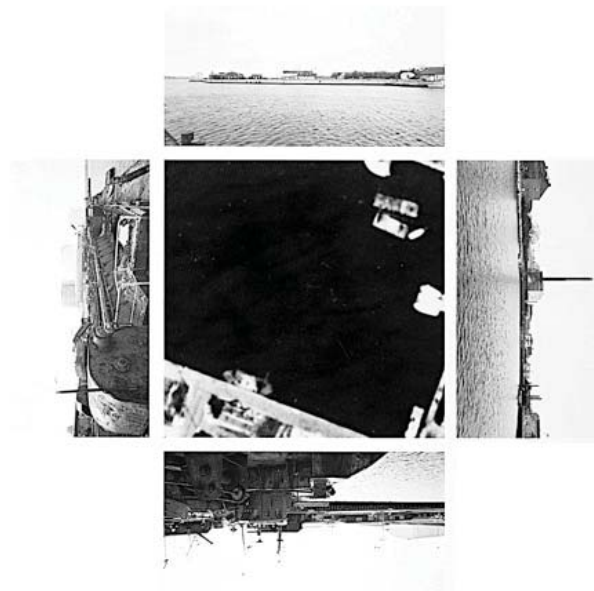
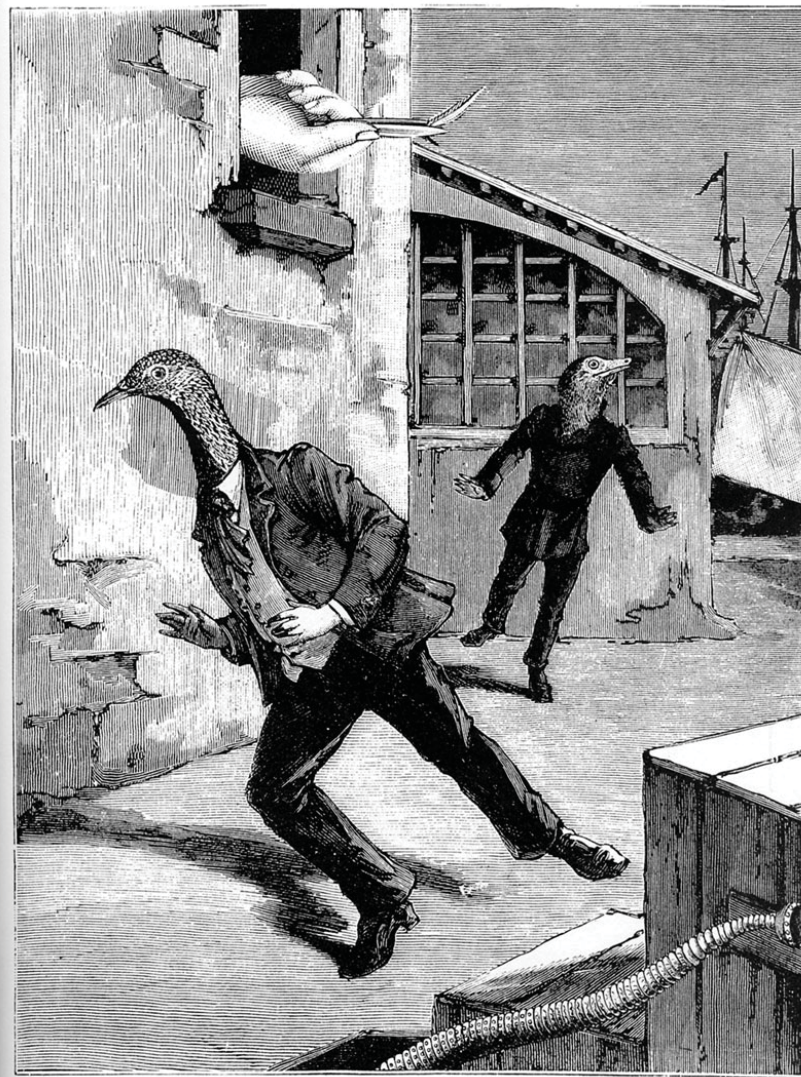


