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공예 . 디자인학석사학위논문

서양과 동양의 문화적 차이의 대한 연구

A Study about Cultural Differences
between Western and Eastern cultures

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Abstract

I have been taught during my scholar years in the Western world under the highly influence Greek-based educational system, that there exists one type of love. I have been taught that is a feeling of overwhelming liking to someone else, hard to describe, yet easy to recognize when it appears. I was raised during my dedicated years to learn the word of the Lord to be aware by means of religion that Lust also exists and it is distinguished from Love, being that it is desire for what is physical but not intellectual. In Plato's Symposium, Plato speaks of several different types of love, loves that can be taken as lust as well. In fact, Plato writes about seven different points of view on love coming from the speakers that attend the symposium in honor of Agathon. Although all these men bring up remarkable points on their definitions on love, it is Diotima, a woman, that makes the best definition to be known.

During Plato's Symposium Socrates recognizes that in his youth he was taught "the philosophy of love" by Diotima, who was a priestess and gave him a genealogy of love, stating that he is the son of "resource and need." In her view, love is a means of ascent to contemplation of the Divine. For Diotima, the most correct use of love of other human beings is to direct one's mind to love of Divinity. In her sayings, it is ensure that with genuine Platonic love, the beautiful or lovely other person inspires the mind and the soul and directs one's attention to spiritual things. One proceeds from recognition of another's beauty, to appreciation of beauty as it exists apart from any individual, to consideration of divinity, the source of beauty, to love of divinity.

Following the long tradition of Diotima's teachings that influenced my years as a scholar is that I intend to explore what is the appreciation of cultural beauty in spite of the existence of dramatic differences. Beauty in that learns to appreciate what is different in times when being in love with someone whose cultural differences seem menacing. Beauty in that knows how to cope with the new and the strange because of love. Beauty that increases my appreciation for the concept of Platonic love that transcends what is physical. Beauty that directs one's attention to what is real but also towards what is Divine and by approximation include traditions that don't fade, wither or grow old.

Cultivating a global citizen perspective towards a diversity-mapped multiculturalism must start with an understanding of what are cultural values, perceptions, manners, demography, social structure, and decision-making practices in different regions. Along this line the research has brought light onto cultural differences in a global setting which has already produced some tangible guidelines for cross-cultural understanding led by digital software initiatives as successful as Facebook or less popular as the latest mobile phone.

As graphic designer creating visual communication that's consumed by the masses there are issues about social responsibility related to respect, acceptance, understanding and love that are important to emphasize.

The world has become a global village with Easterns-Westerns moving around the world.

Due to our rapidly changing world, all cultures today are in transition and depends on our capability of empathy and understanding to make it happens in peace, unprejudiced.

As human beings, love seems to have an important role in our lives: our lives go better when we are loved and when we love others.

Love is all WE need.

Keywords: Multicultural, West, East, Society, Respect, Love.
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TABLE OF CONTENTS

1.	ABSTRACT	3
2.	INTRODUCTION	7
-	Description of the research topic	7
-	Research questions	7
-	Interest about the topic	7
-	Define the purpose of study	8
3.	PROLOGUE	8
4.	OBJECTIVE	9
5.	JUSTIFICATION	10
-	Reasons: personal, academic, labor	
-	Utility of the research	

CHAPTERS

6.	EPISTEMOLOGICAL-THEORETICAL AND EMPIRICAL STUDY	
-	Theories	11
-	Contextual-Referential framework	24
7.	SPECIFIC ANALYSIS OF THE CASE	
-	Analysis of the proposal research	25
-	Graphics West-East	32
8.	PROPOSAL	
-	Idea-Concept	44
-	Tonal manner art	49
-	References	52
-	Character Design	54
-	Logo	56
-	Script	59
-	Storyboard	75
-	Sound	101
-	Technical	102
9.	BIBLIOGRAPHY	103
10.	ABSTRACT IN KOREAN	105

2. INTRODUCTION

GENERAL ASPECTS

Description of the research topic and the problem

In an eastern-western, beautiful love story, what are the challenges to overcome? When love is about respecting and understanding what's loveable about the other, what are the challenges when facing different customs that seem to contradict one's own? What role plays culture in the intersection of 2 people with strongly various backgrounds?

Research Questions

Why are the dismal representations between Uruguay's and Korea's culture?

What is positive about loving what is different, new, strange and even uncomfortable?

What are the things that despite cultural different remain in common?

Interest about the topic

Realization of similarities in culture and human nature despite cultural and social influences in both Western and Asian culture becomes a topic of interest the moment when daily confrontations make it a subject with many layers to explore, both visually and emotionally. Mostly, when love intersects those differences and turns

differences into attraction yet at the same time it questions values and builds endurance for the permanence of love.

Define the purpose of study

Visualize the process of self-understanding the subject from print to motion, educating others with the experience and share the conclusions in Uruguay and Korea that is valuable loving what's different, respecting extremities, and appreciate the results of sharing one's own culture with others. Hopefully bring to life the results and developing it into a body of work that can be showcased internationally and permeates the social collective mind.

3. PROLOGUE

WE's theme of journey toward love discovery is "a movement from darkness into light, from monochrome to colour" tracing my journey as a western woman exploring dimensions of intercultural love, moving from West toward East to find it.

Using natural metaphors as a starting point to initiate the life and path of the 2 characters of the main story, arrays of heavy cultural icons are stylishly utilized to represent the intertwined relationship of these characters throughout a series of moments and situations to dig deeper in the exploration of their lives together. At the same time, as time goes by, these situations reveal layers of both cultural and human parallelisms to each other but also, and most importantly a high number of breaking points where the sources of such discrepancies

are visualized through transformative illustrations backed up with a lineal story of words with a poetic tone.

