A.R : FUTURISTIC SCENARIO IN SEUN

A thesis submitted in partial fulfillment of the requirements for the degree
Master of Design in Interior Studies [Adaptive Reuse] in the Department of
Interior Architecture of the Rhode Island School of Design

By Yookyung Lee
2023
Acknowledgements:

Brett Schneider  
Associate Professor, Department of Architecture, Consultant: Structure and Materials

Stephen Turner  
Critic, Department of Interior Architecture, Consultant: Energy, Systems and Sustainability

Eunseon Park  
Specialist Adviser, Professor, Graduate School of IT Policy, Seoul National University of Science and Technology

Lev Manovich  
External Critic, Presidential Professor, Digital Humanities, City University of New York
Thank you for Mango Kim, Artist and Activist Based in Seoul
He introduced me to one of the interviewees.

Thank you for Yoojin Shim, Researcher at National Migratory Birds Center
She interviewed people at Chenggye/Daelim Building.

Thank you for Kangsan Jung, Art Critic Based in Seoul
He gave me a lot of advice everytime.

Thank you for the anonymous interviewees.

Thank you for Jungmin Yoo, 3D Modeling Assistant
M.Arch 2 in Harvard GSD 2025"

Thank you for Hyunhee Lee, 3D Modeling File Provider
B.Arch in Yonsei University 2021"

Thank you for Jungu Kang, Architecture Photographer,
B.Arch in Yonsei University 2023"

Thank you for Jiwon Choi, My Dearest Friend

Thank you for Yongsoo Chang, Professor of Architecture Dept. at Hongik University

Thank you for ESCA Architects, (Taekhin Kim, Yongsoo Chang, Yoosun Park)
Blueprint Provider

Thank you for my Dad and Mom, ... and my God!
Thank you for Hyungshin Yoon,
Artist and Curator Based in Seoul
So much love to you always.

Thank you for all of the INTAR students 2023

Thank you for Lev Manoovich,
Professor of City University of New York,
The Author of “The Poetics of Augmented Space”

Thank you for Francesca Liuni,
Assistant Professor in INTAR, RISD
Thanks to your encouragement, I could overcome the fear I had!

Thank you for Youngjiin Song,
Critic and Professor in INTAR, RISD
I was so glad that I could talk about my project with you!

Thank you for Youngjiin Song,
Critic and Professor in INTAR, RISD
I was so glad that I could talk about my project with you!

Thank you for Eduardo Benamor Duarte,
My Primary Thesis Adviser in INTAR, RISD
I’m always grateful for your patience and generosity every time!

Thank you for Ruier Zhao and Sabina Fang-Min Liou
M.DES INTARA colleagues in RISD,
I learned a lot from you guys’ design strategies!

Thank you for Daeun, Grace, and Natalia,
M.DES INTARA colleagues in RISD,
You guys were the Guardians of the studio.

Thank you for Stefano Corbo,
Professor in Tuft University,
I’m so glad that we can still talk each other!

Thank you for Eunseon Park,
Professor of Seoul National University of Science and Technology,
Director of Artist Collective “Listen To The City”

Thank you for Francesca Liuni,
Assistant Professor in INTAR, RISD
Thanks to your encouragement, I could overcome the fear I had!

Thank you for Ruier Zhao and Sabina Fang-Min Liou
M.DES INTARA colleagues in RISD,
I learned a lot from you guys’ design strategies!
1. INTRODUCTION

Abstract ................................................................. 13

2. THEORETICAL BACKGROUND

13 ................................................................. Augmented Reality
18 ................................................................. History of Augmented Reality
26 ................................................................. Placeness: Space and Memory
34 ................................................................. Precedents
44 ................................................................. Research Questions

3. CONTEXT OF THE SITE

History of Seun Shopping Malls .................. 48
Renovation Authorization and Cancellation .................. 50
Pros and Cons of Renovation .................. 54
Industrial Map of Site .................. 56
Social Movement .................. 58
User Groups .................. 64
## 4. DESIGN STRATEGY

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speculative Design: Scenario</td>
<td>68</td>
</tr>
<tr>
<td>Project Site: Cheonggye-Daelim Building</td>
<td>70</td>
</tr>
<tr>
<td>Current Program</td>
<td>110</td>
</tr>
<tr>
<td>Old Road</td>
<td>112</td>
</tr>
<tr>
<td>Verbal Language into Spatial Language</td>
<td>122</td>
</tr>
<tr>
<td>Proposed Program</td>
<td>138</td>
</tr>
<tr>
<td>Intervention</td>
<td>140</td>
</tr>
</tbody>
</table>

## 5. CONCLUSION

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Significance &amp; Limitation</td>
<td>190</td>
</tr>
<tr>
<td>Bibliography</td>
<td>192</td>
</tr>
</tbody>
</table>

Site Study Mass Models: Seun Shopping Malls
1. INTRODUCTION
Abstract

Due to social distancing policies during the coronavirus pandemic, people have increasingly turned to digital platforms to fulfill what they previously enjoyed in face-to-face interactions. The high demand for virtual world services, called “metaverses,” has sparked discussions about the possibility of completely replacing the real world, which has raised questions about the role of architects in dealing with physical spaces. However, it is widely believed that digital elements will merge into the real world instead of completely replacing it, which makes augmented reality (AR) a key technology to study in the context of architecture.

In “Learning from Las Vegas,” Robert Venturi argues that designers should consider architecture as a medium for communication in the information age. To support this idea, he mentions commercial signage as an element of vernacular architecture that heralds what kind of experience a particular location offers.

However, augmented spaces in various forms are not adequately serving people and communities. They are just filling the interests of contemporary capitalism, concerned with profits for the companies that create the metaverse, not the people who inhabit it. Designers need to explore how architecture that actively uses augmentation can create better spaces, healthy cities, and democratic environments.

This project proposes a speculative design for the Cheonggye/Daelim shopping center, one of the Seun Shopping Malls in Seoul, South Korea, imagining a future world where AR has become mainstream, not confined to small screens. While the media technology people use rapidly evolves, redevelopment and gentrification will still threaten the project site and its surrounding areas. Intertwined with various political and economic interests, even total demolition of the site and residential eviction may occur in the long term.

Given the bleak prospect of investors that would profit from the redevelopment of this site, the following thesis explores how this technological revolution in media, augmented reality, can be utilized to build an inclusive place for the individuals who work in this community. By considering how we communicate influences architectural design, this speculative design will include components of AR technology to enhance visual and interactive spaces in the development of the Seun Shopping Malls.
2. Theoretical Background
Augmented Reality

Academic Definition and General Definition

Azuma (1997) provides a formal definition of Augmented Reality that is widely accepted by academics and industries. He focuses on three distinguishing characteristics to explain what is the AR system.¹ First, the imagery and the real are combined together in that system. Secondly, that happens in real-time and interactively. Thirdly, the virtual contents appear in three-dimensional form.²

Specifically, virtual content is overlayed upon physical environments to combine reality and virtuality. This will allow the user to observe both the existing world and the virtual elements, constituting a world as a whole. Within the new visual system of AR environments, a virtual object is usually fixed on one location unless the user modifies it or the creator changes the input information into animated ones. The visual data represented in the AR reflects environmental conditions, such as lights and shadows, so it deceives people as if it were an actual existence in certain places. This is possible with the help of real-time interaction and sophisticated 3D graphics.³

While the elements of virtual content emphasized by Azuma are highlighted more in the majority of science, the sensory impression of interactivity, real-time capability, and 3d registration – are not prioritized to describe the qualities of AR. In general definition, the seamless perception and indistinguishable moments are primarily mentioned to explain what AR is. Currently, many AR technologies are limited to transforming our visual perception, but it technically includes augmenting the other four senses; Hearing, touch, smell, and taste. These other human senses can also be augmented as VR does.⁴
Augmented Reality

Augmented Reality vs Virtual Reality

Virtual Reality (VR) and Augmented Reality (AR) are two distinct technologies with several key differences. While there are some similarities, such as multimodal presentation, real-time interaction and simulation, visualization of virtual 3D objects, and the use of egocentric perspective, there are significant variations in their fundamental characteristics.⁵

In VR, the aim is to provide a fully immersive experience by creating a complete virtual environment that replaces the user’s sensory impressions with virtual ones. VR strives to transport users to a virtual world, where they can interact with and experience digital content exclusively.

On the other hand, AR differs from VR in that it does not seek to replace sensory impressions entirely. Instead, it enhances the real world by overlaying virtual elements onto it. AR allows users to perceive and interact with both the physical environment and digital content simultaneously. The virtual and real sensory impressions are mutually superimposed, meaning they can overlap, be combined, or even interact with each other. In AR, users have the ability to interact with virtual content as well as the real environment, and there can be a dynamic interplay between the two.⁶
“... I also want to reconceptualize augmentation as an idea and cultural and aesthetic practice rather than as technology.”

Lev Manovich

Poetics of Augmented Space

4. Ibid, pp. 19
5. Ibid, pp. 21
6. Ibid, pp. 19
History of Augmented Reality

Importance of Retrospecting Media Technology

Considering the definition of Augmented Reality (AR), which aims to create a state where the virtual and real world is indistinguishable, modern society’s technologies have played a crucial role in supporting the infrastructure necessary for this latest technology. Without electric and digital advancements, achieving real-time relay and visualizing virtual content would not have been possible with analog measures alone. The desire to substitute some portion of our senses persists until today, and people in the past actually accomplished it to a certain extent. This section explores the histories of AR, starting from the Renaissance era to the contemporaries, to retrospect how people tried to augment their experience, centering on visual senses, with limited methods to have similar results as what today’s AR systems can show.

Preliminary Forms of Augmented Reality Until Modern Era

Linear Perspective
In 1415, Filippo Brunelleschi made a significant discovery known as Linear Perspective, which had a profound impact on art during the Renaissance Era. This technique added depth and a sense of three-dimensionality to artworks, making them appear more realistic.

Perspective Machine
During the 16th Century, artists used a device called a perspective machine, made up of a wooden frame features a tightly stretched string that represents the artist's line of sight as they create a drawing. Albrecht Dürer recorded this practice in prints created by printmaking.

Convex Mirror
Hockney and Falco have suggested that van Eyck employed the renowned convex mirror portrayed in the Arnolfini portrait, or a similar mirror, as the projection mirror for a basic camera obscura setup.

Trompe l’oeil in Architecture with Structural Elements
During 16th Century, Baroque architect Borromini designed Perspective Gallery of Palazzo Spada and it has very special features. He realized optical illusion in the Palazzo's courtyard where the columns are getting smaller than what usual colonnades have and the floor is also rising as audiences get closer to the sculpture. This design allowed people to feel a sense of space in a small gallery, even though the hall is only 26 feet (8 meters) long.
Theoretical Background

1600s

What is Trompe L’œil*

*Trompe L’œil is a technique that aims to deceive the eye by creating the illusion of real objects or scenes through the use of color, shading, and perspective. The word was first appeared in the 17th Century.