FRAGMENT 01



PAUSE CITY

A Surrealist Museum for Seoul



PWFERRETTO STUDIO
SNU_DAAE

CONTENT

PROLOGUE

Fragment

INTRODUCTION

Pause City. A Surrealist Museum for Seoul

TASKS

Five Iterations

PROCEEDINGS

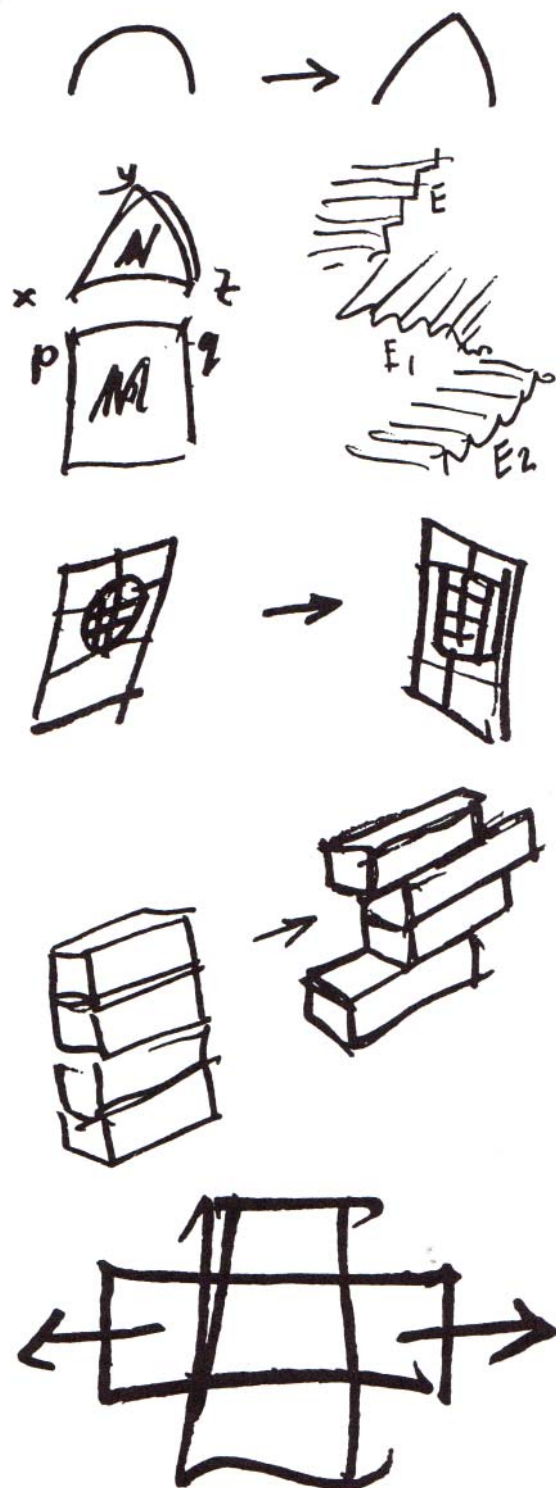
Outline

MODUS OPERANDI

Lexicon

BIBLIOGRAPHY

Reading List



SERGEI EISENSTEIN
SKETCHES

PROLOGUE

FRAGMENT

Almost everything we know about the past comes from physical and narrative fragments. Yet a fragment is not simply the static part of a once-whole thing. It is itself something in motion over time, manifesting successively or variously as object, evidence, concept, and condition.

Adorno, Theodor W.

An idea is a thought. It's that thought that holds more than you think it does when you receive it. But in that first moment there is a spark. In a comic strip, if someone gets an idea, a light bulb goes on. It happens in an instant, just as in life.

It would be great if the entire film came all at once. But it comes, for me, in fragments. That first fragment is like the Rosetta stone. It's a piece of a puzzle that indicates the rest. It's a hope puzzle piece.

In "Blue Velvet", it was red lips, green lawns, and the song – Bobby Vinton's version of Blue Velvet. The next thing was an ear lying in the field. And that was it. You fall in love with the first idea, that little tiny piece. And once you're got it, the rest will come in time.

David Lynch

The shot is by no means an element of montage. The shot is a montage cell.

Just as cells in their division from a phenomenon of another order, the organism or embryo, so, on the other side of the dialectic leap from the shot, there is montage.

By what, then, is montage characterized and, consequently, its cells – the shot? By collision. By the conflict of two pieces in opposition to each other. By conflict. By conflict.

In front of me lies a crumpled yellowed sheet of paper. On it is a mysterious note: 'Linkage—Page' and 'collision—E'. This is a substantial trace of a heated bout on the subject of montage between P (Pudovkin) and E (myself).

Sergei Eisenstein



PAUSE CITY
FIRE ESCAPE

INTRODUCTION

PAUSE CITY_ A SURREALIST MUSEUM FOR SEOUL

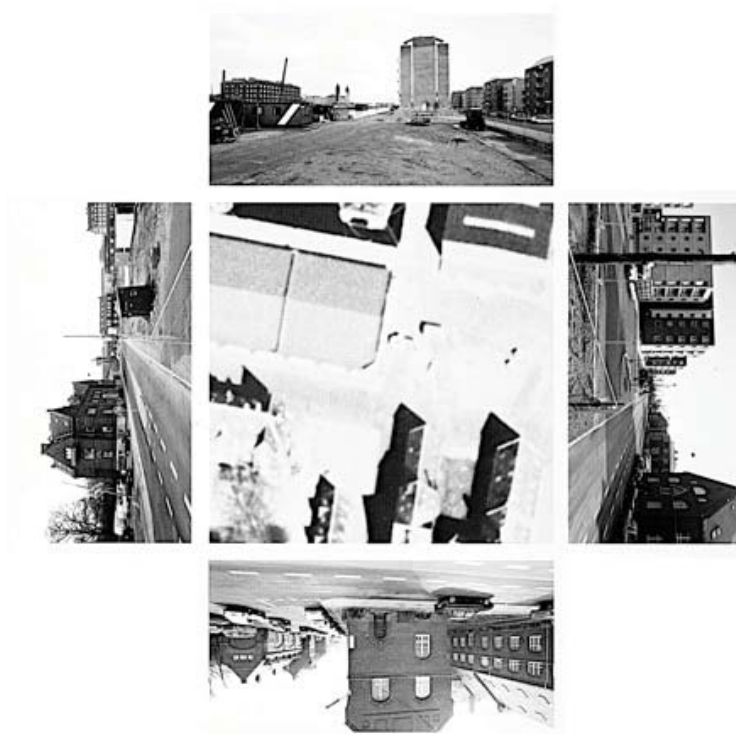
"Light is meaningful only in relation to darkness, and truth presupposes error. It is these mingled opposites which people our life, which make it pungent, intoxicating. We only exist in terms of this conflict, in the zone where black and white clash."

"Paris Peasant" by Louis Aragon

We live in an era where the Museum has become a default cultural commodity, indispensable piece of the urban jigsaw for any self-respecting "contemporary/modern/en-vogue" 21st Century city. Often situated in segregated cultural districts (Seoul's Leeum is no exception) they no longer follow the institutional system "collect to display" rather the organism has been inverted to follow the dictum "display to collect"; the collection referring to the endless merchandise which is rapidly replacing the "original" artifacts themselves.

This semester the studio will challenge these notions and speculate whether the Museum can be returned to the city; an institution that celebrates urban life the expressions of time and place that inspire our everyday, leading to alternative architectural strategies that assemble fragments and celebrate a city that is beautifully incomplete. Our approach will be empirical, interpreting the city through direct contact, sampling and exploring the notion of "Pause".

Our challenge is to attempt to define what makes up a New Museum for Seoul today, as an antithesis to the Guggenheim and MOMA ventures that have engulfed so many cities today, and in the process reveal the layers of complexity that define Seoul's urban condition.



PAUSE CITY
STAGNANT MOMENT

PAUSE CITY

At times architects, in their egotistical pursuit to erect buildings, lose track of the city and the elements that constitute the fabric of the urban surroundings. This semester we will focus on the pauses that make up the city, the vacant spaces that arise out of situations that both architects and planners cannot control.