4. OBJECTIVE

Explore the intersection of Western-Eastern cultural values through customs, philosophy teachings, society customs and historical traditions when love arise between two individuals from opposite sides of the planet and even further viewpoints about subjects that affect their daily lifestyles.

Use visualization to understand the source of those viewpoints that will help to overcome major differences through means of empathy or compassion with each other.

In this age of global exchanges and continuous dialogue, they are open to exercise a more ample vision with an active imagination enabling them to translate one cultural grammar to another, while eschewing prejudice to national or cultural boundaries and at the same time keeping a circumspect recognition of traditional boundaries of what East-West identities means. Such random destiny arrangements may as well enable them to fix current issues in the realms of justice, fairness and equality, rights and duties to enjoy a greater value with a healthy mix of grassroots (local) and world-building (global) missions.

5. JUSTIFICATION

Reasons: personal, academic, labor

Decided to research deeply around Western-Eastern cultural differences since the exposure to the Korean culture strongly impacted my life when in South Korea. I was interested in getting to know Asian Cultures to a broader extent and for this reason I choose to continue my studies in this area. It seemed natural and honest to start by observing my own experience by dissecting an array of crucial moments lived and channeling the results of such explorations onto a research where basic human feelings were contemplated across and whereas possible overpass cultural limitations. When newly arrived to South Korea I was confronted against a world full of meanings that I was unable to decode. After studying Korean culture I was able to develop social skills under Korean rules beyond the boundaries of my own life rules, and therefore explain my experience with a less subjective, rather objective point of view: “stepping in Korean’s shoes” ?

Utility of the research

Comparing Western-Eastern cultures, using contrasting examples between Uruguay and Korea to visualize, exemplify and understand through visual and thoughtful exploration where differences lie and where similarities met in manifestation of the collective social beliefs. Main use in these results include to expand the body of work by using the iconography and social culturally embedded findings for ulterior use in this and other related, Asian-based produced artwork.

Individuals interested and intrigued about the impact of cross cultural co-living, such as governments, educational institutions and even far distant citizens based in Western-Eastern cultures will be able to benefit from the findings and mostly curious in the process that brings to life the body of work presented as a result of this research.

6. EPISTEMOLOGICAL AND THEORETICAL STUDY

THEORIES

In order to study the epistemological and theoretical framework of the controversial dichotomy of Western and Eastern cultures, the research started with the analysis of the “The Geography of Thought” from Richard Nisbett¹ traces these differences back to the social structures, philosophies and achievements of Greece and China two and a half millennia ago determining the bases to Western and Eastern cultures. The starting point of the analysis refers to the constant change process that end - and begins- moving to some prior state believed by the Chinese. While they pay attention to a wide spectrum of variabilities; searching for relationships between things; and they think you can't understand the part without understanding the whole. On the contrary westerners live in a simpler world; focusing on specific events instead of the larger scene; thinking that they can control events based on the knowledge of rules that allows to understand and

¹ Richard Nisbett, *The Geography of Thought: How Asians and Westerners Think Differently . . . and Why* (New York: The Free Press, 2003)

govern the behavior of objects (in terms of physical inanimate items and social relations).

Taken at face value, on his theory Nisbett indicates that Westerners and Asians literally see different worlds. “Like ancient Greek philosophers, modern Westerners see a world of objects—discrete and unconnected things. Like ancient Chinese philosophers, modern Asians are inclined to see a world of substances—continuous masses of matter.”² The Westerner sees an abstract statue where the Asian sees a piece of marble; the Westerner sees a wall where the Asian sees concrete. When Westerners see a triangle, Asians see a Mountain. The fact that Westerners have developed the categorization, helps them at the moment of applying certain rules to understand a situation-object, where the formal logic plays a role in problem solving. In contrast to the Western culture, East Asians attend to objects in their broad context. Because of the complex vision of the world of the Asian compared to the Westerners, the understanding of the events requires consideration of a host of factors.

Depending on what we focus on, our process of attention will determine a different result based on our goal. The perception, and reasoning will develop that focus on detecting the important events and discerning the complex relationships among them. Applying Western process of decoding based on categories and rules, this process requires the isolation of the objects from its context, to determine certain characteristics that will allow the application of rules.

Understanding that Asians see the big picture relating the objects to

² Richard Nisbett, *The Geography of Thought: How Asians and Westerners Think Differently . . . and Why* (New York: The Free Press, 2003), 100.

their environments—results difficult to expect from them to isolate the objects, or understand individual reasons. Westerners focus on objects while slighting the field and they literally see fewer objects and relationships in the environment than do Asians. Now living in between this cultures, learning the middle point helps to decode a wider spectrum considering both points of views.

Applying a technical camera language it's possible to compare the way we see the world, for example, through a wide-angle lens that allows us to see objects in the context (appreciating the contextual factors that cause a complex situation), or through a narrow focus on the object almost isolating it from the context.

Like Nisbett mention about the origin of the tradition of debate the Greeks, freedom and individuality is their sense of curiosity about the world. Freedom to pursue knowledge by the speculation about the nature of the world founding and defining themselves as models of it.

By the categorization they constructed models, applying a precise system of rules of description and explanation.

The Chinese counterpart to Greek agency was *harmony*. Every Chinese was first and foremost a member of a collective and especially the family. The individual was not, as for the Greeks, the goal of the human being referring to the unique identity across social settings. Related with this issue Nisbett refers to the words of the philosopher Henry Rosemont has written:³"... For the early Confucians, there can be no me in isolation, to be considered abstractly: I am the totality of roles I live in relation to specific others . . . Taken collectively, they

³ Richard Nisbett, *The Geography of Thought: How Asians and Westerners Think Differently . . . and Why* (New York: The Free Press, 2003), 25.

weave, for each of us, a unique pattern of personal identity, such that if some of my roles change, the others will of necessity change also, literally making me a different person." In order to reduce-minimize the friction with the community, the Chinese focused on self control more than control other members or even the environment, obeying states requirements.