1800s

What is Camera Obscura*

*Camera Obscura consists of a darkened room or box with a small hole or aperture on one side. Light from the outside enters through this hole and projects an inverted image of the external scene onto a screen or surface positioned inside the chamber. The image formed is upside-down due to the nature of light rays traveling in straight lines.

1806

Camera Lucida

The Camera Lucida is an optical instrument used to assist in drawing. It allows the artist to see both the subject being observed and the drawing surface superimposed together. By projecting the scene onto the drawing surface, it helps artists accurately depict perspective by enabling them to copy key elements from the scene. William Hyde Wollaston, an English chemist, obtained a patent for the camera lucida in 1806.

The Advent of Daguerreotype Photograph

Daguerre invented daguerreotype process, which involved fixing images with a salt solution. Despite his unsuccessful attempts to commercialize it, Alphonse Giroux manufactured the first commercially available daguerreotype camera under a contract with Daguerre and Isidore Niépce.

1826

The First Camera for Permanent Photograph

In 1826, Joseph Nicéphore Niépce produced the first permanent photograph by fixing the images of Camera Obscura. Capturing image required an 8-hour exposure on pewter coated with bitumen. He named the process "heliography" and later collaborated with Louis-Jacques-Mandé Daguerre to improve it.

1863
History of Augmented Reality

**Kinetoscope**
In 1891, the Edison Company showcased a working model of the Kinetoscope, a device that allowed individuals to see moving images individually. The first public demonstration of the Kinetoscope occurred in 1893, and by 1894, it had become a popular commercial venture.

**Cinématographe**
The Lumière brothers, in December 1895 in Paris, France, were the pioneers in showcasing projected moving pictures to paying customers. They presented their own invention, the Cinématographe, which combined a camera, a projector, and a film printer into a single device.

**Ivan Sutherland**
Ivan Sutherland developed a Head-Mounted Display System in 1968, offering a simulated 3D environment within see-through capability from the correct viewpoint. He made this possible by incorporating a data helmet and ultrasound-based tracking system.

**The Haunted Mansion**
The Haunted Mansion ride at Disneyland, which opened in 1969, showcased one of the earliest examples of projecting images onto non-flat surfaces. In the Mansion, disembodied head named Madame Leota and five busts were singing. To achieve this effect, the singers’ head-shots were filmed using 16mm film and then projected onto the corresponding busts.

**The First Permanent Installation of IMAX System**
It was not until 1971 at the Cinesphere in Ontario Place, Toronto that the IMAX projection system to be permanently installed for the first time. This iconic venue continues to operate and screens a film that explores the history of the city.

---

**THEORETICAL BACKGROUND**
During the mid-1980s, the NASA Ames Research Center embarked upon the VIEW project (Virtual Interface Environment Workstations). The researchers aimed to create a workstation that could simulate virtual space stations by engaging multiple senses.\(^{36}\) The system featured a head-mounted stereoscopic display that allowed users to immerse themselves in either computerized space or real environments shown by video cameras from far distances.\(^{34,35}\)

In 1989, Fake Spaces Labs developed a machine for visualizing 3D images. The machine's two monochrome cathode ray tubes conveyed special signals from a Silicon Graphics Workstation. It was capable of generating a high volume of small geometries per second. This technology was adopted in the aerospace field later.\(^{43}\)

In the late 1980s, Thomas Zimmermann introduced the concept of the "DataGlove," a glove equipped with glass fibers on the hand's surface to detect finger movements. Zimmermann and Jaron Lanier co-founded VPL, a company known for its development of VR/AR technology, to sell "DataGlove" and other state-of-the-art machines of that era.\(^{41}\)

In the early 1990s, projection-based representations became feasible for the first time. A notable example is the "Cave Automatic Virtual Environment" system, developed at the University of Illinois in 1992, featuring four screens. Another example is the Responsive Workbench, which projected stereoscopic images on a horizontal tabletop, developed by Wolfgang Krueger at GMD. The 3D effects on images can be achieved by special glasses.\(^{35,46}\)
History of Augmented Reality

MARS (Mobile Augmented Reality System)
Columbia University presented the MARS system which tracked user position and orientation accurately. With the integration of location-based services and mobile sensors, such as GPS and accelerometers, MARS delivered relevant and interactive information overlaid on users’ screens.

The Growth of AR/VR Conferences & Trade Shows
The conferences focused on AR emerged, such as ISMAR (the IEEE International Symposium on Mixed and Augmented Reality) occurred in 2002 through the merger of ISAR and ISMR. Additionally, VR and AR technologies have gained visibility in trade shows like the consumer electronics show (CES).

2000s
Various industries started to adopt AR applications
Games, Medical

AR Applications and Smart Glasses
In 2009, AR gained significant attention with the release of the first commercial AR application, "Layar," which allowed users to view digital content on top of printed material using smartphones. The first smart glasses were invented by Google in 2011, and the consumer version was produced in 2013. Following the next year, Google released it in public retail stores.

1997

The Evolution of AR Tracking Systems & Graphics Hardware
After release of ARToolkit in 1998, computer vision-based tracking for AR underwent significant advancements, transitioning from electromagnetic and ultrasonic to optical technologies utilizing infrared light by the early 2000s. Moreover, Nvidia's introduction of the GeForce graphics chips in 1999 revolutionized easily accessible 3D hardware, introducing advanced capabilities and serving as a pivotal milestone in graphics technology.

1998~1999

Mainstream Adoption
Pokemon Go, a location-based AR game, became a global phenomenon in 2016, showcasing the potential of AR for gaming and social interaction. Apple presented ARKit and Google presented ARCore, two modern frameworks that have started to strongly influence the commercial development of AR applications.

2016
Footnotes of AR History Timeline

25. Ibid, pp. 11

Perspective Machine
LG has taken the lead in mass-producing consumer-level transparent OLED displays and making them available to consumers. Mojo Vision launched the AR contact lens in 2020. They’re working on coordinating the two AR contact lenses for the images on the two eyes to be synchronized.61
Augmented Reality

The History of Augmented Reality

Footnotes of AR History Timeline

52. Ralf Doerner et al., eds., “1. Introduction to Virtual and Augmented Reality,” in Virtual and Augmented Reality (VR/AR): Foundations and Methods of Extended Realities (XR), pp. 25
63. Road to VR, Road to VR (Road to VR, July 5, 2022), https://www.roadtovr.com/mojo-vision-smart-contact-lens-ar-hands-on/.

The Illusion in the Cave is Now a Reality Today.
Placeness: Space and Memory

The Definition of Place and Its Significance

Relationship between Space and Place

Edward Relph argues against the notion that space is merely an empty or abstract vessel for places. Instead, he emphasizes that space should be understood in terms of how people experience it. According to Relph, space and place are dialectically constructed inside of the human mind while experiencing their surroundings. In other words, our understanding of space is closely tied to the places we reside, which gain significance from the spatial conditions.

Relph proposes six categories of space based on each characteristic of space: Pragmatic or Primitive Space, Perceptual Space, Existential Space, Architectural Space and Planning Space, Cognitive Space, and Abstract Space. These categories help explain the diverse ways people experience and perceive space.

Yi-Fu Tuan, in his work "Space and Place: The Perspective of Experience," explores how the perception of place evolves over a person's lifetime. He highlights the significance of the mother as the child's primary place, as a source of value, nurture, and support. As the child grows, their attachment expands to include objects and neighborhoods, after all. Place, for a child, becomes a large and somewhat stationary being.

Tuan also describes the human body's role in shaping the understanding of space. The human body, uniquely capable of maintaining an upright position, is ready to act and engages with the surrounding space. The body provides the reference points and organize postures for perceiving and navigating space, such as vertical-horizontal, top-bottom, front-back, and right-left.
Tuan further implies a slight difference between space and place in another essay, where he mentions the shared experience of children with "place and space." He refers to children’s intimate place as their own room, while the other parts of the house are less used, in turn, considered as space. In this context, place encompasses intimacy within a specific space. Therefore, both Relph and Tuan highlight the experiential and subjective aspects of space and place. While space can be seen as an area’s abstract dimensions and attributes, place incorporates the lived experiences, attachments, and meanings people associate with specific locations. The human body and personal relationships play a crucial role in shaping our perception and understanding of space, further influencing the concept of place.

**Sense of Place and Authenticity**

The "sense of place" concept encompasses various aspects and interpretations. Following one of its broad definitions, it involves recognizing and understanding different places’ distinct identities and qualities.

Relph explores this concept by drawing on phenomenology and highlighting authenticity and inauthenticity. He suggests that a sense of place can be authentic and unselfconscious, reflecting a straightforward and sincere experience of a place’s unique characteristics and identity. Relph further insists that an authentic attitude toward a place emerges from an unmediated and undistorted experience of a place’s complete complexity and identity. In contrast, it can also be inauthentic and contrived; Inauthentic attitudes are influenced by external elements that might dilute or distort the authentic sense of place, such as societal expectations and intellectual trends or predefined notions of the experience.

In line with these ideas, Yi-Fu Tuan illustrates the significance of the primary place for a child, typically the mother. Within the boundary of the mother’s presence, the child feels a sense of security and support. However, when confronted with the unfamiliar world beyond this boundary, the child may experience a sense of being adrift or placeless. This highlights the fundamental role of supportive relationships and familiar environments in nurturing a sense of place, especially during the early stages of development.

These perspectives contribute to a deeper understanding of the subjective and meaningful aspects of the sense of place.
Placeness: Space and Memory

Losing One's Place and Changing Notion of Place

“Home is the foundation of our identity as individuals and members of a community, the dwelling-place of being. Home is not just the house you happen to live in, but an irreplaceable centre of significance” ——— Edward Relph, Place and Placeness

Placelessness and Place Attachment

The growing importance of the sense of place in Asia can be understood in the context of countering the phenomenon of placelessness. Placelessness refers to the lack of distinct character and similarity to many other places. In the pursuit of urbanization and globalization, some Asian countries have been eager to emulate Western models, often neglecting their own unique cultural identities and heritage. This trend not only threatens their past memories and heritage but also erodes their sense of “Asianess” and distinctiveness.

Edward Relph points out that cultural and geographical uniformity is not totally new, but what is new is the extensive intervention and lack of adaptation to local situations, resulting in the sense of placelessness. This shallow experience and lack of connection to the environment contribute to the weakening or loss of identity. The contradictory approach to planning and development and the transformation of places play a role in this process. When place identity, which is intertwined with contexts, impressions, and memories owned by people, weakens, it diminishes the depth of attachment and variety of understandings and memories about one place.

Losing one’s identity means losing the sense of place. Without placeness, there are no emotional attachments or desperation to care for the environment. This aligns with Relph's notion of weakening the importance of one place or placelessness. Therefore, securing identity involves ensuring continuity in both the physical aspects and the social memory that one community has. Memory, identity, and nation are interconnected non-linearly, where memory works as a unified entity that connects people within a communal spirit. This collective memory is nurtured through interactions among community members and commemorations.
Given the challenges of placelessness and the erosion of identity, the growing importance of the sense of place in Asia emerges as a response to preserve cultural heritage, reclaim distinct identities, and foster meaningful connections with the environment. It is an endeavor to counteract the homogenizing forces of globalization and create environments that reflect the unique character, history, and aspirations of Asian communities.