Cities, when perceived and experienced as spatio-material artifacts that developed over time, often appear to us as accumulations of 'effects'. Effects' of which the 'causes' are mostly unperceivable.

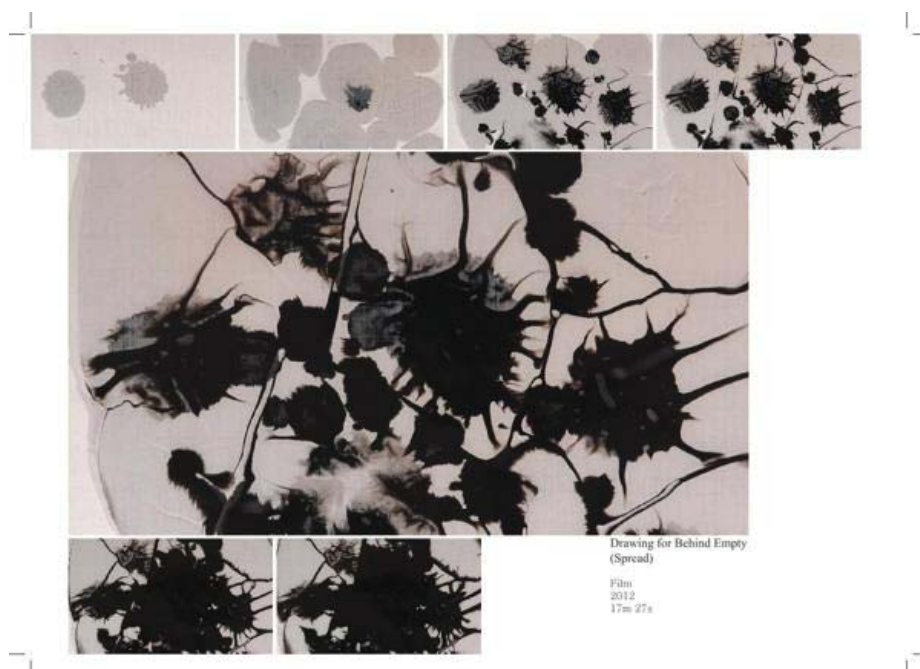
You might call these places the pauses of understanding. Pauses that embody a position of waiting and procrastination, so characteristic of situations about which we have yet to shape our own conceptions, situations which we have not yet been able to summarize. The places that are brought about as physical realities in between the incidents of understanding.

Such pauses are found everywhere in every city. Nobody has conceived them or willed them into being. They have turned up by themselves, through collisions, like holes or sites of oblivion. They are always found at the boundaries of thinking.

The Architecture of the Pause deals with the obscure transitions and pauses in between places in the city which are culturally and socially saturated with meaning. But these pauses in the urban space are only seemingly empty. If one focuses in on them, they reveal unexpected secrets and thus provide a completely different way of interpreting the concepts of site and space.

'Causes' that even for its citizens are often unknown or lost. Streets have directions but what caused their direction? Urban blocks have a shape but what caused their shape? Buildings have heights but what caused their height? There are colors, materials, textures but what caused their choice? Were it geomorphological circumstances, factors of ground ownership, political decisions, urbanistic solutions, technical possibilities or economical reasons that caused the spatio-material elements of the city to be as they are?

These pauses are often referred to as urban voids and discarded as empty spaces that have to be recharged in order to be activated.



JOONG-IL KIM
VIDEO STILLS

FIVE TASKS

TASK 1_DEFINITION OF PAUSE

Duration

2 weeks working in teams of two

Description

Define what 'pause' means.

Relate your thinking to both physical and abstract definitions of the word.

Don't relate your exploration to simply urban and architectural manifestations

Explore the following conditions:

Vacant, empty, behind, hidden, in-between, interstitial, discontinuity, boundaries, void, boundaries, transitions

Output

You are required to produce physical experiments that demonstrate your thinking:

By constructing installations, models, videos

Working with materials such as:

Paper, ink, plaster, wood, graphite, clay, glass + any other material you may choose

Create graphic notations of your thoughts to be recorded in:

Photographs (black & white), Drawings

All materials have to be edited and published in the book format, via In-Design files.

References

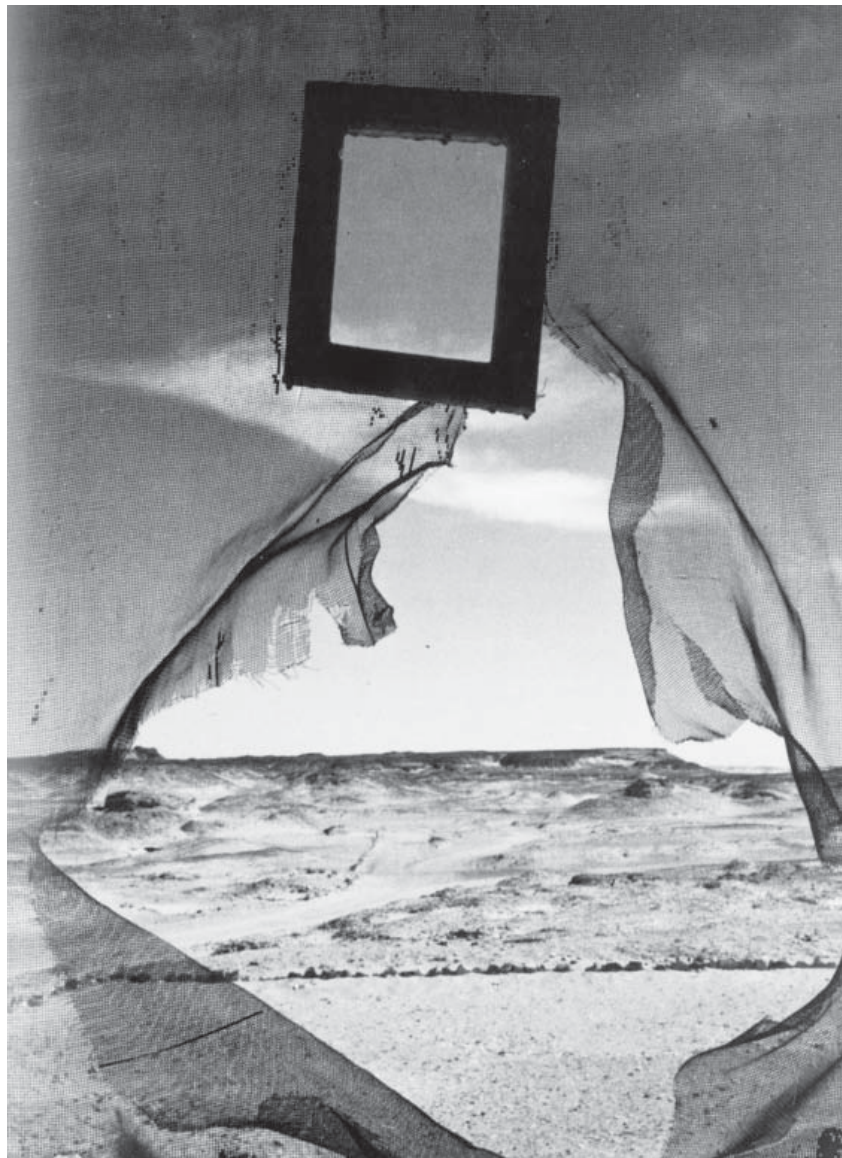
Video by SNU graduate, Joong-il Kim:

