

# *Han River Renaissance Project* in Semiotics of Space

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## **Abstract**

This paper aims to examine the direction and strategy of *Han River Renaissance Project* which the city authority of Seoul is trying to promote with a positive drive and to propose the direction to establish competitive identity of Han River, with theories and methodology in Space Semiotics.

Recently urban places have won more and more academic concerns, especially focused on how to create cultural — aesthetic — symbolic value for the cities, naturally led to theories and methodology in Space Semiotics, which can be dealt to overcome conventional planning of formation and concept for the urban spaces so that makes new ideas and concepts for space identities. In detail this paper, centered on theories of Space Semiotics A. J. Greimas suggested, intends to analyze the identity of Han River the core space of Seoul and to propose a new idea for that: in historical-cultural context, bringing vestige the traditional values to the present that citizens, the main users and the real owners, have accumulated both on space and time line.

## I. INTRODUCTION

Some cities in the world have recently raised their voices to implement urban landscape design programs to increase the brand value of their own cities. From the improving of street signs for the urban landscape in downtown to urban redevelopment and restoration projects for some historical cultural remains, there are various kinds of attempts to re-configure the urban spaces and to refresh the regional mood and image. We already have some traditional big cities doing well with their fame such as Paris, London, Copenhagen, Amsterdam and Rome and now here are various efforts of many cities to follow the European elites as well as some small but unique and thematic ones. Some of those action plans are from the advisory of leading experts renowned in architectural design and landscape design.

*Han River Renaissance Project*, as well as a part of urban space reconstruction program, has started to restore and develop the symbolism and iconicity of Han River up to an emphatic icon represents the city of Seoul. It has a positive drive to bring Han River to life as a waterfront by composing historical cultural elements and environmental elements with their existence value. The watersides of Han River, in fact, have been developed as tunnel spillways only solid cement on them, in the material value system covers some ideas like development, competition, survival in the 'market'. So now we only have highways and apartment buildings going by both watersides as signifiers for Han River.

Is it possible to restore the cultural and ecological value implied in the river which has kept thick historical and cultural traces, communicating and expanding its 'sense' with people and nature around it? Is it really possible to bring it to a figure that lies beneath in the deep structure of the river like humanistic value of communication, contact, negotiation and harmony for the mutual life? What could be fine with identity and differentiation strategy for the river of dream?

An interview of Yann Bertrand, a French urban landscape photographer who has flown his way over Korea and taken around two-million copies of aerial photographs since 2004, could never be forgotten. He gave a critical evaluation over sceneries of Korean cities: they're just normal, not that wonderful as many Koreans thought. Only some traditional spots were appealed to him who compare and evaluate each of urban scenery in the world.<sup>[1]</sup> He asked an urban landscape design strategy to develop landmarks with memories and traces from Korean long history and culture. Because the unique identity of the urban space always comes from its historical and cultural values.<sup>[2]</sup>

Therefore, this paper aims to examine the direction and strategy of *Han River Renaissance Project* which the city authority of Seoul is trying to promote with a positive drive and to propose the direction to establish competitive identity of Han River, with theories and methodology in semiotics of space.

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[1] He mentioned only traditional spots such as *Gyeongbokgung* Palace in Seoul, *Bongjeongsa* (a Buddhist temple) in Andong, and *Jeondeungsa* (another Buddhist temple) in Ganghwa county.

[2] Seung Kuk BAIK and Jung Ji KANG, 'Local community cultural contents and space semiotics methodology – studies trends on urban spaces of semioticians in Paris', *French Studies*, 16, 2008, p.72.

methodology in semiotics of space, which can be dealt to overcome conventional planning of formation and concept for the urban spaces so that makes new ideas and concepts for space identities.

In detail this paper, centered on theories of semiotics of space A. J. Greimas suggested, intends to analyze the identity of Han River the core space of Seoul and to propose a new idea for that: in historical cultural context, bringing vestige the traditional values to the present that citizens, the main users and the real owners, have accumulated both on space and time line.

## II. AN APPROACH TO HAN RIVER BASED ON SEMIOTICS OF SPACE

### 1. Spatial Signifier and Cultural Signified in Sensory Level

In May 1972, French Environmental Laboratory held a seminar under the topic of semiotics of space. Architects, humanists, mathematicians and semioticians got together and tried a multidisciplinary approach to space, architecture and semiotics there. The papers presented at the seminar were published on a professional architecture and urban planning magazine under the title *Methodology of Architecture and Urban Planning* in 1974.