74. Edward, "6. Placelessness," in Place and Placelessness, pp. 79
75. Sumayah, “Memory Association in Place Making: A Review”
Placeness: Space and Memory

Transforming Notion of Place in Digital Society

The digital society has transformed our understanding of place, not only through virtual experiences but also through the integration of various digital technologies in the physical world.

Virtual spaces and digital identities transcend physical boundaries, challenging traditional concepts of place. Technologies such as GPS systems, media facades, and augmented reality reshape our perception and understanding of physical places. The rise of remote work and digital nomadism has detached work from specific locations, emphasizing flexibility and exploration. Online marketplaces and e-commerce platforms have redefined shopping, expanding the concept of a place to include virtual marketplaces. Digital activism and online communities have shifted social engagement beyond physical spaces, reshaping our perception of place. Data-driven urban planning and smart cities utilize technology to optimize urban life, introducing new dimensions to our understanding of place.

These changes highlight the interplay between the physical and digital realms, raising questions about authenticity, tangibility, and emotional connections to place. Striking a balance between the virtual and physical is essential for a meaningful and holistic understanding of place in the digital age.

Spatial Data and Spatial Narrative

To make this discussion more concrete, Stuart (2020) breaks down the concepts of “Spatial Data” and “Spatial Narratives.” He mentions that the distinction between spatial data and spatial information has significantly influenced how we perceive and interpret place over the centuries. Spatial data is quantitative information about space and place, often obtained through georeferencing or geocoding procedures. This data can be duplicated and communicated instantly through digital devices, enabling precise and frictionless representation of place.77

On the other hand, spatial narratives provide meaningful statements or events that derive significance from common perceptions and diverse values related to a place by various individuals. Critical quantification techniques, such as the construction of web-readable archives, facilitate the linkage between spatial information and data.78

Given the usefulness of thinking spatial narratives as networks of empirical, measurable statements, the distinction between choreography (the study of regions or places) and geography becomes blurred and unproblematic with the emergence of web-mediated communication of place.79

---

78. STUART DUNN, “6. Spatial Narrative,” in History of Place in the Digital Age, pp. 97
79. Ibid, pp. 98
Placeness: Space and Memory
Transforming Notion of Place in Digital Society

80. TVNOBI, One Minute before Shutdown!!! Emotional Last Moments from Users...(서비스 종료 1분 전!! 유저들의 감동적인 마지막 순간들...), YouTube (YouTube, 2022), https://www.youtube.com/watch?v=5kLznA2XZLw.
83. Five dimensions are: Presentness of Time, Universality of Experience, Fluid Identity, Temporary Relationships, and Events and Dynamics. Hyoun-Ju Oh (2016). Quoted in Ibid pp.70
86. Ibid pp.70
87. Ibid
88. TVNOBI, One Minute before Shutdown!!! Emotional Last Moments from Users...(서비스 종료 1분 전!! 유저들의 감동적인 마지막 순간들...), 2min 3sec
The Placeness of Virtual Space: Digital Games

While the changing concept of place in the physical world has been discussed in depth in both the West and Asia, it is more common in Asia to find examples of in-depth research on expanding the concept of place into virtual spaces. Koreans, in particular, have experienced rapid urbanization and are forced to work long hours on small plots of land. With less access to recreational activities such as hiking, surfing, and camping, the experience of place through games has become very meaningful to them. For example, when an online gaming company in South Korea tried to shut down a 20-year-old gaming platform, its users gathered to hold a funeral for the game.

In order to understand this trend, it is necessary to review the characteristics of virtual environments that digital games provide in which gameplay occurs. These game spaces are intricately designed and visually immersive. They feature various structures and rules that define them as places, clearly setting boundaries that become locations. Players interact with and navigate these digital environments, forming a sense of presence and engagement within the game world. This organizes spatial perception of the human mind in digital games.

Meanwhile, game spaces evoke emotions, generate experiences, and offer opportunities for exploration and interaction, similar to physical places. Naturally, players can develop attachments to specific game locations, fostering a sense of familiarity and establishing connections to the virtual world and its inhabitants.

Naun Jung and two colleagues (2019) mainly focused on this emotional reaction of people and the placeness of digital games. Based on a theoretical understanding of place, they chronologically examine how digital game spaces become places, focusing on critical elements of placeness. For a detailed discussion, they analyzed several precedent research to explore the meaning of gaming spaces from a place perspective.

According to their review, Lee Dong-eun's research emphasizes the emotional connection between individuals and virtual spaces, highlighting the concept of placeness in storytelling. Oh Hyun-joo identifies five dimensions through which players experience game spaces. These dimensions showcase the immersive and interactive nature of game spaces. Steinkuehler/Williams explore the social engagement potential of virtual worlds, considering them as "third places" for informal communication. Hjorth's research highlights the transformative nature of digitized space into places of meandering or co-presence through mobile devices.

After reviewing those precedent research, Naun Jung and two colleagues argued the necessity of reassessing the characteristics of digital game spaces from a modern perspective and pointed out some limitations that previous research has; Existing studies have not provided a complete, integrated view in analyzing the placeness of virtual spaces, especially within the realm of digital games. They particularly noted that the systems of digital games are transforming to emphasize space and human interaction because the autonomous human experience and perception become significant dramatically while demonstrating the system's value. This transition positions them as actual places and supports their argument for further research from a new point of view.
THEORETICAL BACKGROUND

Precedents

Architectural Precedents

Slow House  DS+R Architects | 1991

Slow House was to be a weekend house for a Japanese designer in the North Havens Island, Hamptons of New York. The distinctive characteristic of DS+R architects can be found in the composition of entire house as a spectacle by projecting eye gaze into the architecture itself. The user can sense the time and space by slowly walking from the narrow doorway to the large picture window showing the ocean. This is because while walking towards the actual sea shown in the picture window, the users have to see the image of the sea displayed on the TV and experience a mediated (or delayed) moment. This strategy of augmenting the user’s view is repeated in their other projects.

89. The Unexpected Views of the LOST Slow House [Diller+Scofidio], YouTube (YouTube, 2021), https://www.youtube.com/watch?v=MfhGVlizSCE.
According to Ricardo Scofidio, DS+R architects had to create a double gaze in the building, because museums tend to bring people's attention inward, whereas this site tends to draw gazes outward. In other words, the waterfront location of the site, and the different programs that the project would house (archives, public staging, etc.) meant that users would have to process a lot of information at once. For this reason, DS+R architects directed the visual field that the visitor would have intentionally for each purpose. In the Mediatheque, the augmentation strategy of overlapping ocean views and digital screens was repeated, while in the museum galleries, all outward views were blocked.
Inside the Prada Epicenter in New York, there is a staircase for people to sit on and a softly curved hill on the opposite side. A foldable stage is hidden inside the curved wall, and it can be used to display products, show digital images that shape the impression of the brand, or as a place for speakers to stand up and give talks. Considering that the humans' visual field is elliptical rather than angular, it reminds audiences of the curved screens in IMAX. On the other hand, the store's interior design further offers an immersive experience different from what IMAX provides by arranging digital screens all around the store on flat, long shelves beside the commodities. This blurs the boundary between the status of clothes and ephemeral images on digital screens.\textsuperscript{93}

The ZKM project designed in 1989 was supposed to be realized in Karlsruhe, Germany. The site location is nearby the railway station which is facing the city center, while the ZKM is heading toward the outskirts of the city. The OMA architects tried to house various programs in one big mass, including the railway station building, as much as possible. Interestingly, the facade of the big building is not following the conventional design principle of an “Honest Facade,” which represents the structures behind it. The exterior design could change without any relationship to the interior programs. Rather the programs inside are projected within a digital image onto the facade, incorporating the screen as an architectural element.
By introducing computerized lighting that automatically adjusts the direction and angle of light within the all-curved interior spaces, the architects created the illusion that the interior is in constant motion. The spatial experience inside the Fresh Water Pavilion is further enhanced by the projection of virtual rain and bringing actual mist on the floor. This is a representative example of the innovation made possible by reaching the information age. Constantly changing light environments within a space can be created by varying the variables each time. Their project responds toward the question of “how to combine the new functioning of a surface as an electronic display with the new kind of space in the information age.”

100. Lev Manovich, “The Poetics of Augmented Space,”
Lebbeus Wood developed his designs by inserting exploding structures into existing buildings. Sometimes he inserted structures into broken buildings, sometimes he tried to intervene in intact buildings. Either way, he tried to embrace scientific insights and technological advances in his designs. His practices should be understood within the context of World War II, he aimed to create a new reality that transcended the historical, cultural, and ethnic divisions in Yugoslavia. His architectural works were not intended to erase the conflict they addressed but rather to propose a practice that went beyond the limitations of that conflict.102

---
Speculative architecture projects are conceptual designs that explore innovative ideas and push the boundaries of traditional architectural conventions. There are several values that need to be considered. First, they allow architects to explore evolving societal needs, technological advancements, and environmental concerns. They also contribute to critical discourse and cultural commentary, addressing social issues and commenting on the impact of technology on our surroundings. Moreover, they inspire and influence other professionals, driving the evolution of architectural thinking and practice.

Afrofuturism is a cultural, artistic, and philosophical movement among African diaspora communities. It combines elements of science fiction, fantasy, and historical narratives to envision a future that centers on Black experiences, aesthetics, and perspectives. Afrofuturism empowers marginalized communities, reclaims cultural heritage, challenges Eurocentric design norms in architecture, and inspires social change. In architecture, Afrofuturism redefines spaces by incorporating Afrocentric aesthetics and cultural symbols. While Afrofuturism embraces technology to inspire activism and critical examination of power structures, Asianfuturism tends to portray a more dystopian future with a skeptical point of view on general humans.

Freetown Christiania is a self-proclaimed autonomous neighborhood located in the Christianshavn district of Copenhagen, Denmark. A group of squatters occupied abandoned military barracks and established a “free city”. As an independent micronation, they have their own principles such as communal ownership of land, ecological practices, and the prohibition of hard drugs. In recent years, Christiania has faced various challenges, including the partial legalization of their community in 2012, a neo-liberal capitalist environment, and travelers. Also, drug trafficking and crime issues were one of their big concern. Despite these challenges, it still represents an important symbol of alternative living, artistic expression, and grassroots activism.

As part of a public art project on the small island of Yeongdo in Busan, South Korea, the artist collective Project Yeongdo placed banners and placards near several public artworks to call attention to the problems of such public projects. The banner shown here covers a mural that serves as a media façade and asks, "Can we erase this mural?" In South Korea, public art projects are initiated by public institutions, artists are brought together in the process, and the artwork produced accumulates while the maintenance is uncertain. It is hard to find any sort of archive illustrating how the tax money is used. Project Yeongdo made political messages visible by using one side of the apartment as a billboard.\(^{109}\)
“Can AR help create better environments, design better spaces, open, democratic, accessible and inclusive architecture?”