<http://www.behance.net/gallery/Behnind-Empty-for-13th-Venice-Architectural-Beinnale/7825447>

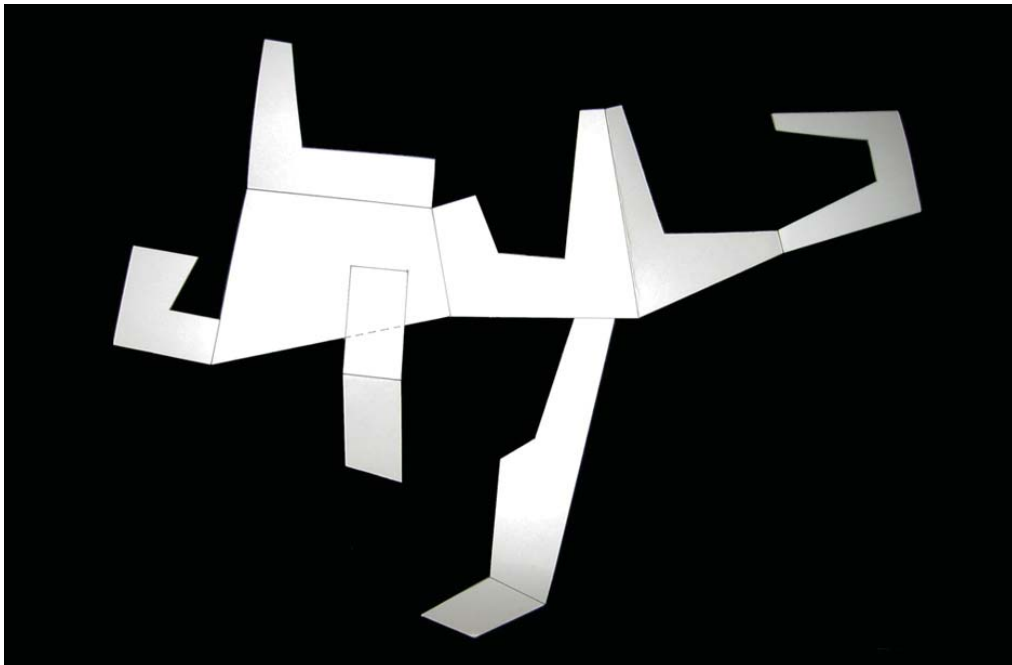
Work by sculptors including:

Richard Serra, Eduardo Chillida, Gordon Matta-Clark, Donald Judd, Carl Andre, Cildo Meireles and Jorge Oteiza.

"Eraserhead" Film by David Lynch



LEE MILLER
PORTRAIT OF SPACE



JORGE OTEIZA
SOPACIAL COMPOSITION



SEOUL TWO CONDITIONS

TASK 2_TAXONOMY OF THE VACANT

Duration

2 weeks working in teams of two

Description

6 sites, each 500m square, will be selected throughout Seoul.

Each team will be assigned a site at random.

The 6 areas include: Myondong, Hongdae, Itaweon, Gangnam, Sindorim, Mapo/jamshil

Students will have to map and produce analytical expositions to record:

Vacant plots/Urban Gaps/Interstitial spaces/Absent niches/Empty land/Hidden alcoves+ others

Output

You are required to map the pause and record the various instances of Pause.

Items to be recorded:

Transitions/History/Social/Cultural/Boundaries/Unexpected/Economical/
Causes/Physical/Height/Topography/Materials/Texture/Colours/Technical

Materials will have to be edited in graphic Adobe packages: PS/AI

All materials have to be edited and published in the book format, via In-Design files.

References

Raul Bunschoten, Chora Publications

<http://www.chora.org>

John Hejduk, Drawings

<http://cooper.edu/architecture/publications/john-hejduk-works>

Shin Egashira

<http://www.shinegashira.com>



COPENHAGEN
HISTORY LAYERS MAPPING



SHIN EGASHIRA
KOSHIRAKURA MAPPING



FREDERICK KIESLER
ENDLESS HOUSE 1959

TASK 3_TRANSFORMATIONS OF NON LOCATIONS

Duration

2 weeks working in teams of two

Description

Select two sites within your designated zone and again in groups, adapt and alter the site as to activate its latent potential.

The activations needn't be functional or practical but must challenge the spatial/temporal dimension of the site.

Consider the physicality of the activation:

Connect/Transform/Translate/Cut/Shift/ etc

Avoid a priori design solutions and focus on the potential of the site and the findings you have made to date with your prior experiments.

Output

For this task the output is strictly model based.

All models have to be made to scale and can be made using whatever tools/techniques you feel are right.

Laser-cut, casting, paper cut are all equally acceptable.

Only requirement is that they have to be the same colour, i.e. grey.

