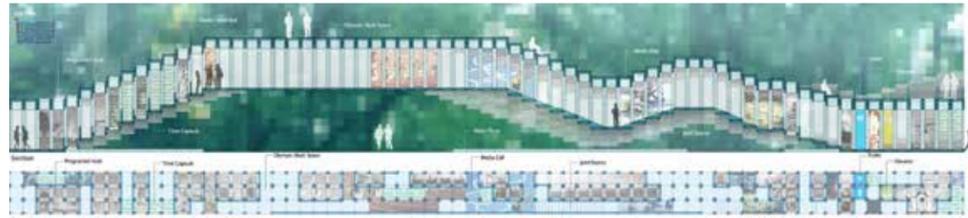
Interactive Walking into Navigation Cell

This landmark is not just an object to be seen, but also a matrix of cells in the shape of a frame, providing an inner experience of the landmark itself. Walking above or below the cell matrix and moving around inside the cell structure, one can experience new perspectives of the Olympic Park and Paris. At the same time the spaces inside the consecutive cells produce spectacular scenery. Walking on the abstract topography of the Earth over the cells, one can enjoy the surrounding scenery.

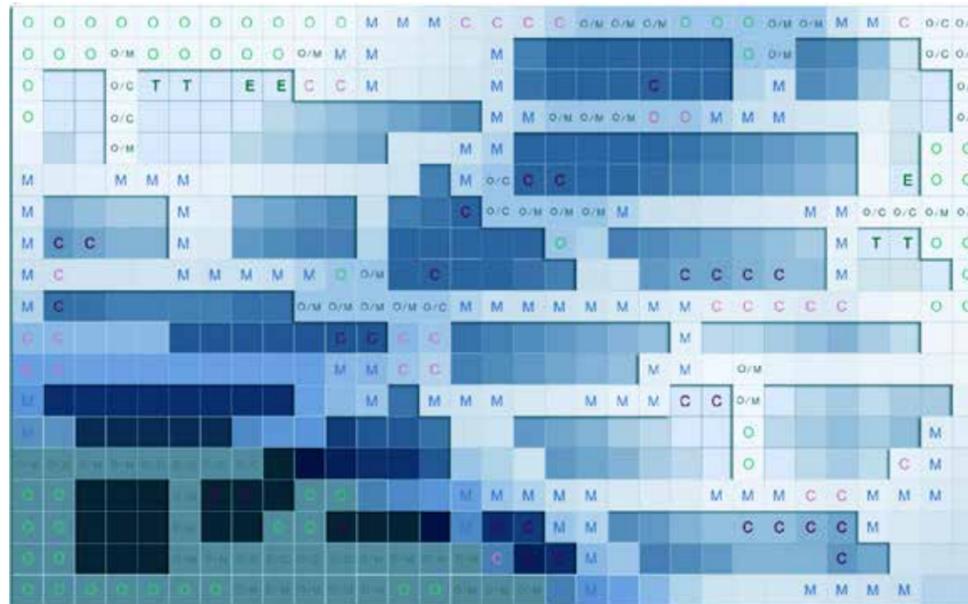