“Can AR be a tool for design? Can we use AR as an instrument to turn and transform existing buildings?”

“How can augmented reality bridge the gap between digital architectural models and physical environments?”

“Can AR be used as a generative and representational medium, to replace existing representation techniques such as drawing and sketching?”

“How will the relationship between physical and virtual space change if augmented reality becomes ubiquitous?”
"How can AR affect the user's shopping experience?"

"How can AR specifically help preserve the memory of places and communities?"

"If placards and murals used in civil movements are accepted as an element of architecture, like building signage, and visualized through AR, how might it affect the user's experience of the space?"

"What are the ethical considerations when incorporating augmented reality in public spaces, such as balancing the right to privacy with the desire for immersive experiences?"

"What are the technological advancements required to further enhance the capabilities and usability of augmented reality in architecture?"
3. Context of The Site
세운 청계상가 콘텐츠의 시나리오
History of The Site

About the Seun Shopping Malls

Definition of Seun Shopping Malls and Seun District

The Seun Shopping Malls refers to a group of buildings extending from Jongno Street to Toeggyero Street - Hyundai/Seun Building, Cheonggye/Daerim Building, Sampung/Pungjeon Hotel, and Shinsung(Inhyeon)/Jinyang Building - with eight buildings in four groups, located in a row from north to south. The District of Seun Shopping Malls refers to the neighborhoods of Gwanghee-dong and Euljiro-dong in Jung-gu and Jongno 1,2,3,4-ga-dong in Jongno-gu, with Jongno to the north, Euljiro 3-ga to the west, Euljiro 4-ga to the east, and Chungmu-ro to the bottom. Five Seoul subway lines (Jongno 3-ga Station, Euljiro 3-ga Station, Euljiro 4-ga Station, and Chungmu Station) pass through the area, making it easily accessible by public transportation.

Construction Background and History

According to researcher Ara Song, the Seun District can be divided into four main periods. The first is the period of Japanese occupation, the second is the period before and after the liberation of Korea, the third is the construction of Seun Shopping Malls, and the last is the period from the beginning of redevelopment discussions to the present.

Japanese Occupation - 1930s

During this period, the downtown area where the Seun Shopping Malls penetrate the street today from north to south was almost formed. For example, Donhwamsil, Changgyeonggunggil, Euljiro, and Chungmu-ro in the south were created. (In particular, Cheonggye/Daerim Building crosses Euljiro Street.) The Japanese land reclamation project created a grid-like city block, but within each block were naturally occurring residential areas from before the Japanese occupation. The area was home to various commercial centers, manufacturing industries, some residences, and public facilities until the first half of the Japanese occupation.

Postwar - 1940s to 1960s

In 1945, the Japanese forcibly relocated residents to create a vacant lot to mitigate the damage caused by aerial bombing during World War II. The space was very large, stretching from Jongmyo to Pil-dong, and was left unattended after the liberation until the Korean War. In the meantime, many victims of the war gathered there, and it became a brothel.

Construction Period of Seounsangagun - 1960s ~70s

During this period, President Chung-hee Park was in power, and South Korea entered the era of Developmental Dictatorship. As an extension of this policy, the mayor of Seoul, Hyun-ok Kim, pushed out the "Jongno and Pil-dong" neighborhoods that had become home to the city’s poor, and architect Soo-geun Kim created monumental buildings that fit the development ideology of the time. The first Korean modernist architect to work in Le Corbusier’s office, Kim sought to create a three-dimensional urban space within a group of buildings by introducing the concept of artificial land, which often appeared in large-scale urban architecture projects in the 20th century. By doing so, the four districts - Hyundai/Seun Building, Cheonggye/Daerim Building, Sampung/Pungjeon Hotel, and Shinseong(now Inhyeon)/Jinyang Building - could each function as
a unified city.\textsuperscript{117} However, unlike his initial plan, shops were placed on the first floor instead of parking lots, and the deck on the third floor was only partially realized. The plan to create an artificial land on the fifth floor to create a rooftop garden and playground was also abandoned.\textsuperscript{118} In this way, Soo-geun Kim built Korea’s first mixed-use building, and it became a specialty of Seoul, where many of the city’s social leaders lived at the time.\textsuperscript{119}

From the beginning of Seun Shopping Malls redevelopment discussions to the present (the 1970s to present)
Seun Shopping Malls, a space that had represented city culture until the early 70s, began to decline when the center of urban culture shifted to Gangnam in the 80s.\textsuperscript{120} All of the upper-class residents moved to Gangnam, and electrical and electronics stores moved in to take their place, marking a new period of revitalization.\textsuperscript{121} However, the opening of Yongsan Electronic Shopping Street in 1987 and Gui Technomart in 1990 dispersed the commercial area and gradually led to its decline.\textsuperscript{122}

\begin{itemize}
  \item \textsuperscript{111} Seoul Metropolitan Government, “International Competition For Re-Structuring Seunsangga Citywalk,” International Competition For Re-Structuring Seunsangga Citywalk § (2015), p. 21
  \item \textsuperscript{112} Ara Song (Seoul National University, 2019), p. 13
  \item \textsuperscript{113} Hongbin Kang, Sewoon Complex and Its Neighbors: from the Leader of Industrialization to the Market of Various Electronics(세운상가와 그 미롯들: 산업화의 지도자로서 전자만물시장까지), vol. 1 (SeoulKR), Seoul: Seoul History Museum, 210AD) p.10. Quoted in Ara Song, p. 24.
  \item \textsuperscript{114} Ara Song, p.25
  \item \textsuperscript{116} Jeehyun Nam, SangHak Lee, and Woogab Shin, “Flexibility and Mobility of Multi-Dimensional Mega-Structure Shown in TeamX,” Journal of the Architectural Institute of Korea (JAIK) 26, no. 5 (May 2010, 2010): p. 171-178. Quoted in Ara Song, p 26, she mentioned projects done by “Team X” and Le Corbusier’s Unit d’Habitation.
  \item \textsuperscript{117} Hojung Ryu, p. 33.
  \item \textsuperscript{118} Ibid, p34.
  \item \textsuperscript{119} Seoul Metropolitan Government, “International Competition For Re-Structuring Seunsangga Citywalk,” p.27
  \item \textsuperscript{120} Ibid p.29
  \item \textsuperscript{121} Ara Song, p. 27
  \item \textsuperscript{122} Ibid.
  \item \textsuperscript{123} Seoul Metropolitan Government, “International Competition For Re-Structuring Seunsangga Citywalk,” p.29
\end{itemize}
Renovation Authorization and Cancellation

Timeline of the Changed Redevelopment Plans in the Seun District

Redevelopment discussions in Seun Shopping Malls and the Seun District have been ongoing since the late 1970s, with repeated withdrawals and project re-authorizations. This led to the area’s citizens losing trust in the government.

-The 1970s

In 1977, the electronics/electrical industry, the primary industry in the Euljiro area, was designated as an ineligible industry in the city center, and later, in 1978, the eastern side of Seun Shopping Malls was announced as the Seun District Redevelopment Zone. At this time, the basic idea of a Green Axis Scheme connecting Jongmyo, Seun Shopping Malls, and Namsan Mountain was first introduced.124

-The 1980s

In 1987, the western side of Seun Shopping Malls was announced as the Seun District Redevelopment Area. A report published in 1988 includes a plan to preserve Seun Shopping Malls, solve traffic problems, and create a green space.125

-The 1990s

The Seoul Metropolitan Government continued to pursue urban renewal projects in the District of Seun Shopping Malls in the 1990s, but they were unsuccessful due to a large number of landowners and the difficulty of reaching a consensus. This was because small parcels of land were distributed over a large area.126 In the 1995, Jung-gu Urban Master Plan prepared by the Jung-gu Borough Office of Seoul, the idea of demolishing the Seun Shopping Malls and realizing a green axis reappeared.127

-The 2000s

The 2000 "Seoul Downtown Management Basic Plan" proposes to keep Seun Shopping Malls but utilize the adjacent land to create a green axis. Seoul Mayor Myungbak Lee took office and enacted the "Urban and Residential Environment Maintenance Act" in 2002.128 This made it possible to designate the Seun Shopping District as a target for demolition. In 2003, the Cheonggyecheon Stream Restoration Project, which demolished the Cheonggyecheon Expressway and Pedestrian Bridge near Cheonggyecheon/Daerim Building, one of the Sewoon Shopping Districts, was launched. According to the "Downtown Development Plan" announced in 2004, the area around Cheonggyecheon Stream was divided into 22 blocks and reorganized, and the Seun Shopping District was designated as a "Redevelopment District."129

When Mayor Sehoon Oh was elected in 2006, he similarly designated the District of Seun Shopping Malls as a target for redevelopment, demolishing Hyundai Building in 2008 and creating a green belt park in its place, which was established in 2009. He later planned to demolish all the remaining malls and create green areas on vacant space, but this plan was suspended.130
127. Ara Song, p. 57~58
129. Seoul Development Institute, ed., “Plans to Restore Cheonggyecheon Stream and Develop the City Center(청계천복원에 따른 도심부 발전계획),” Plans to restore Cheonggyecheon Stream and develop the city center Center(청계천복원에 따른 도심부 발전계획) § (2004), p. 120. Quoted in Hojung Ryu p. 39.
130. Hojung Ryu p. 40
Renovation Authorization and Cancellation

Timeline of the Changed Redevelopment Plans in the Seun District

133. JooHyun Lee, “세운재정비촉진지구 현황(20년9월 업데이트),” Immediate real estate(바로보는 부동산), September 24, 2020, https://www.goldpond.kr/%EC%84%B8%EC%9A%B4%EC%9E%AC%EC%A0%95%EB%B9%84%EC%B4%89%EC%A7%84%EC%A7%80%EA%B5%AC/.


-The 2010s

In 2011, Mayor Wonsoon Park was elected as the mayor of Seoul, announcing his intention to shift the local redevelopment project to urban revitalization to replace the "New Town" project of 2014. Accordingly, the Seun Redevelopment Plan was changed, and the government again placed a preservation order on the Seun Shopping Malls. This project classified the development scale based on each Seun District sector into medium/small sizes. The government also acknowledged the value of the industrial ecosystem surrounding Seun Shopping Malls, composed of a high concentration of small-scale industries and close relationships among surrounding industries. By claiming the value of creating a fundamental basis for urban industries connected to cultural tourism, the Seun Shopping Malls avoided the risk of demolition, but the building, such as the Euljiro area, was still classified into areas for revitalization. In 2017, a project named "Re: Seun" was launched to renovate and reconnect the decks.

-Context of the Site

The Seoul Metropolitan Government announced a partial rezoning of the Seun Revitalization Plan in 2020 and a third revision in 2021. Areas that were planned to be subdivided into medium/small size of redevelopment sectors are now undergoing complete demolition-type redevelopment. In addition, the re-elected Mayor Sehoon Oh, who demolished Hyundai Building, wants to re-designate the Seun Shopping Mall as a demolition target.