Among them, there was a paper on the concept and Legibility of the architectural spaces by A. Renier the architect, setting segmentation of the space as a core concept and trying to have the space a semiotic analysis. He borrowed the spatial concept of relationships in specific spaces which mathematicians proposed before, set the relationships between the signifiers in the spatial structure of architectural space. Castex and Panerai the linguistics gave an interdisciplinary application of the linguistic point of view to structural analysis on spaces, looking through the rules of the spatial grammaticalization and morphology centered on the signifiers and the signifieds of architecture. Guilbaud the mathematicians tried a topic of the space and the mathematics, provided a space as an idea of a common and shared space and made a structural analysis of it.

Greimas, as well as, under the title *Pour une semiotique topologique, in Semiotique de l'espace*<sup>[3]</sup> attempted to show every space has deep abstract structure of it and there's a generative steps for cities around the two core levels, bringing values and ideas of the cities from the deep structure out to figures on the surface. He emphasized signification by the sense of the subject from each side of levels. He also argued the importance of the subject's positive signification which provides the 'cultural signifieds' to various objects composing where they are, just 'spatial signifiants' without any meaning before.<sup>[4]</sup> Those signification with visual perception process that signifiers are captured by subjects' sense he proposed before in *Semantique Structural* was appealed to give a cover on his logics for readability of architectural space.

He especially had built his academic foundation for theory of semiotics of space in structural-semantic level. He proposed a grammar of space accessing to the spatial structures and systems. The keywords in the grammar of the space are 'space', 'objects' and 'the subject'. He

[3] A. J. Greimas, *Pour une semiotique topologique, in Semiotique de l'espace*, Paris, Denoel, 1979.

[4] *Ibid*, p25.

described the attributes of spaces in three levels. First in the dimension of semantics, the spaces can be grammaticalized by a spatial language that comes from perception of the subject. It means some segmentation works and structural approach to the space itself and the relationships in it. Second in the sense of perception, readability of space makes sense by subjects' sensory activities. We can track the process of signification activities from catching visual code of the spatial signifiers to giving each of them a meaning. Third in the emotional one, the subject expresses dispositional feelings of the spaces within somewhere between pleasure—euphorie—and discomfort—dysphorie, the binary opposition. In short, spaces can be told a sentimental one like space of life, of sense or of feelings that causes various emotional reactions.

Greimas described the ideas of semiotics of space and mentioned the importance of the subject's role in his dictionary of semiotics in collaboration with Courtés. He said that “the subject's function is to perceive and recognize the spaces, performs both as a producer and a consumer of the objects composing there, so spaces could be aware as places only when the subject makes a signification by meditation of his or her body and its sense.”<sup>[5]</sup> From a semiotic perspective, the key of the space lies upon a human, the subject.

Fontanille, a semiotician who are developing further the theory and methodology of Greimas, provides the signification in aesthetics dimension as the core, so he describes urban spaces focusing on aesthetic experiences of the subject. It means interaction between sensuous function of the body and material space, performs a crucial role to understand appropriate spatial trajectory for the aesthetic experiences and the values the subject pursues. In his paper titled *Experience et existence - Pour une semiotique de l' 'espace - In Dynamique de la ville*<sup>[6]</sup>, he emphasized that “interactions in aesthetics dimension between the subject's sensory works and physical space can generate diverse values of the space.”<sup>[7]</sup>

He gave an explanation about the process which spatial signifiers got into the subjects' sense and then given different meanings with his sound logic. He named the signifiers taken by the subjects on the surface level ‘Icône Sensorielle’, a sign combined with the surface and the deep planes named sensory icons. Multi-sensorial works of the subject makes signification in space specific sensory icons makes an anchor for the meaning of the space. After all, being a place from just space is able by multi-sensorial signification.

Here are some keywords provided in semiotics of space: the subject, signifiers, sense, experiences and sensory icons. Spaces can be recognized as physical or virtual ones through by the sense of the subjects. Their perceptions are fully supported by meditation of sense and that's the way they communicate with a space named ‘the world.’ Experiences in specific spaces mean particularly sensuous ones, the signification by mediation of sense. The core activity of a subject provided in semiotics includes intermediation of sense, combinations of signifiers and signifieds, and re-creation the space as a sensuous icon.<sup>[8]</sup>

[5] A. J. Greimas and J. Courtés, *Dictionnaire de la semiotique Tome 1*, Seuil, 1989, p.133.