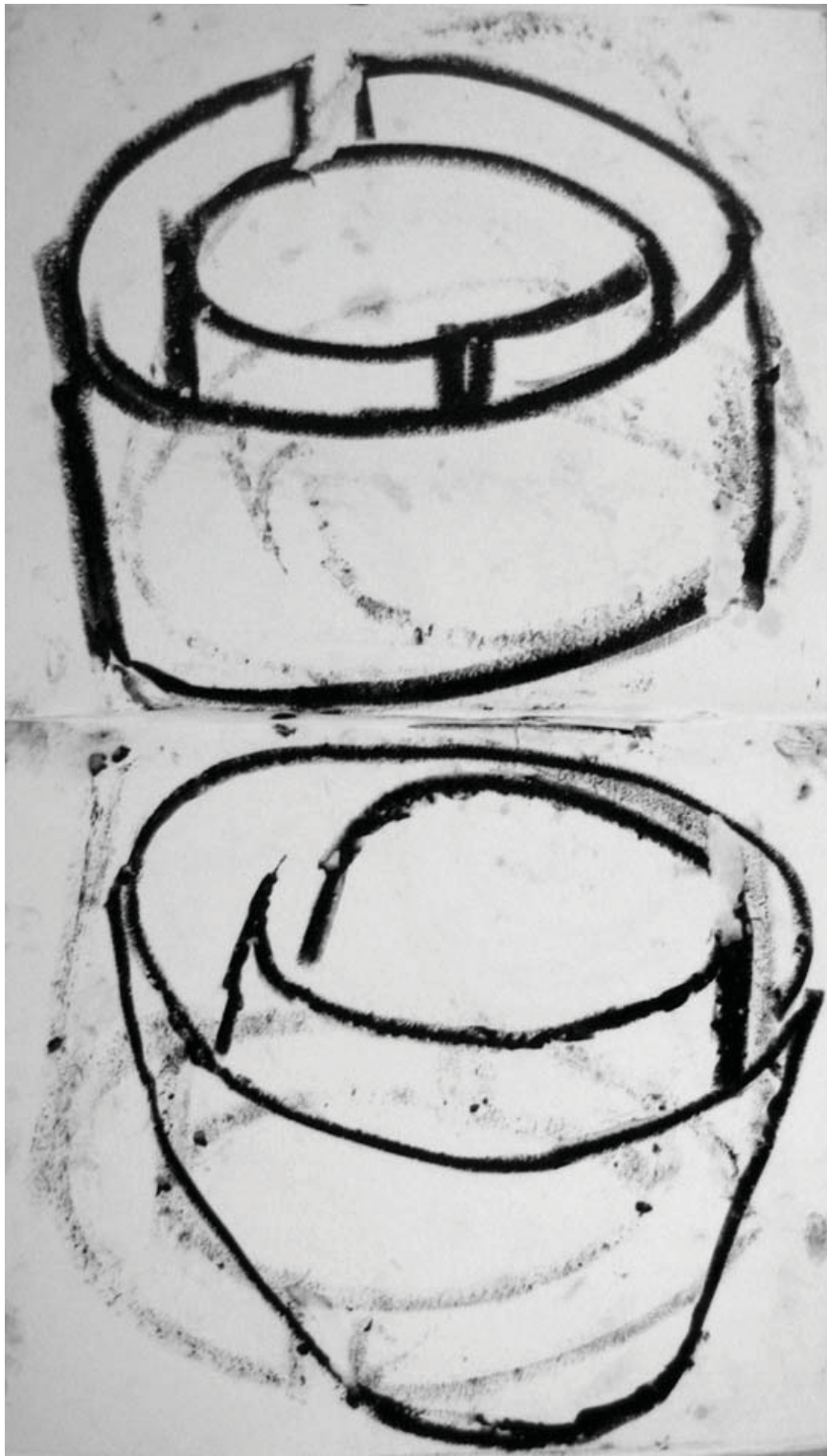
The models will have top photographed and recorded in the standard book format.

