

## **FALL 2013 PPD PROGRAM @ PENNDESIGN // SURREALIST MUSEUM SEOUL**

**Fall Sem. 2013:** 703 PPD [March2] Design studio

**Professors:** Ferda Kolatan, Francois Roche, Stephan Henrich, and Winka Dubbeldam

**Collaborator:** Peter Ferretto, Seoul National University, Department of Architecture

**Studio Days:** Every Monday and Wednesday afternoon 1:00 pm – 6:30 pm

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*I believe in the future resolution of these two states -- outwardly so contradictory -- which are dream and reality, into a sort of absolute reality, a surreality, so to speak, I am aiming for its conquest, certain that I myself shall not attain it, but too indifferent to my death not to calculate the joys of such possession.*

Le Manifeste du Surréalisme, Andre Breton (1924)



Europe after the Rain II, Max Ernst (1940-42)

### **SURREALIST MUSEUM SEOUL**

Museum and Gardens for Surrealist Art in Seoul, South Korea

Surrealism was a leading European art movement, which began in the early 1920's in Paris and dispersed at the onset of the 2<sup>nd</sup> World War. The original group formed around their charismatic leader and the author of the "Surrealist Manifesto", Andre Breton and included such diverse personalities as the painters Max Ernst and Salvador Dali, the poets Antonin Artaud and Paul Eluard, the sculptor Hans Arp, the photographer Man Ray, and the filmmaker Luis Bunuel.

Opposing simplistic causality and linear thinking, which they felt was an expression of an anachronistic petit-bourgeois lifestyle and bureaucracy, the Surrealists were fascinated by Sigmund Freud's work and in particular his dream analysis. Through it they saw an alternative and more truthful condition emerge, which they advocated not only as a contemporary art form but, more importantly, as a larger cultural movement and socio-political provocation to existing and conformist concepts of what constitutes art, politics, society, and even *reality*.

Wikipedia states: "*The aim was to "resolve the previously contradictory conditions of dream and reality." Surrealist works feature the element of surprise, unexpected juxtapositions and non*

*sequitur; however, many Surrealist artists and writers regard their work as an expression of the philosophical movement first and foremost, with the works being an artefact. Leader André Breton was explicit in his assertion that Surrealism was above all a revolutionary movement."*

### The Museum of the 21<sup>st</sup> Century

The students will be asked to conceptualize and design the Surrealist Museum in relation to the paradigmatic transformations, which most Museums are currently undergoing. A new and imaginative 21st-century museum environment is taking shape. Museums have greatly changed over the last few years; where it used to be that the largest area was occupied by exhibition space, now more than 50% is taken over by other functions, such as the museum shop, lecture hall, restaurant, etc. To differing degrees and at different rates, the museums are transforming themselves from risk-averse and slow-to-adapt institutions to creative environments that foster innovation and change by taking a visitor-centered approach to doing business.

This new and altered museum state, one of programmatic and conceptual reorganization, draws a potentially interesting parallel to Breton's famous description of a hypnagogic state in which a strange phrase inexplicably appeared in his mind: "There is a man cut in two by the window." This phrase echoes Breton's apprehension of Surrealism as the juxtaposition of "two distant realities" united to create a new one.

The studio will examine this altered role of the museum in general and specifically its relation to Surrealist philosophies, concepts, and art, while the museum gardens will investigate and test new and unprecedented relationships to the immediate museum surroundings as well as the city at large.

### Three Sites

This year's PPD studio is invited to collaborate with the Seoul National University, Department of Architecture, Seoul, where the Surrealist Museum will be planned. Two sites are chosen; the first one is the main island in the middle of the Han River (Nodoul Island), which was the site for a big international competition about 8 years ago, the Seoul Opera House, a project plagued by controversy, which got eventually cancelled by the new mayor. The second site is on one of the islands close to the sea, which are very interesting and very topical especially in regards to their close proximity to North Korea and to the new developments such as the new city of Songdo (an entire city built on artificial land). The third site is Heyri, near the DMZ [Demilitarized Zone], where about one hour north of Seoul, among all these signs of warfare one finds a peaceful and beautiful village for artists. In 2001, after two decades of planning, book publisher Kim Eun-ho's vision became reality, and today, over 500 painters, musicians, photographers, writers and sculptors live and work together in Heyri Artists Village, a cultural commune of sorts located in the city of Paju. - See more at: <http://discoveringkorea.com/081024/heyri-artists-village-in-paju-korea/#sthash.JtcwRYe1.dpuf>. The students are free to choose either site, based on their thorough research, analysis and reasoning.

## Design Methodology

In adherence with the Surrealist principles of nonlinearity, free association, and enhanced imagination, the studio will experiment with advanced digital techniques that seek to challenge normative ideas of planning and design in favor of a more experimental and decidedly non-hierarchical approach. Robotics, swarm intelligence, dynamic and parametric modeling and other bottom-up systems will be deployed to set up novel design strategies for the project's development.

This methodology is geared towards the generation of structural, informational, and organizational complexity through adaptive systems. As our technologies allow for increasingly more sophisticated digital and material interactions, as well as for a vastly more intelligent parts-to-whole ecology, we find ourselves today in an unprecedented position to challenge fundamental architectural questions pertaining the conceptualization, design, and construction of objects, buildings, cities, all the way to entire ecologies.

The studio will work with robotics, 3d printing, and other advanced fabrication technologies. Software programs such as Maya, Rhino, Grasshopper, and Blog software will be used. The students will present the results of the PPD Studio in BLOG form, and eventually in the annual PPD publication.

## Travel

The PPD Studio [an estimated 34 students] will travel to Seoul. Meetings with Peter Ferretto, at the Seoul National University, Department of Architecture and the Department of Robotics, will help collect and disseminate the information gathered. The students from Seoul will visit PennDesign over the week of Final Reviews.

## TIME SCHEDULE

Software Crash course	August 19 – 23, 2013
Start of Studio	August 28 <sup>th</sup> with the Presentation Workshop Competition
Mid-Reviews:	October 18, 10 am – 6pm
Studio travel to Seoul	Estimated: September 24 – 29 [around that time]
Final Reviews:	Dec 09, at 10 am – 6pm

## READING LIST

1. Kevin Lynch	Good City Form, p327- 455
2. David Grahame Shane	Recombinant Urbanism, p 39 - 78
3 Kevin Kelly	“Out of Control”, Chapter 17 & 18 [ <a href="http://www.kk.org/outofcontrol/ch17-h.html">http://www.kk.org/outofcontrol/ch17-h.html</a> ]
4. Helene Furjan	Cities of Complexity

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| 5. Deleuze & Guattari | A Thousand Plateaus [Rhizome Chapter]               |
| 6. Sanford Kwinter    | Who is Afraid of Formalism?                         |
| 7. Steven Johnson     | Emergence (The Myth of the Ant Queen, Street Level) |
| 8. Michael Weinstock  | Morphogenesis and the Mathematics of Emergence      |
| 9. Patrick Schumacher | Parametricism                                       |

Also (from F. Roche)

- *“Design & Crime”*, Hal Foster:

- *“The Accursed Share”*, and *“Story of the eye”* of Georges Bataille

- Mike Davis, *Ecology of Fear*, *City of Quartz*, *Planet of Slum*

- *Resistance & Resilience*, François Roche, LOG#25