[6] Jacques Fontanille, *Paysage, Experience et existence – pour une semiotique de l'espace – in Dynamique de la ville*, Harmattan, p.181.

[7] Jacques Fontanille, *Espace du sens : Morphologies spatiales et structures semiotiques*, Internet, p.15

[8] Seung Kuk BAIK and Jung Ji KANG, ‘Local community cultural contents and space semiotics methodology – studies trends on urban spaces of semioticians in Paris’, *French Studies*, 16, 2008.

## 2. Semiotics of space Signification of Han River

In semiotic of space, a process to graph the form of urban spaces mainly with signifiers in that space and to track the whole significations can be told as a precondition for branding strategy. Different spatial signifiers arranged and crossing inside the space in diachronic viewpoint make it possible to graph the path of development in cities. And that makes to understand the structure of significations easier, because spatial signifiers are recognized as substantial figures through by the significations. By instrumentality of sense these spatial signifiers can get value as icons and symbols, and that brings them value of phases and topology in specific place as well as. Now we can see that the form of a city is generated in dimension of syntax and semantics, and it can be found in the point of semiotics of space easier; examination on the function of a space is feasible with an approach in dimension of syntax, one on generation of value in a space can be accomplished with iconicity and symbolism in semantics.

In his book *Architecture of the city*<sup>[9]</sup>, Aldo Rossi, an Italian architect and designer who developed further the theory of urban architecture in cultural historical context, claimed to get the identity and symbolism of the city back focusing on the locality, placeness, and the analogy of memory. He argued that get out from impersonality and regimental urban construction in point of modernism, “a city must be studied and valued as something constructed over time; of particular interest are urban artifacts that withstand the passage of time.”<sup>[10]</sup> So he proposed cities to create their own meanings from the collective memories and symbolic values in them covering both historicity and modernity, build infrastructures which can lead a multilateral communication. The key to design an urban space lies on putting symbolic meanings on the city to reproduce various meaning for the identity, and bringing traditional values to the present successfully.<sup>[11]</sup>

Rossi’s argument had left huge reference for *Han River Renaissance Project*. We now can find the project a renewal work which brings the hidden meaning has flown along the time line back to the present. Han River, the core location of the city of Seoul, is spatial cohesion of cultural historical outcomes. It has kept cultural vestiges around it, so we can call it a social space with constant interaction, creation and transformation, meanwhile a routine space with all people’s breathing, wants and feelings. And Han River season two may aim to be an everyday space with huge attraction both on the historical base and in diversity of lifestyles and each of their meaning. The success of the project is up to dynamic and positive signification. It is about creation of an icon for the river as well as assigning symbolic meanings between spatial signifiers and the residents who are the main subjects of the city.

Barthes had much interest in spatial signification and he claimed Paris and Rome the cultural historical cities could give so great impress by each of their myths due to signifying process of the space. Eco also argued in point of hermeneutic that symbolic meanings came out by urban residents the senders, perceiving the signifiers in the space. And Fontanille showed process from a space to a place by sensuous graphing work of a subject.

[9] Aldo Rossi, *Architecture of the City*, Trans. Kyeong Keun OH, Dongnyok Publishing Co., 2006.

[10] Aldo Rossi, *Autobiografia scientifica*, Pratiche Editrice Parme, 1990.

[11] Seung Kuk BAIK and Jung Ji KANG, ‘Local community cultural contents and space semiotics methodology – studies trends on urban spaces of semioticians in Paris’, *French Studies*, 16, 2008.

So it could be asserted to build symbols and icons strongly focusing on water the core element of the river. The water from Han River takes a place as a positive signification assuming familiar contact, connection and win-win relationship between the river and its people. The proper direction of this project, to make the river the landmark for Seoul focusing on the two keywords like ‘recovery’ and ‘creation’, therefore must go along with people’s signification for creating a powerful icon especially based on various memories and monuments around the river. Furthermore, the project must still on the course like to dig out the most attractive factors; to make it an appealing place where culture and its surrounding have a great harmony, not anymore way like the physical development focused on hardware stuffs; the last direction will be to make a myth itself by active significations. Being a myth itself may be hard to achieve but every dominant brand itself, meanwhile the idea of myth the huge thing can be from that this project is not only for the river and Seoul; it aims more up to rediscovery and value creation of Korea, because Seoul and Han River domestically have been thought as a representatives of the nation.