While the debate results a natural way of communication, this rhetoric argumentation is almost uncommon in modern and ancient China.

This absence of a tradition of debate has particularly dramatic implications in the political and social life. Due the *Harmony* concept the law in Asia does not consist of a contest between opponents like in the western culture.

As Nisbett says in the chapter named "Syllogism and the Tao" in his book "the ideal of happiness was not, as for the Greeks, a life allowing the free exercise of distinctive talents, but the satisfactions of a plain country life shared within a harmonious social network" ³.

A representation of the middle way we can cite Yin and Yang where Yin (feminine, dark and passive) alternates with yang (the masculine, and active).

The meaning of the sign of the Tao (the way) represents the nature and the humans relation, represented by two forces in the form of a white and a black swirl. Understanding the principle of the Yin-Yang like the expression of the relationship between opposite forces - that also are complementary to the other - the white swirl contains a black dot while the black dot contains a white one.

In place of the Greek logic, the Chinese developed a type of *dialecticism*. Their way to resolve the contradiction differs from the Hegelian dialectic where the thesis is followed by antithesis, and resolved by synthesis. Instead of this scheme, the Chinese dialectic uses contradiction to understand relations, integration apparent oppositions. Due the Yin-Yang principle, there is no incompatibility between different situations.

For the Eastern *Dialectical* there are three principles that it is important to consider in order to understand this line of thought: *The Principle of Change*, *The Principle of Contradiction* and *The Principle of Relationship, or Holism*.

The Principle of Change that emphasizes the constantly changing nature of reality. The world is considered dynamic and changeable into a reality that it is in constant flux, instead of static and objective reality.

Because of the *Principle of Change* that determines the constant changing world, *The Principle of Contradiction* inquiries that oppositions, anomalies and paradoxes are continuously being created, for example bad and good, weak and strong or new and old, complementing each other situations, balancing them.

In the chapter called “"CE N'EST PAS LOGIQUE" OR "YOU'VE GOT A POINT THERE?” Nisbett ⁴ quote words by Lao-Tzu as the founder of the Taoist School, Lao-tzu, put it: "When the people of the world all know beauty as beauty, there arises the recognition of ugliness; when they all know

⁴ Richard Nisbett, *The Geography of Thought: How Asians and Westerners Think Differently . . . and Why* (New York: The Free Press, 2003), 175.

the good as good, there arises the recognition of evil. And so, being and nonbeing produce each other . . ." Or as Mao Tse-tung, longtime Chinese dictator who regarded himself as a philosopher and poet as well as a politician and soldier, wrote:"... On the one hand [opposites] are opposed to each other, and on the other they are interconnected, interpenetrating, inter-permeating and interdependent, and this character is described as identity."

The Principle of Relationship, or Holism is based on the concept that nothing exists in an isolated or independent way, being this fact the result of opposition and change. Every circumstance is connected to the universe.

The explained principles of dialectical reasoning are related by the action where change produces contradiction and contradiction causes change; because of this relation constant change and contradiction imply that it is meaningless to discuss the individual part without considering its relationships with other parts and prior states.

The principles also imply the Eastern thought that insist on finding the Middle Way in order to live in Harmony.

Applying this principles into society life, there is an Asian expression that reflects a cultural prejudice against individuality: "The peg that stands out is pounded down" that show the negative result of being concerned about personal goals and individuality - like Westerns - defining a mandatory Eastern behavior less concerned with personal development than are Westerners.

For Asian Cultures, success is often a group goal rather than as a personal badge of merit where individual distinctiveness is not

particularly desirable. Feeling good about themselves means being in harmony with the wishes of the belonging groups. Equality of treatment is not assumed nor is it necessarily regarded as desirable.

As philosopher Hu Shih writes, "In the Confucian human-centered philosophy man cannot exist alone; all action must be in the form of interaction between man and man." The person always exists within settings—in particular situations where there are particular people with whom one has relationships of a particular kind—and the notion that there can be attributes or actions that are not conditioned on social circumstances is foreign to the Asian mentality.

By words of Nisbett in the chapter "Living Together Vs. Going It Alone" ⁵ most Westerners, or at any rate most Americans, are confident that the following generalizations apply to pretty much everyone:"

- Each individual has a set of characteristic, distinctive attributes. Moreover, people want to be distinctive—different from other individuals in important ways.
- People are largely in control of their own behavior; they feel better when they are in situations in which choice and personal preference determine outcomes.
- People are oriented toward personal goals of success and achievement; they find that relationships and group memberships sometimes get in the way of attaining these goals.

- People strive to feel good about themselves; personal successes and

⁵ Richard Nisbett, *The Geography of Thought: How Asians and Westerners Think Differently . . . and Why* (New York: The Free Press, 2003), 66.

assurances that they have positive qualities are important to their sense of well-being.

- People prefer equality in personal relations or, when relationships are hierarchical, they prefer a superior position.
- People believe the same rules should apply to everyone—individuals should not be singled out for special treatment because of their personal attributes or connections to important people. Justice should be blind.

There are many ways of parsing the distinction between relatively independent and relatively interdependent societies, but in illustrating these it may be helpful to focus on four related but somewhat distinct dimensions:

- Insistence on freedom of individual action vs. a preference for collective action.
- Desire for individual distinctiveness vs. a preference for blending harmoniously with the group.
- A preference for egalitarianism and achieved status vs. acceptance of hierarchy and ascribed status.
- A belief that the rules governing proper behavior should be universal vs. a preference for particularistic approaches that take into account the context and the nature of the relationships involved” .