References

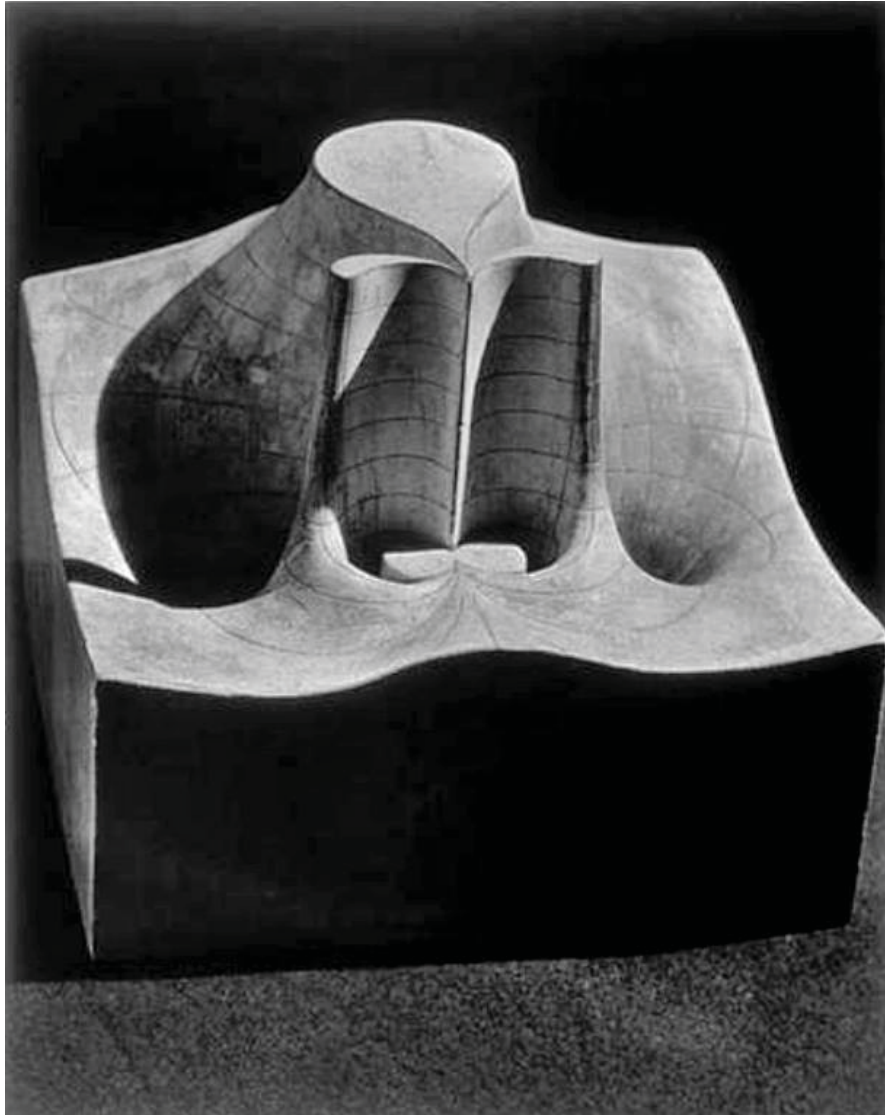
Anish Kapoor Leeum Catalogue 2012

Frederick Kiesler "Endless House" 1959

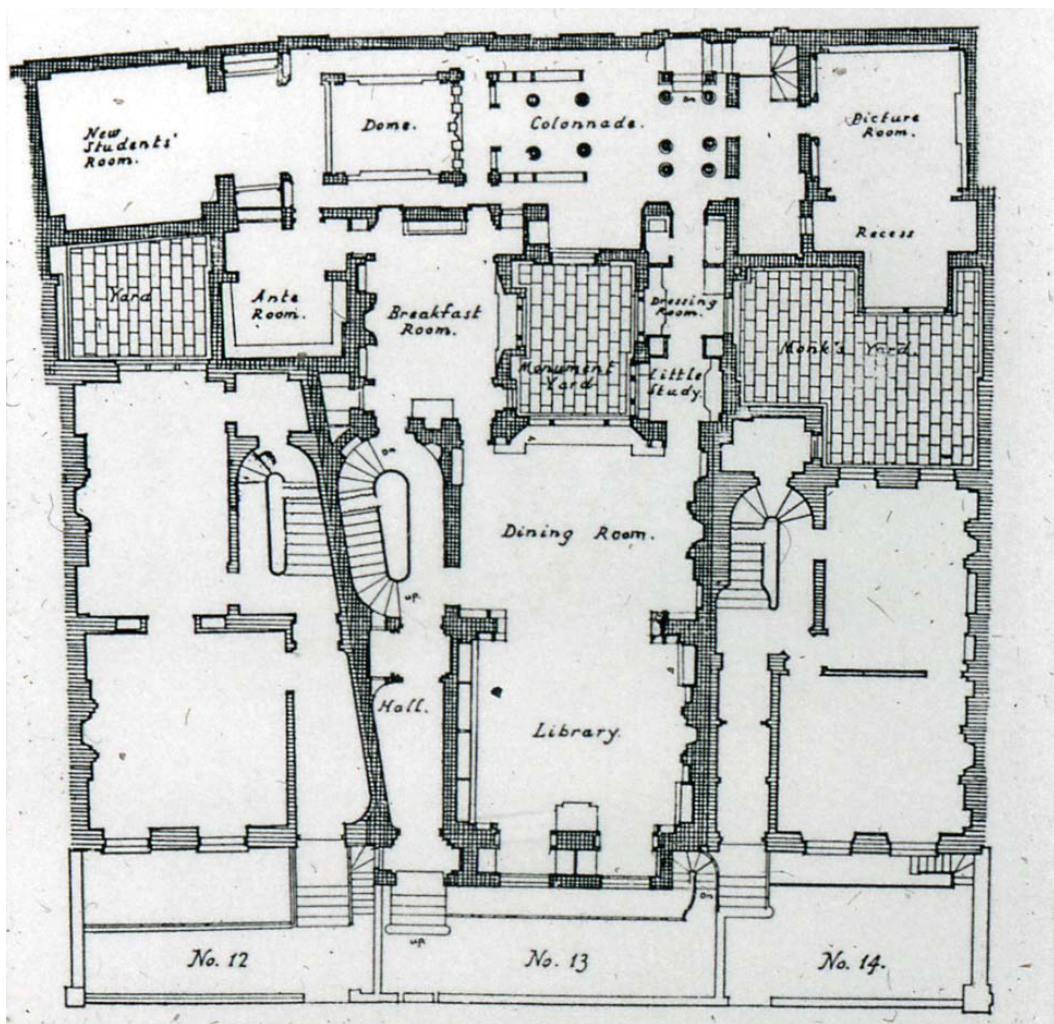
Man Ray Photography



RICHARD SERRA
SKETCH



MAN RAY
MATHEMATICAL OBJECT



SIR JOHN SOANE
HOUSE PLAN

TASK 4_COMBINE THE MUSEUM WITH ANOTHER ACTIVITY

Duration

2 weeks working solo

Description

Having selected a site to locate your Surrealist Museum select a programme either from the surrounding context or new to the site to combine with your museum.

For example Museum + House; Museum + Market

The additional programme allows the site to either retain its original DNA or add a new unexpected dimension.

Surrealist Museum:

From the outset the Surrealist movement was a literary and philosophical movement, where members engaged in fierce debate whether the visual arts could be surrealist at all. Don't simply design a museum that houses a surrealist collection but engage in a debate on how a surrealist museum can engage in a 21st century metropolis like Seoul.

Output

This is the start of your individual project

The scale of the museum must be small and humble.
You are not expected to design MOMA size galleries.