137. Ara Song, p. 75-76
138. Ibid
139. Ibid p.16
Pros and Cons of Renovation

Advocates' Argument and Their Reasoning

Disruption of Eas-West Urban Flow

Seun Shopping Malls was perceived as an obstacle that interrupted the flow of traffic in Seoul from east to west. Located in the center of Seoul, where the center is always full of traffic flows, the spatial structure and lack of parking spaces designed to inverse that flow led to traffic congestion and parking difficulties. The problem affected not only Seun Shopping Malls, but also the surrounding manufacturing complex, and eventually became an urban planning obstacle. In this context, architect Hyunjoon Yoon (2022) states that urban spaces need to be emptied in order to communicate and connect with each other.

Disconnection of the Green Axis from North to South

There is a possibility of realizing linear green spaces by connecting Bukhan Mountain - Jongmyo Shrine Park - Namsan Mountain, but the massive building blocks of Seun Shopping Malls take up that space for greeneries.

Competition & Decline caused by Dual Pedestrian Systems

Hyunjoon Yoon (2022) insisted that when two alleyway commercial districts are present within a dual pedestrian system, they eventually compete with each other and neither receives enough customer demand. In fact, the third-floor deck blocks the sunlight that the first floor could receive, and the third floor pedestrian deck is too far away from the ground floor to attract people.

Old Culture of Main User Group

The leftist progressive regime promoted relatively small-scale development in the name of “urban regeneration” and encouraged the formation of networks among merchant community through civilians employed by the government, but as one interviewee who participated in the cultural project for the regeneration said, "The old, exclusive culture of the Shopping Malls, not only in terms of hardware, but also in terms of software, cannot be changed by intervening in the architecture. Trying to revitalize the city won’t solve the problem, so it’s better to just get rid of it.”
Opponents' Critic and Their Basis of Arguments

Selective Revitalization Based on Particular Interests

The problems caused by the disconnection of urban flows are common to Seun Shopping Malls and the Seun District. By looking at the urban regeneration project in Seun Shopping Malls through Foucault’s notion of governability, Sookjin Kim (2020) explains the government’s identification of degenerating spaces as demarcating and self-territorializing. In particular, she argues that certain discourses stipulate the "normality of urban space" and that the new spatial discourse of "local is regeneration" should be considered an invented object for small-scale government intervention.

The "Green Axis" Controversy

Song (2019) explains that South Korea designated environment and ecology as essential policy considerations in the late 1990s in response to the international recognition of environmental problems. However, the development/profit-oriented approach was dominant. She also mentions that environmental issues were used as an ideology to support or justify developmentalism and economism. One of the interviewees, Mr. B, said, “This is a workplace, and the residents, including me, do not show such a longing for greenery when working.”

Experts and civil society organizations have argued that the industrial ecosystem of Seun Shopping Malls and their nearby areas is vital for supporting future industries. The Cheonggyecheon/Eujiro area near Cheonggye/Daerim Building is home to workers with different skills who can find and connect for different jobs. In the process, artisans cooperate horizontally with each other in their work. This differs from how large companies hand over OEMs and provides a much-needed platform for researchers aiming for creative production. In fact, many creators, including artists and researchers, moved to Seun Shopping District to use this platform; however, the area where the platform works has been designated for rezoning, and their reason for moving in has been lost.
Types of Industries in Seun Shopping Malls

Within the Seun Shopping Malls, people can find a diverse range of businesses. Seun Building specializes in selling TVs, karaoke equipment, and electronic components. Cheonggye Building offers hammers, pliers, tools, and electronics. Daelim Building focuses on lighting, amusement equipment, and electronic components. Sampung Building houses publication printing and advertising businesses. Pungjeon Hotel provides accommodation services. Shinsung (now Inhyun) Building is involved in printing and advertising. Lastly, Jinyang Building specializes in selling flowers and marriage furnishings.

Industry Detail Percentage Comparison Table

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Fashion &amp; Textile</td>
<td>0.10</td>
<td>0.00</td>
<td>0.11</td>
<td>0.05</td>
</tr>
<tr>
<td>Electrics &amp; Electronics</td>
<td>19.10</td>
<td>32.39</td>
<td>0.32</td>
<td>0.31</td>
</tr>
<tr>
<td>Industrial Raw Materials</td>
<td>1.06</td>
<td>1.86</td>
<td>2.07</td>
<td>5.02</td>
</tr>
<tr>
<td>Chem. Eng. &amp; Chemistry</td>
<td>1.13</td>
<td>1.36</td>
<td>0.95</td>
<td>0.76</td>
</tr>
<tr>
<td>Construction Materials</td>
<td>1.54</td>
<td>1.36</td>
<td>0.69</td>
<td>1.11</td>
</tr>
<tr>
<td>Machines &amp; Metals</td>
<td>27.39</td>
<td>30.33</td>
<td>2.12</td>
<td>1.87</td>
</tr>
<tr>
<td>Printing &amp; Packaging</td>
<td>0.36</td>
<td>0.40</td>
<td>0.48</td>
<td>36.03</td>
</tr>
</tbody>
</table>

Types of Industries in the District of Seun Shopping Malls

Looking at the detailed distribution of industrial products (Industry Detail Percentage Comparison Table\textsuperscript{154}), the north side of Euljiro is concentrated in the electrical and electronic industry with 32.39\% and the machinery and metal industry with 30.33\%, while the printing and packaging industry dominates the south side of Euljiro with 36.03\%. In other words, the primary industries in the area are the sales and repair of electronic products in Sewoon Shopping Street and the machinery and metal-related industries and printing industries distributed in the area. This has influenced the name of the area, which is known as 'Cheonggyecheon Tool Shop' and 'Cheonggyecheon Machinery and Metal Factory' on the north side of Euljiro, and 'Chungmuro Printing Alley' on the south side of Euljiro.\textsuperscript{153}

<table>
<thead>
<tr>
<th>Category</th>
<th>1990s</th>
<th>2003</th>
<th>Rate of Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>Industrial Raw Materials</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Service</td>
<td>327</td>
<td>799</td>
<td>12.82</td>
</tr>
<tr>
<td>Consumer Goods</td>
<td>456</td>
<td>752</td>
<td>12.06</td>
</tr>
<tr>
<td>Food Hygiene</td>
<td>640</td>
<td>397</td>
<td>6.37</td>
</tr>
<tr>
<td>Residence</td>
<td>549</td>
<td>19</td>
<td>0.30</td>
</tr>
<tr>
<td>Other Facilities</td>
<td>575</td>
<td>565</td>
<td>8.87</td>
</tr>
<tr>
<td>Total</td>
<td>3826</td>
<td>6234</td>
<td>62.82</td>
</tr>
</tbody>
</table>

*Industrial Raw Material" category includes production, processing, and distribution. "Consumer Goods" categorgy encompasses distribution and sale.
Social Movement

Civic Organizations Battling Gentrification in the Seun District

Cheonggyecheon-Euljiro Preservation Coalition
The Cheonggyecheon-Euljiro Preservation Coalition was established to safeguard the Cheonggyecheon-Euljiro area, which is at risk of redevelopment through the Seun Revitalization Promotion District and the Soopyo Urban Environment Improvement Project. The coalition comprises volunteers who have a deep connection to the area because it falls within their living range, as well as activists who have come together to oppose the redevelopment despite not residing in the vicinity of Cheonggyecheon-Euljiro.157

Okbaraji Missionary Center
The Okbaraji Missionary Center was established in the summer of 2016. It initially hosted a prayer vigil to protect the historical significance of Okbaraji Alley and the rights of its residents facing displacement due to redevelopment. Following the successful outcome of preserving Okbaraji Alley, the center committed to persist in the battle against the harmful effects of redevelopment and safeguarding the alley from the threat of gentrification. Today, the Okbaraji Missionary Center operates as a social missionary organization, offering support and solidarity to individuals facing eviction while also providing them with prayers and spiritual guidance.158
Artist Collective Listen to the City

Listen to the City is an artist collective that addresses the challenges of unsustainable urban development and cultural diversity loss through various artistic expressions and research initiatives. They strive to create sustainable cities, explore the notion of public territory, and emphasize the importance of collective resources and the right to the city. By giving voice to marginalized communities, they challenge conventional perspectives and promote a more inclusive urban culture.159

The Feminist Designers’ Social Club

The Feminist Designers’ Social Club (FDSC) in Korea is a collective that addresses the gender imbalance in the graphic design community. The FDSC aims to expose sexist structures, create a new order from a feminist perspective, and provide a supportive network. The community promotes active participation, allowing designers to find their own identities and pursue sustainable practices. The collective believes that individual changes contribute to a more significant flow and invites others to join in creating a more inclusive and feminist design community.160

159. Listen to the City, “About Listen to the City,” Listen to the city, accessed June 18, 2023, https://www.listentothecity.org/About.
Social Movement

Timeline of Protest Activities in the Seun District\textsuperscript{161}

A Timeline of Key Events

The civic movement against gentrification in the Seun Shopping Malls District centered around Eulji OB Bear, a renowned pub located in the vibrant pub street of Euljiro. Eulji OB Bear has been in operation for 41 years since its establishment in October 1980. However, it faced the threat of forced demolition when the building owner terminated their contract and filed an eminent domain lawsuit. Despite the landlord losing the first and second trials and the Supreme Court rejecting the appeal, Eulji OB Bear was ultimately compelled to vacate its premises.\textsuperscript{162}

\begin{itemize}
  \item Sep 2018 : The landlord declares a termination notice and files an eviction suit.\textsuperscript{163}
  \item Dec 28th, 2018 : The "Cheonggyecheon Euljiro Preservation Alliance" is formed, consisting of artists, designers, makers, researchers, and concerned citizens.
\end{itemize}

\begin{itemize}
  \item Jan 2nd : The preservation alliance launches a petition against the redevelopment on Facebook.
  \item Jan 17th : Over 20,000 citizens sign the petition against the redevelopment and deliver it to the Seoul Metropolitan Government. The "General Assembly Rally and March Against Redevelopment of Cheonggyecheon Euljiro" continues with determination.
\end{itemize}

\begin{itemize}
  \item Oct 15th : The Supreme Court rejects the appeal.\textsuperscript{165}
  \item Nov 3rd : The first forced eviction of Eulji OB Bear occurred.
\end{itemize}

\begin{itemize}
  \item Mar 10 : The second enforcement of eviction took place.
  \item April 26th : A third enforcement action was carried out.
  \item August 23rd : There was the fourth enforcement attempt.\textsuperscript{166}
  \item December 1st : The first on-site worship service with the Okbaraji Missionary Center commences.\textsuperscript{167}
  \item Jan : The owner of Manson Pub purchases a portion of the building where Eulji OB Bear operates and becomes a shareholder.\textsuperscript{168}
\end{itemize}
2022