### 3. Spatial Concept of Han River and Cultural Archetypes

To recover the iconicity and the symbolic value laid beneath the river, it needs to examine multidisciplinary study cases. ‘Gerphau: Laboratoire Philosophie Architecture Urbain’ in France approaches to urban topics based on humanity and its theories, especially with three main themes like residential city (habiter), city and ecology (ville et nature), and dynamics of the city (dynamique urbaine). For the first topic, residential city, they do macro-studies and make ethical, aesthetic, and policy proposals for residents to be in harmony with their surroundings and improve quality of their lives. For the second one, they do philosophical approaches to Ecological convergence of architectural and urban space centered on ecology which claims a new type of city for this era. For the last one, they examine the beginning of European cities, looking for strategic plans to pursue dynamics of the city.<sup>[12]</sup> Considering a city in cultural, aesthetic and symbolic sides, they’ve got huge interest in dynamic signification between the spatial signifiers and people live there.

Meanwhile, Greimas proposed a dynamic signification as a conversion process from one to another; from signifiers to signifieds, from a certain shape of space to another one. A signification in semiotics of space premises that a meaning in cultural context comes out when a subject of a space has an experiential mediation of various kinds of signifiers. Taking an example of Han River, it means a vivacious signification in a switch from its physical and geographical concept of the space to symbolic one. To embody a dynamic signification, it needs a clear concept for design plan particularly focusing on four specific themes in it to apply on different strategies; to be **walkable** all around there mainly for its residents, to be **sustainable** concentrating on symbolizing the water of the river, to be **memorable** staying in people’s mind as long as possible, finally to be **cultural** leading constant reinvention and generating unique values of the place. Dynamic signification with those four themes will bring the iconicity and symbolization so that makes another step forward to establish the identity myth of Han River.

[12] *Ibid*, p.55.

The idea of ‘cultural archetypes’ is expected to do proper role in achieving a fine design strategy and establishing a fine identity. Carl G. Jung one the masters of cultural universality advanced the concept of ‘archetypes’ as an inherited pattern of thought or symbolic imagery derived from the past collective experience and present in the individual unconscious, and preconscious psychic disposition that enables a man to react in a human manner across all the continents.<sup>[13]</sup> And it has gone further with Fontanille who is leading Paris school of semiotics and defines ‘culture archetypal’ as “an archetypal image unconsciously shared among members in a society over time and space, also as the origin of cultural codes and values.”<sup>[14]</sup> He puts culture archetypal as a motive which builds image and identity of a brand. His argument is similar to the branding process for archetypes, it is a kind of qualitative marketing method based on psychological concepts and elements that Pellemans proposed in 1998 in his book *Le marketing qualitative*. In short, he claimed that the core of branding process is to bring symbolic images and values in collective unconscious out to the conscious.

The concept of cultural archetypes can be understood as drawing various resources to build unique image and identity for city brands, tracking symbolic signs shared in the community, based on creative reinvention of historical cultural sources. So the cultural archetypes can be said to be dynamically extending the meaning of itself and its range of application: it is a motive to build image and identity of the city in communication process, also an original source to develop local cultural contents in culture industry, furthermore the first step for different resources to build intensive identity in city branding process. In ‘Step one: Brand Essence’, we can develop a figure of the brand’s identity and image to refresh its value, so step one makes the most important role.

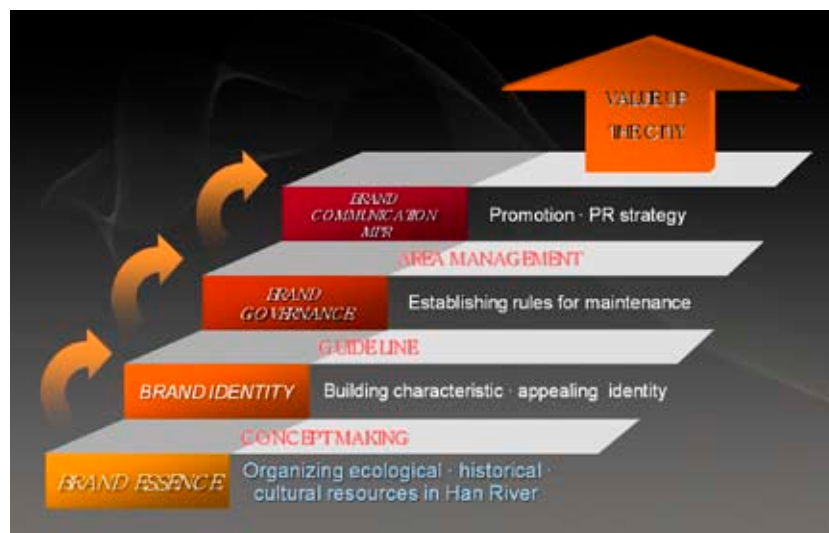


FIGURE 1. CULTURAL BRANDING—ESTABLISHING THE BRAND OF HAN RIVER

[13] Pellemans, *Le marketing qualitative*, Amsterdam, p.123, 1998.

