

4. Artist Perspectives on the FAR Game

In this section, drawings, photographs, and videos span the cityscape and bring its built structures into view, individually and collectively, to expose the scars of FAR Game battles won and lost. Each artist renders the vivid reality of the lived urban space from their own perspective, going beyond the analytical investigations held in board rooms and drafting rooms. This section puts a different face on the FAR Game, one which expresses the collective sentiments as well as collective desires of the citizens that inhabit the city.

Using fine calligraphic brushes, Seongeun KANG details the façades of multifamily houses, with a simple elegance that belies their banal designs. Star and flower patterns on the facades appear detached from the buildings, which exude the compartmented functionality that is often a consequence of the FAR game played haphazardly. *Other's Home* captures the anonymity created by builders who don't fully take ownership of their craft, and reflects a form of unconscious thinking that still pervades large swaths of everyday life in the city.

Seungwoo BACK has photographed thousands of multifamily houses in Korea over the years. He often creates images that capture a tinge of the poverty that Koreans have tried to erase from their memories. While Seoul tries to measure up to the prestige other global cities, the awkward and disjoint appendages in these buildings mock such an endeavor, as they chronicle a disorganized and desperate search for additional living space. While the FAR game can result in the continuation of a cultural identity rooted in a difficult past, these photographs can serve as a clarion call to the next generation of Korean architects, who are tasked with reshaping the urban battleground to reflect the nation's highest aspirations, even as they continue to be tethered to the reins of the FAR game.

Yeondoo JUNG's *Building Recollection* documents fragments of streetscapes in an aging urban neighborhood. Images of buildings composed of a series of photographs seem frozen at first, but upon closer observation the images crawl slowly across the screen, as if to emphasize the plodding persistence of an impoverished identity. Monologues from residents reinforce the way residents identify with their homes, and in that way are also caught maintaining a stagnant sense of self. Here the FAR game is a context for the accumulated memories of their lives, which follow in lock-step the notion that desires for space and freedom will never fully be realized.

Kyungsub SHIN provides a macro view for each of the 36 buildings in the main exhibit with photographs from a distance, sometimes from the sky. While the backdrops to most of the buildings look fairly standardized and flat at first, a heterogeneous and chaotic fabric soon comes into view. More difficult is to actually discern the buildings designed by architects, those which purport to impose themselves positively on the cityscape. It underscores the breadth of the task ahead for today's architects, who mostly play the FAR Game one building at a time, hoping to slowly transform the identity of the city.