Considering if the independence or interdependence is a it is an innate quality or a learned habit, results interesting to consider the difference of the relations since we born. While Eastern Asian babies sleep in the same bed with their parents still they grow, having a

closer physical relation, mostly of the western babies sleep in a bed separate from their parents stimulating their independence.

At the moment of personal rate, Asians do it much lower than Westerns on most dimensions, endorsing fewer positive qualities to the tendency to talk about their negative qualities. Nisbett quotes a study realized by social psychologists Hee-jung Kim and Hazel Markus where they noted this situation even when participants think their answer are anonymous. This does not mean that Asians rate them lower based on their attributes, it is just that the goal of a good development is not to receive special treatment or recognition.

Related with the physical space, there is a phrase that shows Western relation with the independence and individuality - opposite with Korean space relation: "A man is his castle" . Western society needs space for isolation while in Asia there is a little personal space due the statement that the real space is in the mind, a sacred space where it's possible to be free.

In the words of Martha Nussbaum⁶ "we neglect needs and capacities that link us to fellow citizens who live at a distance or who looks different from ourselves. This means that we are unaware of many prospects of communication and fellowship with them, and also of responsibilities we may have to them. We also sometimes err by neglect of differences, assuming that lives in distant places might be like ours and lacking curiosity about what they are really like. Cultivating humanity involves understanding the ways in which common needs and aims

⁶ Martha Nussbaum, *Cultivating Humanity* (Cambridge: Harvard University Press, 1997), 10.

are differently realized in different circumstances. This requires knowledge in social areas related with different cultures, minorities, differences of gender and sexuality.”

As a result of this student exchange from Uruguay to Korea, that makes theories approach a reality sense, the world around us turns international. Human Rights, Religion, Economical issues, call our imaginations consider and respect the reality of distant lives. The right and responsibility of becoming a world citizen requires the cultivation of the sympathetic imagination that enables us to comprehend the motivation and statement of people different from ourselves, more than just accumulating knowledge.

Considering our differences race, nationality, gender, religion and origin help to understand our insides, thoughts, desires, and different points of view about the world.

When looking at the positioning of the UNESCO ⁷, we find that with regards to Culture it is defined in numerous ways. As such, it has been defined as “the whole set of signs by which the members of a given society recognize one another, while distinguishing them from people not belonging to that society.” It has also been viewed as “the set of distinctive spiritual, material, intellectual and emotional features

⁷ (UNESCO, 1992: International Conference on Education, 43rd Session, The Contribution of Education to Cultural Development, p.5, §10 and UNESCO Universal Declaration on Cultural Diversity, 2001; cf. also the definition given in the Mexico City Declaration on Cultural Policies, adopted by the World Conference on Cultural Policies, Mexico City, 1982)

of a society or social group... (encompassing) in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs.” Culture is at the core of individual and social identity and is a major component in the reconciliation of group identities within a framework of social cohesion. In discussing culture, reference is made to all the factors that pattern an individual’s ways of thinking, believing, feeling and acting as a member of society. Culture is “the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group. It includes not only the arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs.”

The term multicultural refers to the culturally diverse nature of the human society and it does not only references elements of ethnic or national culture, but also includes linguistic, religious and socio-economic diversity. Intercultural is a dynamic concept and refers to evolving relations between cultural groups. It has been defined as “the existence and equitable interaction of diverse cultures and the possibility of generating shared cultural expressions through dialogue and mutual respect” Intercultural presupposes multiculturalism and results from ‘intercultural’ exchange and dialogue on the local, regional, national or international level.

Multiculturalism it is as old as humanity-different cultures have always found ways to existing. Multiculturalism is part of a larger human-rights revolution involving ethnic and racial diversity.

Cross-cultural communication results difficult because of language and

cultural differences. In cross-cultural interactions, people should consider and understand the cultural background of each other in order to have successful interactions.

Small misunderstanding among cultural differences lead to bad results on negotiations of every kind. Personal space and eye contact are factors that people should be aware of.

Consideration of Cross Cultural Communication context is essential to to successful interaction.

In human relations is important to know what are we expecting from each other. People are expected to behave in certain way in certain situation, and the failure of behaving in the expected manner is often decoded rude and impolite. Communication is an exchange of expression and signals, received by a person and analyzed with the background and contextual knowledge that the receptor has, so the difference of the context cause the difference of the perception of the expression.

Meanwhile, in her defense of a liberal education, Nussbaum devoted a chapter to the study of non Western cultures. She acknowledged the danger of producing internationally minded students who no longer grasp their own tradition but she writes: A new and broader focus for knowledge, however, is necessary to adequate citizenship in a world now characterized by complicated interdependencies. "We cannot afford to be ignorant of the tradition of one half of the world, if we are to grapple well with the economic, political and human problems that beset

us ... We need to learn more about non-Western cultures—above all for these reasons of good citizenship and deliberation in an interlocking world.”⁸

In a research of Nisbett it is also shown (6)⁹ that modern Asians view the world in holistic terms. In it, they see a great deal of the field, especially background events; they regard the world as complex and highly changeable and its components as interrelated; seeing events moving in cycles between extremes; and feeling that control over events requires coordination with others. By contrast, modern Westerners see the world in analytic, atomistic terms; they see objects as discrete and separate from their environments; they see events as moving in linear fashion when they move at all; and they feel themselves to be personally in control of events even when they are not.