[14] Seung Kuk BAIK, ‘Culture Contents, Storytelling and Culture Contents Marketing Strategy’, *33 Core Codes in Cultural Management*, Seoul, Hankook Munhwasa, p.121-122, 2006

Therefore, the concept of culture archetypes must be adopted as a precondition for concept design strategy of Han River. Branding a city means establishing unique image of the city using its own natural, cultural, historical elements. It means the city's own image that can be independent, using core resources which derives a different, sustainable identity out from them. So it makes a core feature to have an origin effect within dominant city branding strategy. Getting differentiated city brand and its proper use can be intensive motive to overcome the less unique more similar situation of all the cities in the world.

After all, city brands must be achieved to deal with city marketing and campaigns for developing and enforcing the city, a dominant city brands can be generated by cultural archetypes. So positive use of historical cultural sources from the very local areas is needed to develop cultural contents only for the area, build proper image and achieve a successful branding. Branding a city also means a process to have foundation of various features as historicity, locality, symbolism, and traditions and then to establish dominant identity building image and symbolizing the area. Many countries and regions are getting segmented and characterized into smaller areas these days, city branding has been more important than ever, every units are attempting various kinds of efficient branding strategies.

But there's a point we must not to miss, city branding must be understood as a process of forming a foundation maintaining a long-term perspective, not as a material direct one to be achieved in short-term. Rather than being a source to lead economic value or increase direct income of residents, it would be more important to symbolize the area and to make it recognized wider which can lead all kinds of value creation at last: the key is the symbolization, symbol and image of an area going through from the past, the present and to the future, not the one only represents specific time.

Back to case of Korea, many local governments have practiced branding with only traditional images, and that has made discords with their present, limits in connecting to the future. Obviously tradition, locality and historicity are the main elements for city branding but only the past can't be a free invitation for strategic planning. Now these historical monuments should be understood in outside of simply preserving and passing down of cultural heritages; it gets to be accepted as foundation for creative cultural production in fact, a crucial factor for branding and identity strategy of brand-new image in the city.

Cultural monuments have some important features as main factor for establishing brand of city. The traditional value makes the first post; historical cultural sources have their characteristic meaning and value which are well-practiced in specific area, they also have critical position granting identity in developing a local cultural content. The locality for the second, it is a source which contains inherent value and unique local characteristics clearly differentiated from other areas in it. It takes important position in developing local contents with core comparative advantages. The utilization for the last; cultural archetypes fundamentally have power to lead window effects in cultural contents industries. In other words, archetypes make 'One Source Multi Use' possible, play a significant role to reproduce various meanings and values.



### III. AN APPROACH FOR THE SYMBOLIZATION OF HAN RIVER BASED ON SEMIOTICS OF SPACE

#### 1. Signification of Han River in the Aesthetic Dimension

What is the inherent value Han River implies in dimension of symbolization? It involves some latent values under its historical cultural time axis. And a process involving digging those values, bringing them to the present as material figures means the symbolization and iconography of Han River. The values in the deep structure play as an unconscious code among people who live in Seoul. ‘Unconscious code’ which advanced by Lévi-Strauss corresponds with the idea of ‘implicit sememe’ the core concept in Greimas’ semantics. The implicit sememe means diverse keywords in deep plane carving discourse of figuration. In case of Han River, the words like nature, culture, life, living, memories can be the implicit sememes. So, visualizing plan focusing on these thematic words gets its importance.

A spatial signification of a subject premises a serial process of perception with the subject’s body and sense. Especially through the perception of a space in aesthetic dimension, urban spaces can lead a successful communication with its subjects. Aspect of the communication and acquired symbolic meaning and value are changing upon the time. The longer a space existed, the more various significations with its people are. Cultural archetypes get involved as starting and reference points, have special value for unconscious share and agreement among the people.