- April 21: Eulji OB Bear is finally forced to leave after six attempts to enforce the law.169
- June 9: A petition to save Eulji OB Bear is launched.170
- July 5: The location where Eulji OB Bear once stood becomes the 11th branch of Mansun Pub, titled "Hip-Jiro Pub Square."171
- July 19: There was a meeting with the head of the Economic Department at the Jung-gu Borough Office.172

2023

- May: Eulji OB Bear Wau reopens on Gyeongui-seon Forest Road in the Hongdae entrance area.173
- March 22: The "Label of Fine Punishment as a Flag of Solidarity" project is initiated to raise funds to support activists. Fines are issued to activists who resisted forced demolition. Eulji OB Bear and the Okbaraji Missionary Center receive fines of 54 million won, and 18 million won, respectively, which must be paid to creditors. Although the chief of police testifies that no violations occurred during the protest, a total of 72 million won in compensation is awarded to the activists and the owner of Eulji OB Bear.174
- July 18: The business owner of Eulji OB Bear was sentenced to six months in prison, two years of probation, and 120 hours of community service. Additionally, Jong-il Kim, the head of the Eulji OB Bear Joint Action Committee, received a 10-month prison sentence. The Eulji OB Bear Joint Action Committee is currently preparing to appeal the initial court decision.175

Despite the activists' continued efforts to protect Eulji OB Bear through on-site worship services, DJ parties, picketing, and cultural festivals before and after the eviction enforcement, these actions were deemed ineffective. Consequently, the activists decided that the best approach was to challenge the existing law, which contains unfavorable tenant conditions. They staged protests in front of the Jung-gu Borough Office, collecting signatures of solidarity. Furthermore, they maintained their worship services and protests in solidarity with the "Okbaraji Missionary Center" activists in front of the Jung-gu Borough Office.
Social Movement

The Significance of the Struggle to Preserve the Seun District, Centering on Eulji OB Bear Pub

Three reasons support the significance of this Eulji OB Bear protest in protecting the Seun Shopping Malls District, as outlined in the announcement issued by the Eulji OB Bear Joint Action Committee to gather solidarity signatures.

Firstly, the struggle to preserve Eulji OB Bear and other small businesses in the Seun Shopping Malls District represents a broader societal issue. It reflects a society that has yet to embrace the idea of century-old establishments, highlighting the need to protect and preserve these cultural and historical landmarks.

Furthermore, the protest sheds light on the flaws within the current commercial building lease protection law. By exposing the inadequacies of this legislation, the activists emphasize the importance of revising and improving the legal framework to provide better conditions for tenants and small businesses.

The protest also brings attention to the failures of local government entities. The Jung-gu Borough Office's indifference to the events occurring within its jurisdiction and the Seoul Metropolitan Government's inability to safeguard the city's future heritage are significant issues that need to be addressed. Additionally, the Department of Small and Venture Businesses' lack of
support for small enterprises raises concerns about their role in fostering a thriving business environment.

Ultimately, the protest aims to create a lasting impact and change. Activists hope for small businesses to coexist harmoniously with larger establishments, fostering a diverse and vibrant business environment. They seek sincere recognition from the political and administrative spheres and a commitment to prevent similar acts of violence.

168. Nov 3rd 2020 ~ Aug. 23th 2021 were sourced from - Ibid, pp.58
173. Okbaraji Missionary Center, “Meeting with the Head of the Economic Department of Jung-Gu Borough Office,” Instagram, July 19, 22AD, https://www.instagram.com/p/CgMiIg2J5DR/?utm_source=ig_web_copy_link&gshid=MzRIOD8WNWFZAA.
174. Okbaraji Missionary Center, “‘We Are Eulji OB Bear despite the Eviction from Euljiro (울지로에서 틀겨나 마포로 가도 ’을지오비베어),” Hangyore, May 30, 2023, https://www.hani.co.kr/arti/specialsection/esc_section/1092557.html?ga=2.132016012.10024266916.1686484557-140918931.1622587983&bclid=1-wAR0Z9uf8koWC7QIGBMI6foB9JI_b_Gw9xh4h5m9f56qSM6V7aKYYHUIU.
175. Mihyang Park, “‘We Are Eulji OB Bear despite the Eviction from Euljiro (울지로에서 틀겨나 마포로 가도 ’을지오비베어),”
User Groups

Characteristics of User Groups & Community

The government has made efforts to govern institutions and involve local residents and merchants as active participants in urban revitalization. Based on an interview with Ms. C, a private member of an institution, we can categorize the user groups as follows:

- Existing residents (business owners)
- Creators (makers, designers, artists)
  - Researchers
- Consumers (shop buyers, tourists)

Merchant Association

Each mall has a Merchant Association, with a hierarchical structure including a secretary general and a president for each floor. There are separate councils for lower and higher floors. The scale of events that the host wants to organize determines the number of people from whom they need to seek consent.

Exclusive Community Atmosphere

Each mall has a Merchant Association, with a hierarchical structure including a secretary general and a president for each floor. There are separate councils for lower and higher floors. The scale of events that the host wants to organize determines the number of people from whom they need to seek consent.

Limitations of Including Users as a Revitalization Participants

The government implemented local projects to identify the area’s unique characteristics, address existing issues, and propose a culturally inclusive lifestyle to the locals. However, anonymous writer in the webzine Pong highlighted several issues with the program.

Centralized Structure and Administrative Procedures

Public works projects require standardized indicators for reporting results. This creates a challenge of evaluating all communities on the same basis. Private sector involvement may be excluded if it doesn't align with the government's objectives.
Inability to Address Gentrification and Redevelopment Issues
Despite the success of local businesses, gentrification and redevelopment continue, promoting these areas as artistic and creative spaces and further fueling the demand for gentrification.

Lack of Sustainable Employment of Local Initiatives
Unless the government invests in local businesses and provides residents with a clear reason and purpose to continue the art projects, they are unlikely to sustain them on their own. Once the private intermediary companies leading the project disappear, there is no one to maintain the work, turning murals into mere graffiti.

Furthermore, Jung and Kim (2020) argue that collaborative governance policies aim to reproduce outside people/companies as active participants and ensure their sustainability even after the government project finishes, creating social relations without much complaint about life and society - without excessive government intervention.¹³³

While residents position themselves as agents of regeneration, ongoing redevelopment projects are considered "irrelevant" as they fall outside the government's sphere of influence and have already been initiated based on legal and market-driven considerations—this is similar to what Foucault proposed in his theory; Distinction between Territory and Non-Territory.¹⁸⁴
4. Design Strategy
Speculative Design: Scenario

Timeline - Imagining 100 years after

After conducting a necessary literature review and interviews, this storyline incorporated the anticipated changes to the media landscape over the next 100 years and integrated a narrative depicting the triumph of the citizen movement. According to this scenario, the demolished portion of the building serves as a catalyst for a new intervention, wherein a program centered around augmented reality (AR) is seamlessly introduced in its stead.

ESCA Architects proposes a design concept of revealing the traces of the old roads.

Re-Seun Renovation Project was completed, following the architects’ scheme.

Going through severe gentrification and forced eviction.

After conducting a necessary literature review and interviews, this storyline incorporated the anticipated changes to the media landscape over the next 100 years and integrated a narrative depicting the triumph of the citizen movement. According to this scenario, the demolished portion of the building serves as a catalyst for a new intervention, wherein a program centered around augmented reality (AR) is seamlessly introduced in its stead.

Timeline - Imagining 100 years after

ESCA Architects proposes a design concept of revealing the traces of the old roads.

Re-Seun Renovation Project was completed, following the architects’ scheme.

Going through severe gentrification and forced eviction.

A.R. technology becomes more accessible and works as a mainstream media.

The Government tore down some parts of the Seun Shopping Malls in order to empty the spaces following the traces of old road.

There was severe resistance against the government’s attempt and the government stopped destroying the building and left behind the emptied structure.

With the partially torn down structure, merchants gathered again and occupied the structure. They reuse the building with the A.R windows (OLED Displays).

Future Time Zone
Project Site: Chenggye Daelim Building

Floor Plans of Seun Shopping Malls - Ground Floor
Project Site: Chenggye Daelim Building

Floor Plans of Seun Shopping Malls - 2nd Floor
Project Site: Chenggye Daelim Building

Floor Plans of Seun Shopping Malls - 3rd Floor
Project Site: Chenggye Daelim Building

Floor Plans of Seun Shopping Malls - 4th Floor
FUTURISTIC SCENARIO IN SEUN

DESIGN STRATEGY

© Seoul Metropolitan Government

A1 = 1 : 1250
A3 = 1 : 2500
Project Site: Chenggye Daelim Building

Floor Plans of Seun Shopping Malls - 5th Floor
Project Site: Chenggye Daelim Building

Floor Plans of Seun Shopping Malls - 6th Floor
Project Site: Chenggye Daelim Building
Latitude Sections of Seun Shopping Malls

1. A-A' Section (Seunsangga Gadong)
2. B-B' Section (Cheonggye-Sangga)
3. C-C' Section (Seunsangga Gadong)
4. D-D' Section (Seunsangga Gadong)
5. E-E' Section (Pungjeon Hotel)
6. F-F' Section (Shinsung-Sangga)
**DESIGN STRATEGY**

**Project Site: DL Building**

3. **C-C' Section (Daelim-Sangga)**

4. **D-D' Section (Sampung-Sangga)**

7. **G-G' Section (Jinyang-Sangga)**

© Seoul Metropolitan Government
**Project Site: Chenggye Daelim Building**

**Longitude Sections of Seun Shopping Malls**

**A Timeline of Key Events**

The civic movement against gentrification in the Seun Shopping Malls District centered around Eulji OB Bear, a renowned pub located in the vibrant pub street of Euljiro. Eulji OB Bear has been in operation for 41 years since its establishment in October 1980. However, it faced the threat of forced demolition when the building owner terminated their contract and filed an eminent domain lawsuit. Despite the landlord losing the first and second trials and the Supreme Court rejecting the appeal, Eulji OB Bear was ultimately compelled to vacate its premises.¹⁶²
Project Site: Chenggye Daelim Building

Floor Plans of Cheonggye - Daelim Building - Ground Floor
Project Site: Chenggye Daelim Building

Floor Plans of Cheonggye - Daelim Building - 2nd Floor
FUTURISTIC SCENARIO IN SEUN

DESIGN STRATEGY

Daelim Building

Euljiro Street

© ESCA Architects
Project Site: Cheonggye Daelim Building

Floor Plans of Cheonggye - Daelim Building - 3rd Floor

Cheonggyecheon River

Cheonggye Building
Project Site: Chenggye Daelim Building

Floor Plans of Cheonggye - Daelim Building - Fourth Floor
Project Site: Chenggye Daelim Building

Floor Plans of Cheonggye - Daelim Building - Fifth Floor
FUTURISTIC SCENARIO IN SEUN

DESIGN STRATEGY

Daelim Building
Euljiro Street

© Seoul Metropolitan Government
Project Site: Chenggye Daelim Building

Floor Plans of Cheonggye - Daelim Building - Sixth Floor
Project Site: Chenggye Daelim Building