Nisbett quote the renowned study realized on this sort by Geert Hofstede that provides a worldwide view from different cultures, by interviewing IMB employees.¹⁰

⁸ Martha Nussbaum, *Cultivating Humanity* (Cambridge: Harvard University Press, 1997), 115.

⁹ Richard Nisbett, *The Geography of Thought: How Asians and Westerners Think Differently . . . and Why* (New York: The Free Press, 2003), 62.

¹⁰ Geert Hofstede and Gert Jan Hofstede, *Cultures and Organizations: Software for the Mind. Intercultural Cooperation and Its Importance for Survival*.

CONTEXTUAL-REFERENCIAL FRAMEWORK

Because of the increasing mobility of persons and the easier transfer of information, the contacts between cultures are closer than in the past. Migration from the South countries to the rich ones of the North appear to many individuals as the only way to escape local instability and to materialize their horizons of expectation. People do not move because Western civilization appears a superior one to them. Their personal situations differ from those prevailing in the past. Because of the modernization of local consumption patterns and modes of life, the gap between the material cultures of the home and host countries has been reduced. Emigrants have ceased to be motivated by the search of a higher and better civilization. They move because they wish to get a job, earn higher salaries and enjoy better social security systems. In many ways, a process of assimilation and integration develops, as in the past. It does not mean that it is an easy cultural fusion. In order to preserve our identity we naturally tend to stick to our original culture. The great cities of the Western World are increasingly made of a mosaic of cultures. Their reality is multicultural.

In terms of learning processes, everyone has the same basic cognitive processes relying on the same tools for perception, memory, causal analysis, categorization, and inference.

When Westerners and Easterners interact, the cultural dynamics of relationships must be uppermost in our minds. How we express ourselves should take into account the cultural issues discussed. Especially for

westerners, understanding the cultural sensitivities which dictates emotional etiquette, is vital. This requires the development of a personal friendship with an eastern counterpart who is able to mentor you through the rocky road of relationships.

7. SPECIFIC ANALYSIS OF THE CASE ANALYSIS OF THE PROPOSAL RESEARCH

CULTURE SUPERORGANIC REALITY

Since the beginning of the civilization the cultures dynamic realities, not static. Since the 20th century, anthropologists conceived cultures as super-organic. Today cultures are generally considered as resulting from a complex process based on the practices and interaction of the knowledge of older generations, with the adaptation to the new world. Because of every person is exposed to a different situation of living, we have a different way to acquire knowledge.

They are plastic realities: every one reinterprets constantly what it has received or experienced in order to deal with evolving environments. The meaning given to the basic creeds change from one to the other and differs for each individual depending on his age and his past experience.

Because of this situation is that I find interesting the study of different cultures, about the way they react under similar situation, based on their culture.

LINKS

Culture establishes strong links between the individual and the collective past since much of it has been inherited. It is geared to the present thanks to personal experience. It opens perspectives towards the future because of the values it includes and the horizons of expectation everyone is building as a result of his encounters and the models he chooses in his society or elsewhere. Because their culture is inherited, the members of a community have generally similar attitudes, preferences and values.

Based on this concept this thesis develop the strategy to start from point and line.

IDENTITY

Considering that the goal of the thesis is to study the interaction of Uruguayan and Korean (Western-Eastern) cultures, it results crucial the study of both identities. The perception of being in our out of a group constitute an important key to study based on the fact that people are never completely isolated; they live in communities projecting and receiving the image of other members. Identities play a decisive role in the dynamics of culture, since they limit some forms of evolution, and favor others.

STANDARIZATION OF SOCIETY

The standardization of cultures is one of most striking features of today World undermining the bases of most identities. Traditionally,

because cultures differed from place to place the process of building identities was easy, naturally using material realities like icons that, due the consumerist society where we are immerse, almost unconsciously we ended consuming goods like our identity.

People had the feeling to belong to the same group because they share life styles like architecture, food, drinks, cloth and share the same heritage from the ancestors.

The Standardization process in times of mass cultures, has rubbed out a good part of the traditional identity markers. As a result, globalization triggered reactions in the society. Mostly in Western Cultures - and now in Asian cultures too, thanks to technology access - people looks for separating from their pairs to preserve their features, looking - apparently- different. Identities were not based only on material markers. They were also - and generally mainly - anchored in the values shared by individuals and communities. After the experience in Korea, I realized that in the pursuit of development, some of the values imported with the Western ideology of Progress proved contradictory with the central beliefs of the local non-Western religions, loosing Ancient Asian values that young generations does not even follow. Being a foreigner in Korea, results amazing the westernization of the culture.

STEW-POT

Stew-Pot (specially related to Korean dishes and bibimbab) could be a good metaphor to describe the reality of multicultural society. Mixing

heterogeneous ingredients representing different societies we can obtain a tasty and rich cultural stew, where the various ingredients while maintaining their distinctiveness, have contributed their unique cultural juices and ethnic flavors.

HYBRID CULTURES

Understanding why we have different points of view will help to overcome our differences.

The concept of Hybrid Cultures expressed by Richard Nisbett ¹¹ about how this interaction is producing hybrid cultures express that the change is relative and superficial because how we think and react is still determined by our original culture. Being part of the human race we are not that different, we think different, and “we are what we think” .

To finish the research about cultural differences I’ll summarize some of the principal topics that will be reflected in this project.

- Perception-attention, Westerners attending narrow view (object-focus) and Easterners attending wide-angle view (background), Westerners applying categorical rules while Easterners use relationships for defining.
- Westerners see objects where Easterners seeing substances.
- Westerners believing in controllability of the environment more than

¹¹ Richard Nisbett, *The Geography of Thought: How Asians and Westerners Think Differently . . . and Why* (New York: The Free Press, 2003), 147.

Easterners who accept and respect it as it is.