A space named Han River as well as has got involved with various kinds of signification by flux of time. It has functioned as village since the prehistoric age, has naturally got various cultures and lives around it, and has achieved values of life, living and existence continuously. But more than just water and village, it has symbolic values of constant pleasure and consolation in mental aspect by people’s significations of sensory experience.

Actually there are cultural heritages of even distribution by time and type, with extraordinary value in them, estimated to be approximately four-hundred monuments around the river. These sources show us the importance of the river as well as high potentials as media and archetypes to reinvent and maximize value of the river. Among lots of monuments, there are two most powerful sources to grasp dominant identity and differentiation, to present symbolic value which can get agreements of people around there: **pavilions** in the middle of the Joseon Dynasty which called ‘the golden real-scenery period’ and **ferry points** at the end of the dynasty, because signification in those two places maximizes experiential and spiritual value the river has in it than any others.

#### 2. The Pavilions: Signs of *Poong-ryu*<sup>[15]</sup> and *Moon-ryu*<sup>[16]</sup>

There are 28 pavilions estimated to be nearby Han River once, but now we only have fewer than 10 of them in forms of the original ones, the restoreds, stone posts, or the other kinds of vestiges. Fortunately, we have considerable amount of recodes of royal and noble lives

[15] 風流 (Poong-ryu) means ‘flow of wind’ directly and ‘tastes’ intentional

[16] 文流 (Moon-ryu) means ‘flow of letters’ and ‘cultural influences’, the word ‘cultural’ can be understood both as excellence of tastes in artistic activities and as everyday living or social practices. In this unit, we propose the word for artistic and poetic moods; the story of everyday life is for the next unit.

and their traces in literary activities; they're very helpful to look into subjects' activities and signification in space of pavilions. Each of them did different functions refer its owner and context of building, but normally performed as centers for advance of the upper classes' culture, as poetical circles with intimate relationships between members. Centering around the pavilions some like-minded people gathered around, held banquets with wining and dining, invited performance with singers and dancers, or enjoyed themselves drawing singing or composing poems. Here's Table 1 for analogical memories of banquets and feasts based on recodes<sup>[17]</sup> and

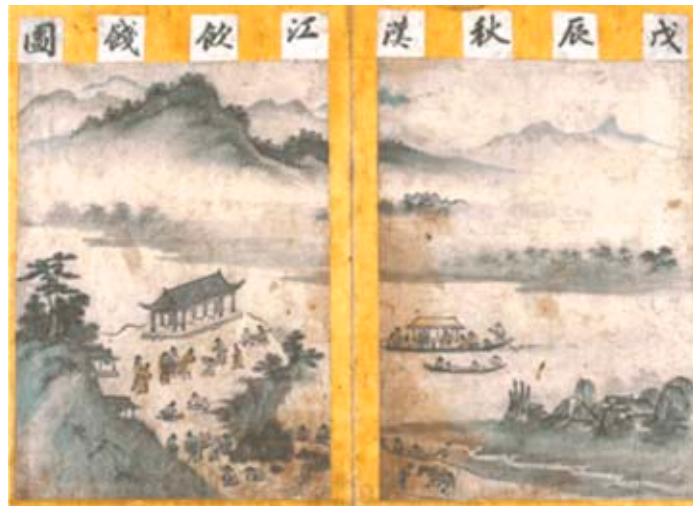


FIGURE 2. HAN-GANG-EUM-JEON-DO (漢江飲餞圖),  
KOREAN STUDIES ADVANCEMENT CENTER, 1508



FIGURE 3. HYO-JONG-UH-JE-HEE-WOO-JUNG-SI-HWAE-DO (孝宗御製喜雨亭時會圖)

[17] Chong Mook LEE, *Cultural Spaces in Joseon Dynasty* vol. 1, 2, Humanist, 2006. Wan Soo CHOI et al., *Age of Real View* vol. 2, Dholbaegae, 1998. Hee Kyung SONG, *Pictures of Refined Gatherings in the Late Joseon Dynasty*, Dahal Media, 2008

the course of perception within the subjects at that time. And we can find pavilions have their architectural values like Buddhist temples and housings, or rather values of rest, speculation and refreshing; though the pavilions belonged to authoritative people, they have stood for something relaxed and human.