North Elevation

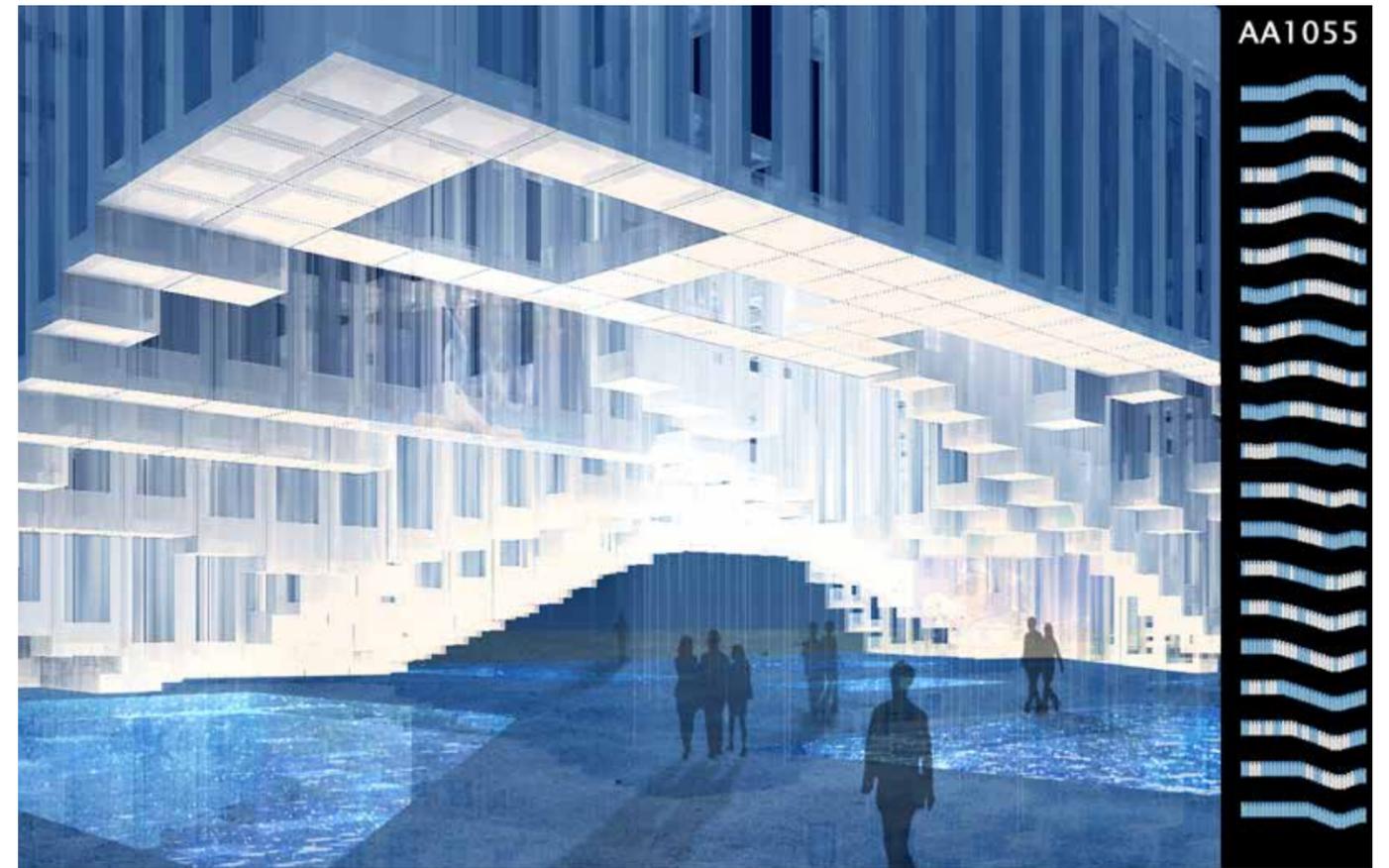
South Elevation



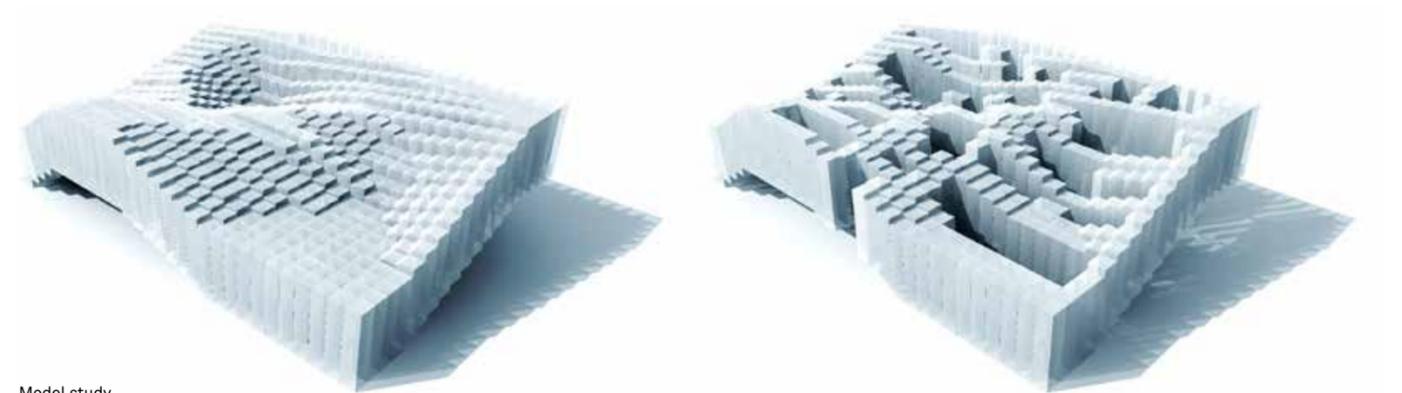
Section



Plan



Entrance View



Model study

Epilogue

KiUnSangDong Architects Effect

Jang Yoon Gyo

– “It is an architectural framework where all texts can share, interact and create a new convergence. It transcends all visible crossings of texts, continuously encouraging reinterpretation, stress, abstraction and profundity – it posits itself above <Reciprocal Text>”. The background behind our hypothesis strives for architectural intervention to reinvent culture through <interaction>.