- Westerners believe in stability while Easterners believe in change.

- Westerners insist on the correctness of one situation while

Easterners seek the Middle Way

- Westerners fight for freedom of individual action while Easterners are attached to the collective action.

- Westerners seeking for individual distinctiveness a difference of Easterners looking for blending harmoniously with the group.

- Westerners Socio-politic egalitarianism and achieved status contrasting with Asian hierarchy status.

Before coming to Korea and have the experience of interacting into a Eastern culture, I used to agree with this generalization defined by Nisbett about western (mostly Americans) ideals. After experiencing an Asian life through a wide-angle-lens, it was possible to understand why we have different points of view and reaction for daily life.

- Each individual has a set of characteristic, distinctive attributes. Moreover, people want to be distinctive - different from other individuals in important ways. Living here I understood that in order to pursue the Harmony Asians doesn't like to be different. That explain (superficially) why, for example, they wear the same cloth.

- People are largely in control of their own behavior; they feel better when they are in situations in which choice and personal preference determine outcomes. This situation is related to an individualistic life, not in community like Asian cultures.

- People are oriented toward personal goals of success and achievement; they find that relationships and group memberships sometimes get in the way of attaining these goals. Due the Westernization of Asia this point is changing, basically for the competition in order to get a good work-social position.

- People prefer equality in personal relations or, when relationships are hierarchical, they prefer a superior position. Slowly, in Asia, it seems to grow a civil response about Human Rights.

In matters of intercultural love, still in the SXXI, we can see the situation of people who are attracted to a person who does not share the same culture or economical status, that is forced to have a relation exclusively within their own race based on the insistence of a 3rd. part. Thankfully this is rapidly changing. We can see an increase in the number of mixed-race and interracial relationships all over the world.

After doing this research, specially lectures from Martha Nussbaum "Cultivating Humanity" (Cambridge: Harvard University Press, 1997) and Richard Nisbett "Geography of thought" (Nisbett, R. 2003. New York. The Free Press) my perception about Asians (specially Koreans) changed in a positive way, because understanding why we see the world with a different perspective reduce the change of judgment. It's easy to judge a situation without understanding unknown reasons, and implied forces.

There are many ways of parsing the distinction between relatively

independent and relatively interdependent societies, but in illustrating these it may be helpful to focus on four related but somewhat distinct dimensions.

In the process of decoding the information, a series of illustrated concepts started to appear, from a western mind to an eastern understanding. Following what Nisbett expressed about Western interest in categorization, I'll illustrate the concepts (west-east duality) to solve the intercultural "problem" .

Primary Categories: Society, personality, custom, Space.

Secondary: Hierarchy, harmony, talking, wedding, space, greeting, taste, fashion, having fun.

Graphics East-West

PERSON

WEAK (weak) vs STRONG (strong)

INTERNAL vs EXTERNAL

MODESTY vs ACHIEVEMENT

INDIRECT vs DIRECT

ANGER (sad face) vs (neutral face)

PERSONALITY vs GROUP

CONTEMPLATIVE vs DILIGENT

DON'T SHOW vs SHOW

COMMUNITY vs INDIVIDUALITY

HARMONY vs WINNING

ENJOYED

STRONG vs WEAK

NO vs YES

NO THANKS vs YES

COMMUNITY vs INDIVIDUAL

INDEPENDENCE vs EQUALITY

SHARING vs SELFISH

ACCEPT vs CONTROL

CUSTOMS

SCIENCE vs DETAILS

MEANING vs HOW-WORKS?

TRUTH vs FACT

DIALLECTICISM vs LOGIC

HOWISM vs ANALYSIS

HARMONY vs FREEDOM

NO FREEDOM vs FREEDOM

SPACE

TIME vs SPACE

HARMONY vs CONQUER

IN NATURE vs WITH USURE

BACKGROUND vs FOREGROUND

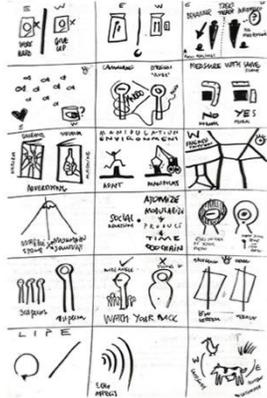
GRANULAR vs LINEAR

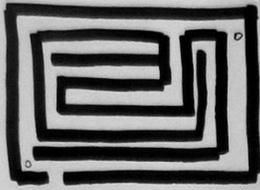
SHARE vs PRIVACY

COLOR NEON vs GREY

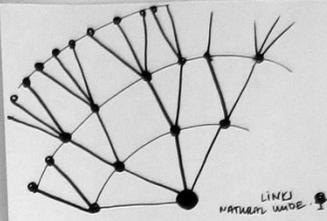
ACCEPT vs CONTROL

? ARE U & W LIFE & (circle) 20/10/16

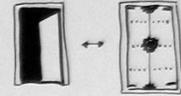




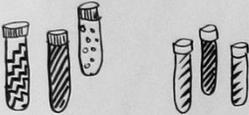
LABYRINTH (LINCHI)



LINES NATURAL WAY



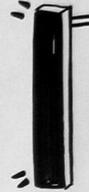
TRAVELING WORLD THROUGH THE DOOR



COMBINATION PER POSITION? WANNA BE DIFFERENT ≠ EQUAL

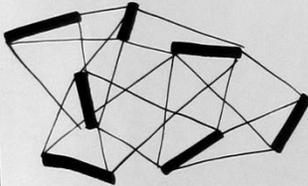


INFORMATION

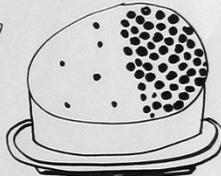


IT DEPENDS ON THE FILTER WE CHOOSE

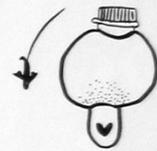
TO SEE THE SITUATION POSITIVE / NEGATIVE