Conceptual models and drawings are expected

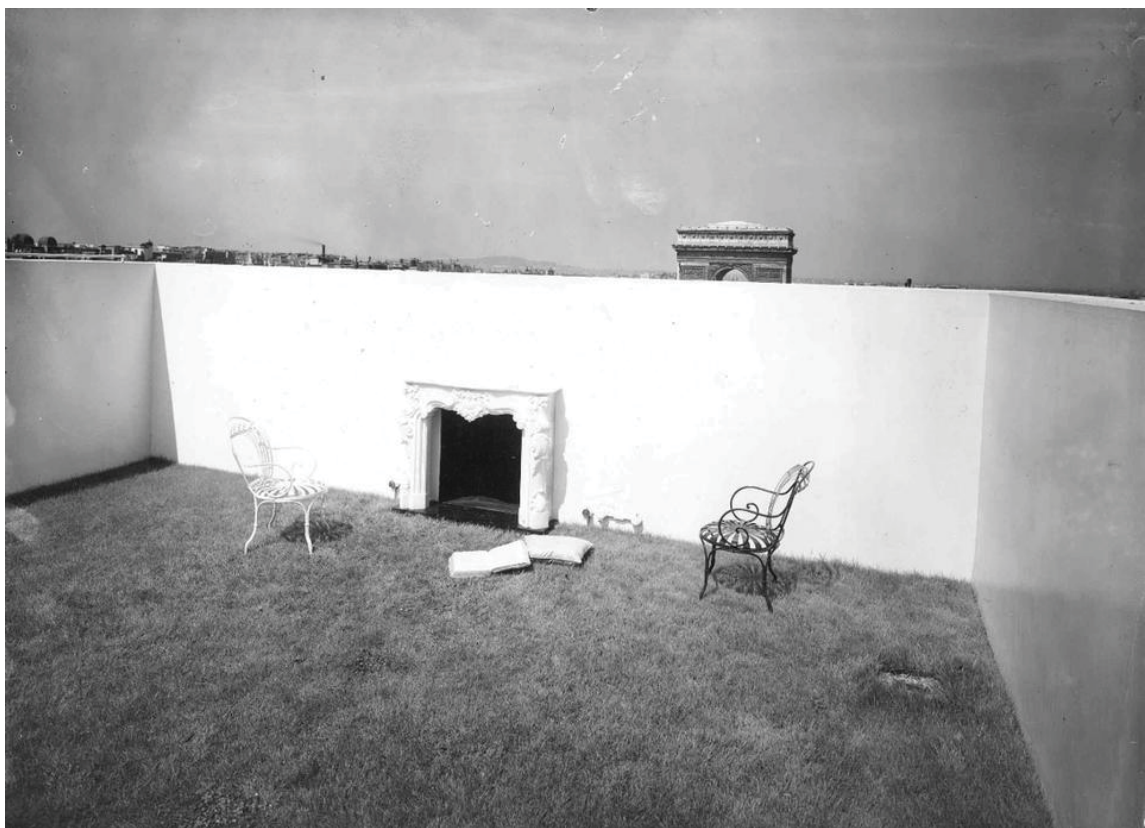
All materials have to be edited and published in the book format, via In-Design files.

References

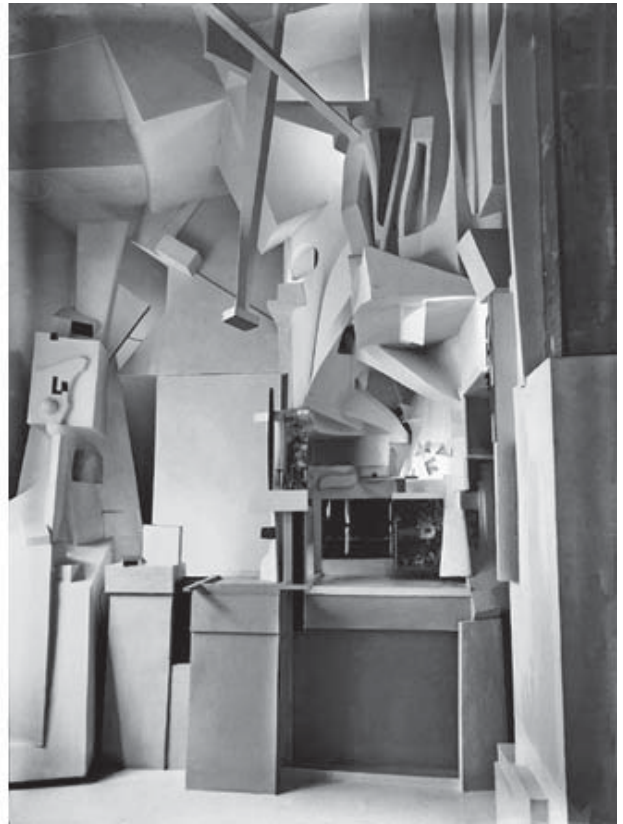
Sir John Soane's House, Lincoln Inn, London

"The Surreal House", Exhibition at the Barbican, London 2010

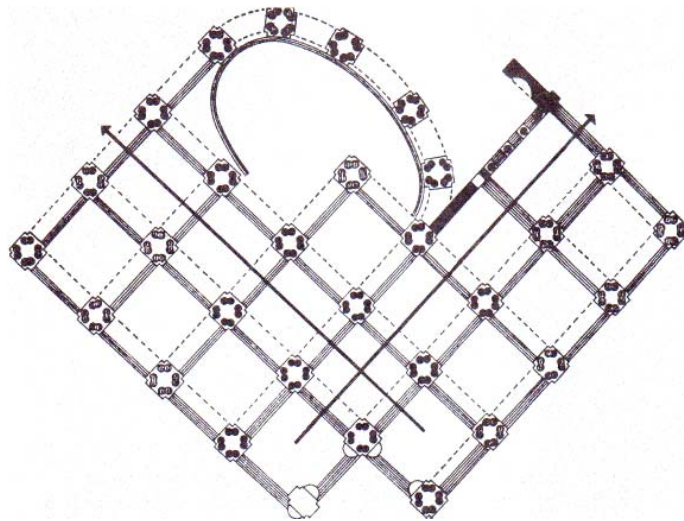
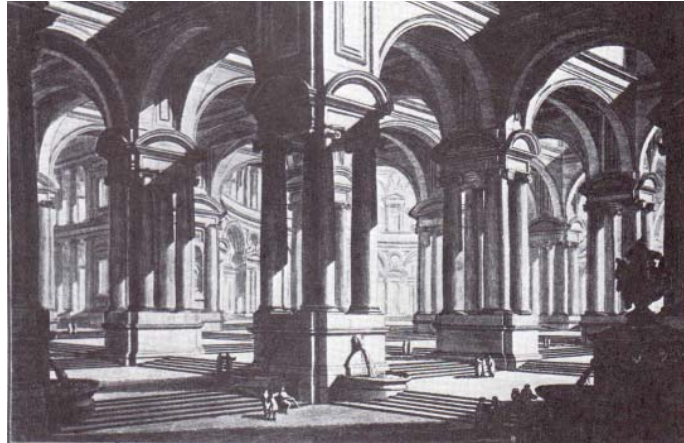
Refer to exhibition catalogue, copy can be found in the main SNU library