TABLE 1. COURSE OF OBTAINING THE MEANING OF A PAVILION AS A SPACE IN A FEAST

<b>spatial signifier</b>	<b>a pavilion on the riverside</b>				
	<u>visual</u>	<u>auditory</u>	<u>olfactory</u>	<u>taste</u>	<u>tactile</u>
<b>steps of signification</b>	<b>appearance of pavilion</b> "hexagonal tiled roof" "wooden tablet with its name" • crafted • naturalistic	<b>sounds inside</b> "composing or reciting poems" "playing musical instruments" • interesting • valuable	<b>smell inside</b> "the feast foods and people" "ink and paper" • gratified	<b>dining</b> "various kinds of dishes" "liquor" • delightful	<b>place inside</b> "columns & floor" "floor cushions" "writing brushes & paper" • stable
	<b>people</b> "attendants in banquet" "servants" "entertainers" • enjoyable • belonging	<b>sounds from outside</b> "streaming river" "bird song" "performance" • comfortable	<b>smell from outside</b> "trees around" "smell of river" "fresh air" • fresh		
	<b>outside scenery</b> "clouds, moon" "hills and riverbanks" "flowing water" • beautiful • at leisure				
<b>cultural signified</b>	<u>a space for high society</u>				
	- mainly host and used by royal or noble men				
	<u>a space in naturalistic and waterfront condition</u>				
- surrounded by nature in every side, but never can be touched by water in the river - distant from the palace town, secluded around quiet riverside; <b>getting away both physically and mentally, it stood for relaxing or retirement.</b> - <b>taking a step backward with an easy and composed attitude</b> (安賞樂道); to have a pavilion around Han River in that period meant just like to have a summer house or a private residence in beautiful rural area in these days.					
<u>a space for a idyllic, poetic life and social intercourse</u>					
- hundreds of poems, lyrics, songs, musical playing, paintings with motif of there itself by people in poetic circle - <b>center of intercourses and poetic culture:</b> like-minded people gathered and exchange their words, ideas and thoughts there.					

### 3. Ferry Points and Marketplaces: Signs of *Mool-ryu*<sup>[18]</sup> and *Moon-ryu*

Han River performed a crucial role in transportation in the late Joseon Dynasty Period: people who lived in Hanyang<sup>[19]</sup>, the name of Seoul in that period, had to cross the river to go to the other regions, so they needed water transportation very much. With natural growth and increase of ferry points, the river played as the starting points of tax and tributes carriage, distribution of goods as well as military base of precaution and trainings. Flourished ferry points like *No-ryang-jin*, *Gwang-jin*, *Ma-po-naroo*, and *Song-pa-naroo*<sup>[20]</sup> made dots and nodes, and they were connecting down the road on the water, going the distance of more than 800 *li*<sup>[21]</sup> or 314,400m. Lots of boats entered and left there, so did lots of people; floating civilization led large scale trading areas as well as. The more invigorated ferry points were, the larger those market places extended. The markets showed what did the people of ferry points do and how their lives were.



[CLOCKWISE FROM LEFT TOP] FIGURE 4. *MA-PO-NAROO* IN 1900, MAPO-GU OFFICE. FIGURE 5. SCENERIES OF MARKETPLACE INSIDE THE FERRY POINTS, MAPO-GU OFFICE. FIGURE 6. A DEMONSTRATION OF SONG-PA SAN-DAE MASK PLAY, CULTURAL HERITAGE ADMINISTRATION OF KOREA

[18] 物流 mool-ryu: flow of stuffs, physical distribution

[19] The name of Seoul in that period

[20] The ferry points were called *Jin or Naroo* in Korea.

[21] A traditional Chinese unit of distance

There were various kinds of people around ferry points: a few rich private traders, many petty peddlers and traveling marketers; more newly settlers than natives. People from every part of Korea started to move to the capital with advance of transportation, looking for job opportunities and making a living. This was whole new change ever in that society from traditional agricultural economy to modern commercial and industrial one, the very start of a modern city motivated and run by economic interests more than royal authority or power from other kinds of social standings.