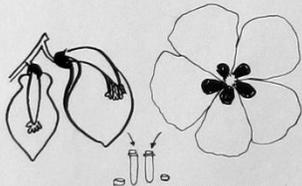
LINES - CONNECTIV - KUB



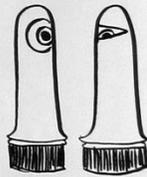
POPULATION



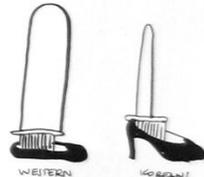
PLANET ANTIPODE



NATURE FLOWER - CENTER

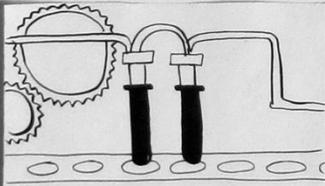


PET - WE ARE IN PRODUCE

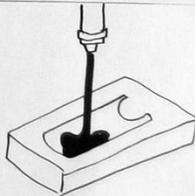


WESTERN (ME)

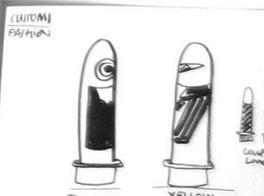
KOREAN



JUGET MACHINE - INDIVIDUALIZATION

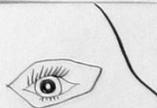
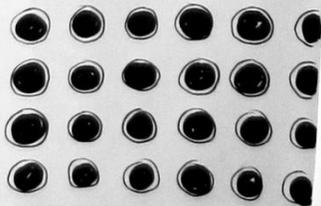


MOLD SYSTEM AND PROCESS WITH RULES



PINK CETRO

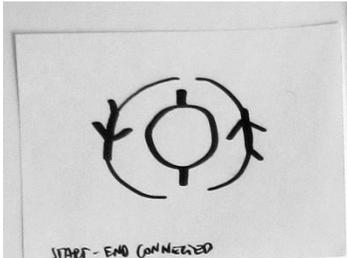
YELLOW MINDMAPPING



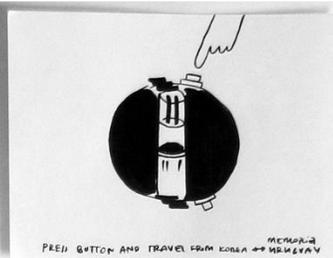
COLLAGE FACE



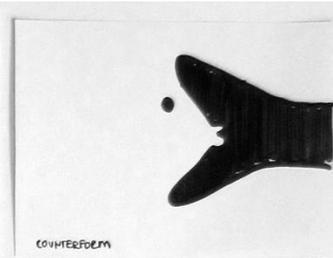
TURN ON - OFF COMMUNICATION



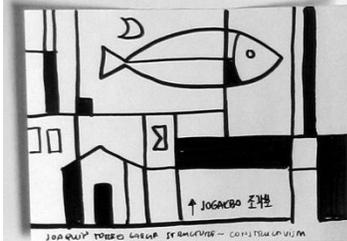
START - END CONNECTED



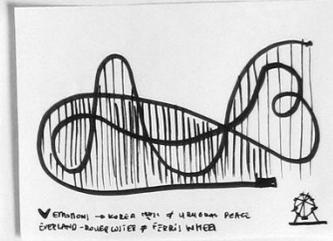
PREP BUTTON AND TRAVEL FROM KOREA → MUSEUM



COUNTERFORM



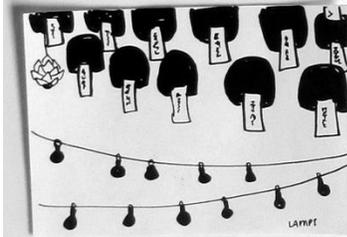
JOGANWU TOBRO LAMP SPONGE - COMPLETION



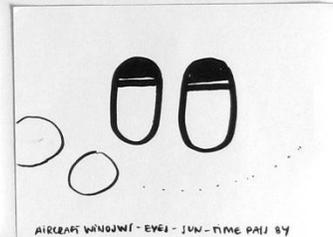
ETHNOM - → KOREA 1971 of URBAN PARK
CERAMIC - BUREAU OF CERAMIC



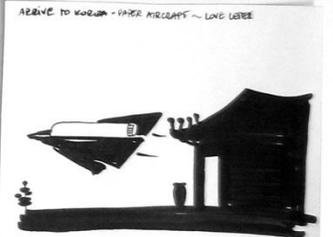
HORANGI



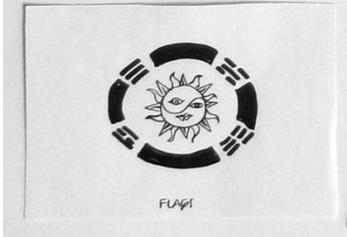
LAMP



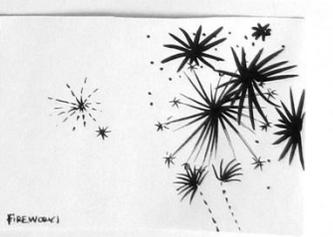
AIRCRAT WINDOW - EYE - JUN - TIME PAJ BY