LE CORBUSIER
LE CORBUSIER BEISTEGUI



KURT SCHWITTERS
MERZBAU



GIAN BATTISTA PIRANESI
VISTA AND PLAN

TASK 5_ASSEMBLE YOUR FRAGMENTS

Duration

6 weeks working in teams of two

Description

You all have 6 weeks to complete your final design.

The Site, conceptual framer should be already in place, hence now you are left to arrange and assemble the final project.

The project should aim to manifest itself in a series of fragments and not a comprehensive project, like a competition entry. You should pursue specific area into a great detail, while leaving other more obscure and abstract. Which areas you develop have to be carefully considered.

Output

The final output for the semester is a series of 9 panels 500x500 mm.

All panels will have to be in B&W only

Line drawings and model pictures only

The lexicon of the graphics will be taken from the 18th century plates produced by architects such as Piranesi, including: Plans/Sections/Elevations/Vedute/Model Pictures

As usual the panels will have to be recorded in the book format as well.

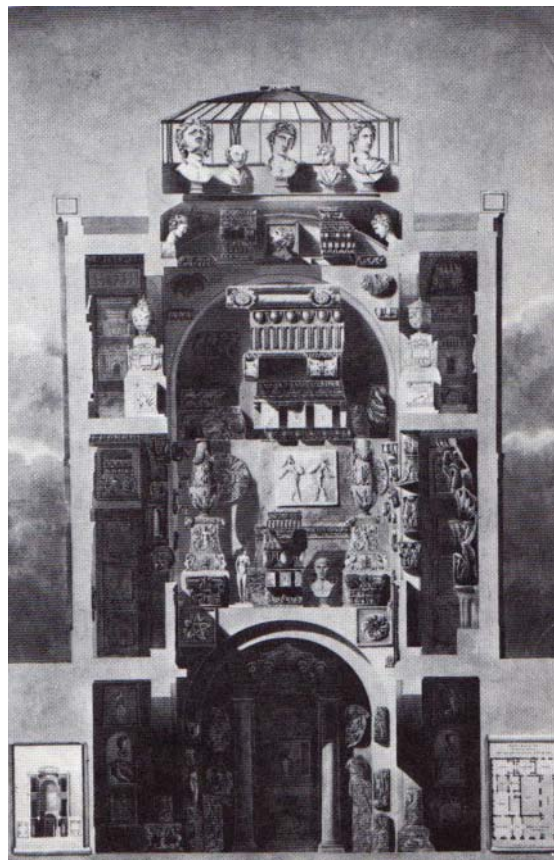
References

Piranesi: "The Complete Etchings" published by Taschen

Mendes de Rocha, Partial Model produced for the 2012 Venice Biennale, you can find photographs on line



PAOLO MENDES DE ROCHA
VENICE BIENNALE 12



SIR JOHN SOANE
HOUSE SECTION

PROCEEDINGS

SCHEDULE FOR THE SEMESTER

WEEK 1	START
WEEK 2	TASK 1 COMPLETION
WEEK 3	
WEEK 4	TASK 2 COMPLETION UPENN Visit, 25 – 29th of September.
WEEK 5	
WEEK 6	TASK 3
WEEK 7	
WEEK 8	TASK 4 Mid-term Review 25th of October
WEEK 9	
WEEK 10	TASK 5 START
WEEK 11	
WEEK 12	
WEEK 13	
WEEK 14	
WEEK 15	FINAL REVIEW IN PHILADELPHIA from 8th to 12th December

MODUS-OPERANDI

WORKING PROCESS

All material will be in Black and White
All fonts will be Minion Pro
All CAD and pencil drawings will have to be edited in AI
All layouts will have to be made in ID

The book format, layout and size will be selected at the start of the semester.

The reviews will be conducted as follows:

Tuesday group presentation
Friday Individual

PUBLICATION

Through the semester all work will be geared to the final publication, as per the last two years (Vertical Urbanism, Vertical Museum).
Fragment_Pause City will be published by Spacetime publishers on completion of the semester.

The format and the graphics of the book will be selected and chosen at the start of the semester, from which point all students will have to work with this format.

VISIT TO UPENN

Thanks to the kind sponsorship of Mr. Jeong, CEO of Heerim Architects; the whole studio will visit University of Pennsylvania in Philadelphia for the final review.

All students will receive paid flight and accommodation for their stay in Philadelphia. After Philadelphia, as a unit we will visit New York, where we will meet with architectural offices, HdeM and others as well as visiting prominent museums and important buildings including the DIA Foundation on the Hudson River.

BIBLIOGRAPHY

MANFREDO TAFURI

The Sphere and the Labyrinth
MIT Press
Chapters 1 and 2

ANTHONY VIDLER

Architecture of the Uncanny
MIT Press

JOHN HEJDUK

Soundings

JANE ALISON

The Surreal House
Exhibition Catalogue, Yale Press
Barbican Art Gallery

LOUIS ARAGON

“Paris Peasant”
Translated by Simon Watson Taylor

MANACORDA, F.

Maurizio Cattelan
Milan 2006

SOLA-MORALES

Terrain Vague –
“Anyplace” MIT Press 1995

ROBERT SMITHSON

A Tour of Passaic
ArtForum 1967

RICHARD SERRA

“Process sculpture and Film in the Work of Richard Serra” by Benjamin H.D. Buchloh
OCTOBER FILES, MIT Press, 2000

THE END