TABLE 2. COURSE OF OBTAINING THE MEANING OF A MARKET IN FERRY POINTS AS A SPACE IN A PERFORMANCE

<b>spatial signifier</b>	marketplace with performance in ferry points				
	<u>visual</u>	<u>auditory</u>	<u>olfactory</u>	<u>taste</u>	<u>tactile</u>
<b>steps of signification</b>	<b>performance place</b> "the actors with their masks" "motions" "spectators" • ludicrous • amusing	<b>sounds of performance</b> "words, lines" "music of a band" "reactions" • exciting • festive	<b>smell inside</b> "people" "foods" "water and fishy" • living	<b>food &amp; snack</b> "ingredients on sale" "snack: noodles & rice wine" • living • recharge	<b>market &amp; goods</b> "examination for buying things" "hand touch" "passing by" • contact with people, things
	<b>market place</b> "various shops" "street stalls" "foods & goods" "sellers & buyers" "snack bar & inn" • crowded • active	<b>sounds from around</b> "the bargains & sales promotion" "small talks" "splash in water" • boisterous • too familiar or too strange			<b>ferry points &amp; water</b> "unloading work" "hands for passengers' get off" "step in the water" • direct touch with nature
	<b>ferry points over</b> "water" "boats in rows" "laborers" "unloaded goods" • numerous • new				
<b>cultural signified</b>	<b><u>a space with struggle for livelihood in it</u></b> - a living space for working classes with loud voices and strong vitality  <b><u>a space for flux</u></b> - not long-staying, so many changes in members - not bound, just come from and go to everywhere  <b><u>a space very talkative</u></b> - stories of life live in - new information - all kinds of discussion, story, talk, conversation, gossips, etc. - particularly numerous episodes; intense and temporary memories of there  <b><u>a space of node: an intersection</u></b> - all the kinds of crossing among things, people and nature - thousands of emotion and thoughts crowded				

So market in the ferry points took crucial position in the new economy, in new culture as well as. People there did selling and buying, livelihood activities and cultural activities too, melting joys and sorrows in their lives out. ‘*Songpa Sandae Play*’, a dance drama with masks, was one of the biggest performances around ferry markets. Beginning as commercial campaign hired by merchants to promote the mood, it had grown as an independent genre for itself at last. The performance made the market place an amusing place, tired people could have their stresses slip away for a while, gave comments to the status system and other types of social suppressions. It was for the people in general. Here’s Table 2 for analogical memories of a ferry point, a market and the performance based on recodes<sup>[22]</sup> and also the course of perception within the subjects at that time.

In short, Ferry points reflected the changes in the space of Hanyang: they were the core of flowing goods and culture which organized social infrastructure with a whole new style of life, culture and economy. Ferry points in Joseon means the social moving to the modern democratic city.

With two most impressive sources for implicit sememes of Han River—the pavilion around the riverside and the market places in ferry points—we’ve found what kind of space it was and what the meaning of it was in the past. The project grasped its fundamental orientations: to water, stories of life, flux and connection. For now, it needs to move forward, to bring those values to a life: To promote 1) naturalistic and relaxing spots around the pavilions, 2) artistic and public spots around ferry points with collecting and release stories of life of people in these days could be an answer for connecting the past and the present. Only when experiences and memories of people fill the space of Han River, it will make out further connection to the future.

#### IV. CONCLUSION

Up to now, we have examined the orientation for *Han River Renaissance Project*, concentrated on the idea of spatial signifiers, cultural signifieds and dynamic signification which Greimas proposed in *Pour une sémiotique topologique, in Sémiotique de l’espace* in 1972. Dynamic significations mean an interaction between spatial signifiers in aesthetics and sensory-driven activity of the subjects, generating various meanings of the space. The core orientation for the project must be to reorganizing there as a contacting place which accepts sense of residents who are the subjects of the place; a place needs to communicate with its people, not one disable to contact and touch and isolated like the present. We also need a strategy to plan various spatial contents by using traces and memories the river keeps within its history.

Rolf Yensen, a Danish futurist who gets involved in strategy consulting for encouraging tourism in East European countries in anticipation of Dream Society, pointed out that Korea has lost their own cultural memories and traces in its industrialization and informatization both at

[22] The Organization of Korean Historians, *What Did the People in Joseon Dynasty Period Live Like?*, Publishing Cheongyeonsa Co., 2005. Compilation committee of The Museum of Everyday Life, *The Museum of Everyday Life* vol. 10, Sakyejul co., 2004. Korea Broadcasting System, *History Special* vol.3, HyoHyung Publishing Co., 2001.

once. He also argued that we need to make thematic places producing and circulating cultural emotional values in urban space to move to the dream society. We have found it needs various strategies to lead historical cultural vestiges to different significations, finally to the iconicity and symbolization. This project couldn't be achieved any outcomes in conventionally formed concept design by many benchmarking experts before. Only the ecological, historical, cultural and emotional elements can lead positive joining of the residents. And it makes the software-oriented reorganization—the essential course for this project.

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