Longitude Section of Cheonggye Daelim Building - From East
FUTURISTIC SCENARIO IN SEOUL

DESIGN STRATEGY

Cheonggye Building
Cheonggyecheon River

East Section (Scheme)
©ESCA Architects
Project Site: Cheonggye Daelim Building

Longitude Section of Cheonggye Daelim Building - From West

Cheonggyecheon River | Cheonggye Building

Euljiro

N
Project Site: Cheonggye Daelim Building

Longitude Section of Cheonggye Daelim Building - From West

Cheonggyecheon River

Cheonggye Building

Euljiro
West Section (Before 2017)
© Seoul Metropolitan Government
Project Site: Chenggye Daelim Building

East Elevation of Cheonggye Daelim Building

Euljiro Street | Daelim Building

Roof Level (Platform Cell) EL+33.70
Ground Level EL+23.55
Project Site: Cheonggye Daelim Building

West Elevation of Cheonggye Daelim Building

Cheonggyecheon River | Cheonggye Building

Euljiro
Daelim Building

Euljiro Street

West Elevation (Scheme)

©ESCA Architects
Latitude Section of Cheonggye Daelim Building - From South

B-B' Section (Cheonggye-Sangga)

UNIT: mm

© Seoul Metropolitan Government
3 C-C' Section (Daelim-Sangga)

UNIT: mm

© Seoul Metropolitan Government
Current Program

Existing Program Diagram

Cheonggye-Daelim Shopping Mall comprises both low floors and high floors. The lower levels of Cheonggye Building feature various businesses: the 1st floor specializes in audio equipment, lighting fixtures, telephones, arcade machines, home appliances, cameras, and cooling/heating devices. On the 2nd floor, there are arcade machines, karaoke equipment, and toy shops, with a few home appliances displayed near the entrance. The 3rd-floor houses karaoke equipment, arcade machines, computers, telephones, and even a food department store. Moving up to the 4th floor, there are arcade machines, electronic academies, tax accountant offices, and more. As for the higher floors, they are primarily dedicated to offices, except for the 8th floor, which also offers residential spaces. Similarly, Daelim Building follows a similar pattern with comparable businesses on its low floors. The high floors of Daelim Building consist mostly of offices, with the 6th floor utilizing its corridors as warehouses for arcade machines.¹

¹This information is based on thesis written in 2003. Further on-site investigation is necessary. Yeonhui Pae (Kyonggi University, 2003), pp. 16–17.
Old Road

Aerial Axonometry with Old Road Diagram

Upon tracing the remnants of the original street that predates the establishment of the vacant lot by the Japanese regime, this axonometry drawing was created to explore the intersection between the extrusion and the formidable building blocks. At this juncture, diverse interventions were envisioned to happen. In addition, this visualization suggests insights on reinvigorating the east-west flow within the area, hindered by the presence of colossal blocks. In 2016, ESCA architects wished the neighboring shops surrounding this intersection gradually infiltrate and dismantle the building.¹

Old Road

N-S Section of Seun Shopping Malls with Old Road Diagram

This drawing was created to explore the spatial quality of the interiors of the building, focusing on the junctures created by the intersection.
Old Road

Study Models of Seun Shopping Malls with Old Road Diagram
Old Road

Study Models of Seun Shopping Malls with Old Road Diagram
Old Road

Study Models of Seun Shopping Malls with Old Road Diagram

Study Model of Seun Shopping Malls - Captured From North
Verbal Language into Spatial Language

Study Models - How to Visualize Political Conflict?

The Purpose of Visualizing Political Conflict
The intention of exploring the concept of "political conflict" and its associated terminology was to uncover the spatial characteristic of the intrusion that would result from the Seoul Metropolitan Government demolishing a section of the building, as well as to determine the appropriate spatial language to employ in designing the replacement space.

Advantages of Adjusting Human Languages into Space

Enhanced Communication
Rendering human languages into spatial language allows for a more tangible and visual representation of design concepts, making it easier to communicate ideas and intentions to clients, collaborators, and stakeholders.

Design Integration
Spatial language helps to integrate different aspects of design, such as functionality, aesthetics, and user experience, into a cohesive and holistic concept, leading to a more comprehensive understanding of the design intent.

Conceptual Clarity
By translating human languages into spatial language, complex ideas and abstract concepts can be made more concrete and easily grasped, facilitating clearer and more focused design thinking.

Visualization and Exploration
Spatial language allows designers and stakeholders to visualize and explore the potential outcomes of a design concept, aiding in decision-making and generating new ideas through physical or digital models.

• Being Intruded / Occupy
  - Tom Down
  - Being Dug
  - Spread Into
  - Fissure
  - Monument
  - Construct Wall
  - Cover + Drape

• Autonomy /Govern
  - Open to Others
  - Flexibility
  - Add by Themselves

• Conflict /Cooperation
  - Vertical Speech
  - Control
  - Being Inclusive
  - Divide + Assemble
  - Trust
  - Adjust Difference

Conceptual Words related to Political Conflict
Verbal Language into Spatial Language

Study Models - How to Visualize Political Conflict?

---

**OCCUPY**

- Being Intruded / Occupy
- Monument
- Construct Wall
- Cover + Drape

**BEING INTRUDED**

- Torn Down
- Spread Into
- Being Dug
- Fissure

**GOVERN**

- Vertical Speech
- Control
- Being Inclusive

**AUTONOMY**

- Open to Others
- Flexibility
- Add Elements By themselves
FUTURISTIC SCENARIO IN SEUN

DESIGN STRATEGY

- Flexibility
- Horizontal Speech
- Divide + Assemble
- Conflict
- Conflict/Cooperation
- Marching Protest
- Flexibility
- Adjust Difference
- Trust Each Other

COOPERATION

CONFLICT

FINAL SELECTIONS
Verbal Language into Spatial Language

Study Models - How to Visualize Political Conflict?
Adapting Study Models to the Project Site

A laser-cut model of the Cheonggye-Daelim building, featuring a hollow interior, was crafted and positioned at the exact location where the old road used to traverse. Through this approach, this exploration was to discover spatial inspiration that could be seamlessly integrated into the design process.

Limitation of Adjusting Human Languages into Space

Complexity of Language

Language is a multifaceted tool that encompasses cultural, historical, and emotional dimensions. It may not always be possible to fully capture the richness and nuances of human languages within the constraints of spatial language alone.

Subjectivity and Interpretation

Different individuals may interpret spatial language differently, potentially leading to misunderstandings or miscommunication. Spatial language may not always convey the intended meaning or evoke the desired response in all recipients.

Experiential and Emotional Factors

Experiential and Emotional Factors: Spatial language primarily focuses on the physical aspects of a space, often neglecting the experiential and emotional dimensions that are crucial to understanding human interactions within the built environment.

Contextual Limitations

Spatial language may not adequately address specific contextual factors, such as cultural, historical, or site-specific considerations, which can significantly impact the design outcome.
Verbal Language into Spatial Language

Section Drawing - Torn Down Parts
Verbal Language into Spatial Language

Section Drawing - Applying Spatial Language

Horizontal Speech

Trust Each Other
In order to establish a democratic space at the collapsed part of the building, the study models that embodies the democratic concepts were adopted. New units were arranged nearby the site, which serve as new work places for merchants (Added by Themselves). The boundaries between spaces accommodating new programs are designed to feature organic lines (Adjust Difference). Additionally, curved glass windows facilitate visual connections among users in different areas (Trust Each Other). Some portion of the torn-down parts are repurposed as an open green space (Open to Others).
Intervention Area Diagram from Southwest View
Verbal Language into Spatial Language

Volume Analysis Diagram

This drawing shows the process of studying the size and arrangement of the new units. The drawings were created by tracing the dimension area of one existing room on each floor. At this point, the roads and building zoning laws were ignored.
FUTURISTIC SCENARIO IN SEUN

Second Floor Plan

Third Floor Plan

Second Floor Plan with Volume Analysis

Third Floor Plan with Volume Analysis
Proposed Program

Diagram of New Programs in 2123

With the emergence of Augmented Reality (AR) technology, the electric and electronics equipment found in Cheonggye-Daelim Shopping Mall, such as arcade machines, karaoke machines, home appliances, sound recording devices, and speakers, will undergo a transformation. User will enjoy a fresh and novel experience with latest machines, which will have compact design, thus freeing up more space within the building. In addition to traditional retail purchases, the recreation rooms where people can engage with and enjoy the services facilitated by these machines will promote sales. Moreover, the 6th-floor middle roof area holds potential as a spacious gathering spot for Cheonggye-Daelim residents. This area can be utilized for meetings, recreational activities, and projection of AR content, facilitating the sharing of visual materials during gatherings.
Intervention

Initial Scheme with Program

While the plan drawings show a curvilinear design, the section drawing shows the particular features created with curved walls. The design evolved by inserting the programs discussed earlier into the drawing and thinking about the traffic line and core system. The existing core system is utilized as it is. The added units not only provide a place for self-employed business owners, but also the way for pedestrians to enter the main building from the second floor deck.
**Intervention**

**Added Unit and Traffic Lines - Ground Level**

To match the design language of the building, the added units are designed to have a similar organic design. The pink masses are the added units that reflect the intruded volume on the first floor, and the purple masses are the intruded volume on the second floor.

The intrusion scale on the second floor is larger than any other floors, and there is limited space on the second floor deck. Therefore, some units from the second floor are located on the first floor.

« Total area demolished on the first floor »
**Intervention**

**Added Unit and Traffic Lines - Second Floor**

The second-floor deck currently features restrooms and container box rooms; however, the container boxes see little usage apart from the restrooms. This is primarily due to the lack of natural light on the second floor, coupled with a low ceiling height that creates a feeling of stuffiness. To address these issues, the container boxes were removed and an open void was created in their place, allowing sunlight to penetrate the area. In the process, elements of the container box structure were incorporated into the newly added units, integrating them seamlessly into the design.

Highlighted in orange, an extended intruded volume on the third floor now stretches to the intersection of the Cheonggyecheon irrigation river, providing support for the new units on the third-floor bridge. This extension serves to enhance the overall functionality and spatial flow of the structure.