We all acknowledge that making culturally-viable space does not stop at the level of the simple provision of physical space. It extends to the level of inhabitation through which its newly met operatives occupy and inhabit each other to generate new results and new creativity. When we set up the UnSangDong Architects Group, our focus was on forming a creative and interactive map of an operative network that can embrace not just buildings, but all possible fields that can generate interesting feedback on an architectural level. This feedback plays a critical role in establishing cultural networks that surround the UnSangDong Architects Group. Other groups included in the network are: Gallery JungMiSo – think-tank for young artists and designers, and Space Coordinator – a networking engine for young professionals. As an active part of this group, the UnSangDong Architects architectural practice has operated along similar lines, setting up a framework of projects for continuous interaction between culture and architecture in a fluid manner. We call this approach “working on cultural cracks”. Just like someone who has rediscovered some air squeezing through a gap in the chinks of coat of armour, we seek architectural desires oozing through the cultural gap in the pieces of our society or desires aimed at finding ways of directly transcribing physical space into cultural space. Most of our past efforts follow the gist a of theory called <Compound Body>, various attempts have been made to be incorporated on the map - <Skinscape>, <Clip City>, <Becoming Animal>, <Floating Body>, <Trans-Programming>, <Reaction Body>, etc. Our works are based on how to construct a scenario of <cultural interaction> through architecture. Here is an example. The story of <Compound Body> has been described as a process of making interactive text through working amidst the territorial boundaries of various texts. I have described it as follows – “It is an architectural framework where all texts can share, interact and create a

new convergence. It transcends all visible crossings of texts, continuously encouraging reinterpretation, stress, abstraction and profundity – it posits itself above <Reciprocal Text>”. The background behind our hypothesis strives for architectural intervention to reinvent culture through <interaction>. There were several dialogues about the notion of architectural interaction drawing on an analogy of a certain quality within the <armour> of the past. The quality of armour depends on two things: firstly, strength of the skin as a whole composition; and secondly the technology of fitting between pieces. Although different in scale and technology, the two can neither be rated individually nor partially. The armour can only be rated in its complete form and be measured for its readiness (for a battle) through a qualitative assembly of joints controlled by the chinks in the joints themselves. We are particularly interested in the theme <Chink in the Armour>. Not as the armour itself, but the code of “air” that filters through the chink between the pieces as an analogy of the notion of a cultural code enabling the kind of interaction we have discussed. The key thing here is to explore how cultural opportunities are incorporated in architectural chinks and suggest specific strategies for making a “scape” of cracks and chinks, revealing hidden spatial

characteristics, enriched and connected to a generation of new cultural programs. Through the lightness of air, intense poetics are created. Skin sprouted from the air triumphs with a cultural subtlety free from architectural authority. Architectural demeanour through <Chink in the Armour> has a critical link to the departure of perspective in <Orpheus’s Gaze>. As I have described in the book <Compound Body>, <Orpheus’s Gaze> textualized new possibilities extracted from a mythical code. It stands right on the borderline between a new code and new mode of thinking. It is a new infiltration point, new crack based on the rearrangement of a conventional text. <Chink in the Armour> is decoded using a mythical code and room is created for us to seek and capture perspectives and gain knowledge about possible new outcomes. Our attempt to culturally combine the methodology and its material substances has generated several versions of mapping techniques that oscillate between the idea of <Compoundization> and <Integration>. Both are in a state of destabilization and have a structure that is always progressing, possessing cultural aspects which can be displaced and revised internally and creatively. In the age of information and media, <Cultural Interaction> created by the <Chink in the Armour> is an inevitable

requirement. New maps will constantly be generated and organized in accordance with the chink’s qualities and integrities. Making maps that corresponds to <Chink in the Armour> is a prerequisite for us to test new experimental possibilities. These maps are open structures capable of accessing and engaging in any dimension, anytime, anywhere and in any form – like an endlessly transforming device with infinite routes of accessibility always at hand. It is more than enough to explore the spectrum that goes beyond the mere the scale of <Interaction>. Since cultural interaction is never achieved alone or by any single means of fabrication, we as architects or artists are required to reach beyond our individuality and achieve new transformation. Architects intervene and challenge the realms of arts, and artists and young professionals infiltrate through slits in culture and pose new questions through their inquiries. It is time to arm ourselves with new devices and strategies for envisaging society and culture before even thinking about doing something physical to transform and analyse. New perspectives are needed to lead us to a mindset-shift, new programmatic innovations and new social/cultural/urban transformations. In the midst all this, interactions begin with <Making Cultural Cracks>.

Nam Ji,
Between Human &
Machine