« Total area demolished on the second floor »
Second Floor
Intervention

Added Unit and Traffic Lines - Third Floor

New openings were introduced in the third and second-floor decks, enabling the entry of natural light into the first-floor space. Some of newly added units on the third floor works as balcony for fourth floor residents.
Third Floor
Intervention

Plans: Ground Floor

1, 2, 3 Unprogrammed Spaces
Added Unit
Isolated Column and Mesh Wall
Added Column
Intervention

Plans: Second Floor

1. Karaoke Room
2. Cafe
3. Gaming Arcade Room
4. Memorial
5. Electronics Shop
6. Electronics Shop

- Added Unit
- New Encase for Ceiling
- Isolated Column and Mesh Wall
- Added Column
Intervention

Plans: Third Floor

1. Gaming Arcade Room
2. Cafe
3. Karaoke Room
4. Electronics Shop
5. Electronics Shop

- Added Unit
- New Encase for Ceiling

- Isolated Column and Mesh Wall
- Added Column
Intervention

Plans: Fourth Floor

Design Strategy
Intervention

Plans: Fifth Floor
Intervention

Plans: Sixth Floor
Intervention

Plans: Seventh Floor

[Diagram showing Intervention plans with marked areas for Isolated Column and Mesh Wall, Added Column]
Intervention

Exploded Axonometry
**Intervention**

**Section A’A: Cheonggye Building**

Due to the building’s curved boundary, the proposed design necessitates the addition of new columns and beams to provide support. Within the intervened space, reflective materials like iron will be utilized for the floor. New columns will be constructed with reflective materials as well. These elements will form contrast between the ambiance of abandoned space, which shows distinctive materiality of old concrete. Slumped glasses may be employed for both the window facade and the interior window wall. To facilitate air circulation and establish a link to the exterior environment, a mesh wall will be installed, connecting it to the existing concrete wall.
1. Unprogrammed Space
2. Unprogrammed Space
3. Electronics Shop
4. Cafe
1, 2 Unprogrammed Space
3. Memorial of CH-DL Community
4, 5 Electronics Shop

AR Projection on Facades

Added Unit
Iron Cladded Surfaces

Isolated Column and Mesh Wall
Added Column & Beam
Within the openings that allow natural light to permeate the building, there are columns that initially provided direct support for the floor situated above. These columns will be interconnected to support the slab at an elevated level, necessitating an isolation procedure to establish the connection and ensure its integrity. To achieve this, the isolated columns will be enveloped in a reflective material that harmonizes with both the new columns and the cladded slab.
Intervention

Renders - AR Projection on Facade

At the exterior of this building, there are potential for individuals to project their own content onto the exterior surfaces of the Seun Shopping Malls. It goes beyond the customary commercial signage typically showcased by merchants, highlighting a future where various forms of protest or personal expression may find their place within these urban spaces. This portrayal alludes to a possibility that the reclaiming of workspace by merchants in the future might give rise to diverse and impassioned forms of public engagement.
On the second floor, People will encounter the memorial of Cheonggye-Daelim community members designed in the form of a modest yet purposeful corridor gallery. This careful approach aims to optimize the available space, ensuring that future merchants and community members can utilize it predominantly for commercial purposes, rather than being constrained by a solely commemorative function. In the middle of this scene, there is a photograph of a corridor stuffed with karaoke machines and arcade machines. It is worth contemplating how these hardware elements, when activated through augmented reality (AR) technologies, hold the potential to become sleeker and more space-efficient, effectively liberating additional room for other purposes.
Intervention

Renders - Atrium Area

Magnified Drawing - Atrium Area
Intervention

Render - Outdoor Garden Daytime

Magnified Drawing - Outdoor Garden Area
Intervention

Renders - Outdoor Garden Nighttime
DESIGN STRATEGY
Intervention

Render - Electronics Shop
Intervention

Render - Electronics Shop
Intervention

Renders

Magnified Drawing - Indoor Garden
5. Conclusion
Significance and Limitation

Implications and Constraints of the Project

Is this a Dystopia or Utopia? Assuming that the government demolished part of the building, the proposal to cover the interior with AR glass and fill the affected space with AR-related programs may seem like a dystopian future for the shopkeepers in the Seun Shopping District and the local citizens. However, it could also be viewed as a utopian story where the old industry, deemed ineligible, continues to thrive by integrating with new technologies like AR, thereby avoiding complete demolition. Ultimately, the design outcome does not fall strictly into the categories of dystopia or utopia.

This ambivalent stance is reflected in the design's conclusion, which acknowledges that the citizens will inevitably face changes in their neighborhood, whether positive or negative. Considering the rapid pace of technological innovation, which surpasses human adaptation, and the aging condition of the buildings in the Seun Shopping District, it is expected that the buildings will undergo changes regardless of the ruling party's ideology. Given the current acceleration of technological progress, a timeframe of 100 years nearly matching modern humans' lifespan is relatively slow. At the very least, this perspective represents a political statement that emphasizes the necessity of change occurring within the cultural timeframe of human society.

Nevertheless, this speculative design project presents a vision of a future society where Augmented Reality (AR) has become a mainstream medium. By taking into account the specific context of the Seun Shopping Mall and the Seun District, the project exemplifies how AR technology can transform and enhance these spaces' architectural and experiential aspects. As media architecture represents augmented space, it is worth exploring how AR glasses affixed to the buildings can impact the cityscape and the role of this particular place. Furthermore, this project can be seen as the materialization of hidden forces, portraying the demolished structure as a consequence of political conflict based on the designer's provocative assumptions. This was made possible by utilizing design as a storytelling medium to address the challenges faced by the Seun Shopping Mall and the Seun District.

Indirect Investigation and small number of interviewees

One limitation of this project is the need for more direct access to the site, which required indirectly investigating the site's condition and context. To compensate for this, the thesis relied on the assistance of a photographer (Jungu Kang) and an interviewer (Yoojin Shim). However, only eight individuals were interviewed for qualitative insights, including three artists, one administrative assistant, one activist, two self-employed individuals from the Cheonggye/Daelim Building, and one son of a (former) building owner in the Seun Shopping Malls. In addition to these interviews, this thesis referenced another interview with a self-employed business owner[187] available on a video platform and an interview with local artisans in the Cheonggyecheon/Euljiro area documented in the paper "A Study on the Work and Learning of Meister in the Seun Arcade."[188] While this literature review aimed to compensate for the limited number of interviewees, even three interviewees cannot be considered fully representative of the problems and experiences of professionals in that specific field.
Current Problems of Speculative Design Methodology

It is also essential to reflect on the limitations within the moral sphere of the Speculative Design methodology. In his article "Five Problems with Speculative Design," Tobia Revell criticizes the restrictions and appropriation of speculative design. He argues that it has lost its critical dimension due to its adoption by the "design thinking" movement, which now employs it to serve corporate ambitions rather than challenging them. Revell questions the tendency of speculative design to focus on dystopian scenarios or incremental improvements instead of exploring genuine alternatives and questioning existing systems. He highlights the lack of engagement with broader societal issues and the failure to address systemic inequalities. Revell also critiques the individualistic mindset of human-centered design, which places responsibility on individuals rather than promoting collective action. He argues that speculative design should rekindle a sense of collective responsibility and tackle urgent challenges such as climate change. Finally, he dismisses the notion of trickle-down effects and incremental improvement, emphasizing the need for more meaningful change. Revell calls for speculative design to reclaim its critical roots and confront the pressing issues of our time. In light of Revell’s critique, it is crucial to consider whether the narrative of a 100-year scenario of victory after a long struggle against the city of Seoul Metropolitan Government would genuinely empower the Seun Shopping Malls and the community members who are currently on the verge of disappearance.

Confined Application of Augmented Reality

The project needed to demonstrate the potential of AR in the intangible aspect fully, and instead, the design proposed a flattened version of AR on the surface of the buildings. To address this limitation, a specific plan should illustrate how the physical devices and conditions necessary for a rich AR experience can be incorporated into the interior.

Incompleted Contents of the Project

the first edition of this 2023 thesis does not include actual examples of AR applications in the fields of education, business, and art, nor does it feature detailed space programming and specific plans adopted. Moreover, it lacks storyboards depicting speculative scenarios, transcripts of 11 interviews, and records of the current state of the building where the old road passes. These aspects need to be continuously updated in future versions of the thesis.
Bibliography

Augmented Reality Theory


Augmented Reality Preliminary Forms


Augmented Reality After Electronics Era


Bibliography

Augmented Reality After Electronics Era


Placeness


Placeness in Digital Era


Bibliography

Placeness in Digital Era


TVNOBI. One minute before shutdown!!! Emotional last moments from users...(서비스 종료 1분 전!! 유저들의 감동적인 마지막 순간들...). YouTube. YouTube, 2022. https://www.youtube.com/watch?v=5kLznA2XZLw.

Architectural Precedents


Bibliography

Architectural Precedents


Seun Shopping Malls


Bibliography

Seun Shopping Malls


Lee, JooHyun. “세운재정비촉진지구 현황(20년9월 업데이트).” Immediate real estate(바로보는 부동산), September 24, 2020. https://www.goldpond.kr/%EC%84%B8%EC%9A%B4%EC%9E%AC%EC%A0%95%EB%B9%84%EC%B4%89%EC%A7%84%EC%A7%80%EA%B5%AC/.


Min, Hyun-suk. “Seun Complex Development Plan: Construction and Regeneration of Seun Complex (세운상가 조성계획: 세운상가 건립과 재생),” 서울정책아카이브 Seoul Solution, October 8, 2016. https://seoulsolution.kr/ko/content/%EC%84%B8%EC%9A%B4%EC%83%81%EA%B0%80-%EC%A1%B0%EC%84%B1%EA%B3%84%ED%9A%8D-%EC%84%B8%EC%9A%B4%EC%83%81%EA%B0%80-%EA%B1%B4%EB%A6%BD%EA%B3%BC-%EC%9E%AC%EC%83%9D#:~:text=%EC%84%B8%EC%9A%B4%EC%83%81%EA%B0%80%EC%9D%98%20%EC%9D%98%EB%AF%B8,%EA%B1%B4%EB%AC%B-C%EA%B5%B0%EC%9D%B4%20%EA%B1%B4%EC%84%A4%EB%90%98%EC%97%88%EB%8B%A4.


Okbaraji Missionary Center. “Meeting with the Head of the Economic Department of Jung-Gu Borough Office.” Instagram, July 19, 22AD. https://www.instagram.com/p/CgMiIg2J5DR/?utm_source=ig_web_copy_link&amp;igshid=MzRlODEyYmU2NzA=.


Bibliography

Seun Shopping Malls

Park, Mihyang. “‘We Are Eulji OB Bear despite the Eviction from Euljiro (을지로에서 쫓겨나 마포로 가도 ‘을지오비베어`).’” Hangyeorae, May 20, 2023. https://www.hani.co.kr/arti/specialsection/esc_section/1092557.html?_ga=2.132016012.2004266916.1686484557-140918931.1622587983&amp;fbclid=IwAR0Z9uf8koWCTIQbGlsimIF0Br8I_b_Gwxh4hSmhV9fn0d5eMxg7aKYUHuU.


Speculative Design Theory


Example Image Sources


**Bibliography**

**Example Image Sources**


Edelson, Josh. Apple Vision Pro, which was released in 5th Jun 2023, allows people to use applications with hand gestures. WIRED. Getty Images, June 8, 2023. https://www.wired.com/story/apple-vision-pro-doomed/.


Kim, Bohyun. August 14, 9pm, Euljiro Pub Street. Eulji OB Bear was packed with customers of all ages, and there was no seats left. August 20, 2020. BizHankook. https://www.bizhankook.com/bk/article/20512.


Bibliography

Example Image Sources


Road to VR. Road to VR. Road to VR, July 5, 2022. https://www.roadtovr.com/mojo-vision-smart-contact-lens-ar-hands-on/.