ARRIVE TO KOREA - PAPER AIRCRAFT - LOVE LETTER

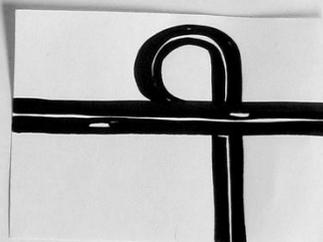
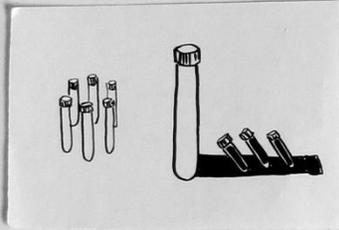
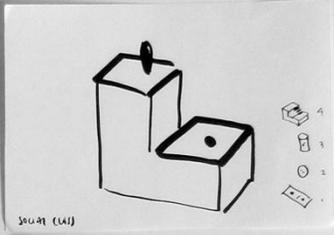
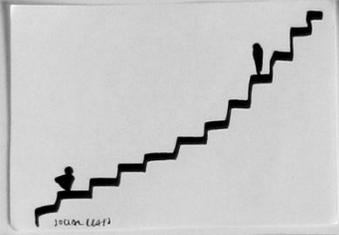
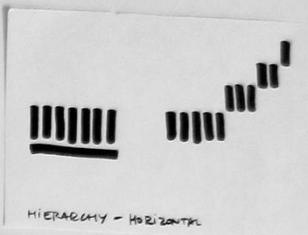
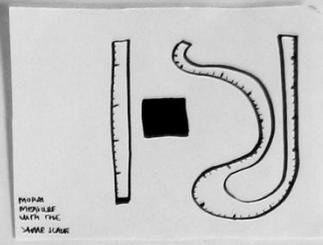


FLAG

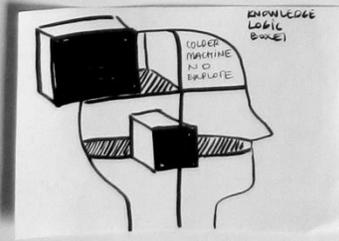
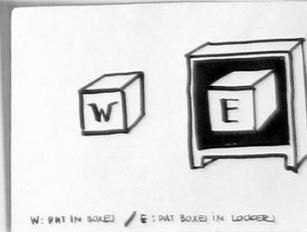
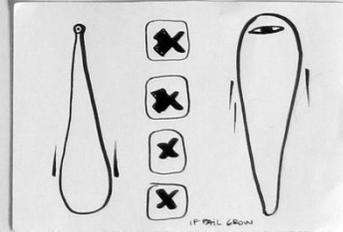


FIREWORK

HIERARCHY
BEE
MONEY
MAN
SOCIAL CLIM



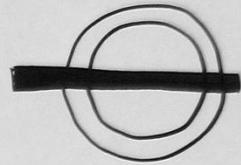
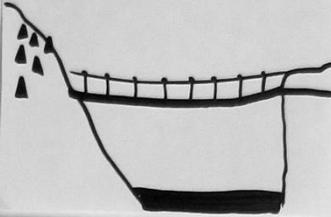
KNOWLEDGE
HOLISM / ANALYSIS
DIAGNOSIS / LOGIC
 ? WHY & HOW



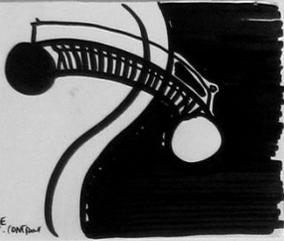
HARMONY - CONFLICT

- NATURE
- TALK
- BACKGROUND - FOREGROUND
- AMBY 0/1
- NOT SHOW EMOTION!
- LIVE IN PASTURE / WITH
- SEA - BEACH RESIST

CROSS THE CULTURE BRIDGE



LIFE / LINGAL - CIRCLE



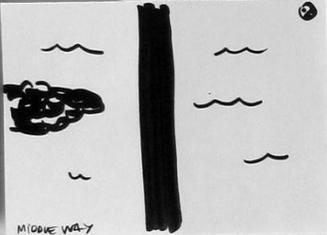
MIDDLE WAY (CONFLI)



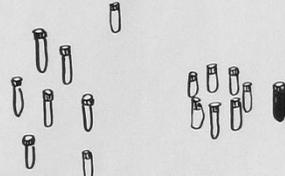
LOGIC / DIALECTIC
NON-CONTRADICTION / CONTRADICTION



MIDDLE WAY HARMONY



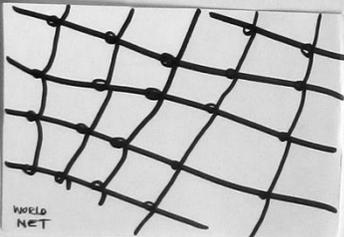
MIDDLE WAY



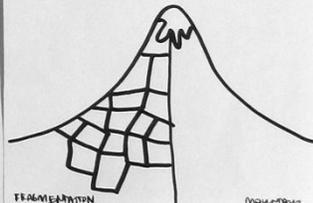
FRAGMENT : SEGREGATION FROM GROUP



CULTURE ORGANIC BEAUTY
COMMUNITY ♥ HELP



WORLD NET

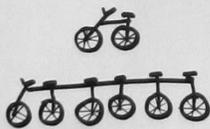


REGENERATION

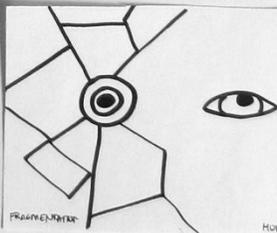
MONUMENT



MAGIC BOX ~ ILLUSION

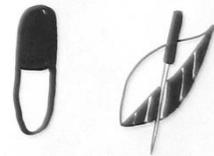


INDIVIDUALITY & COMMUNITY

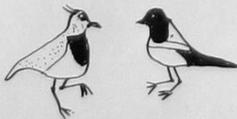


FRAGMENTATION

HUMAN

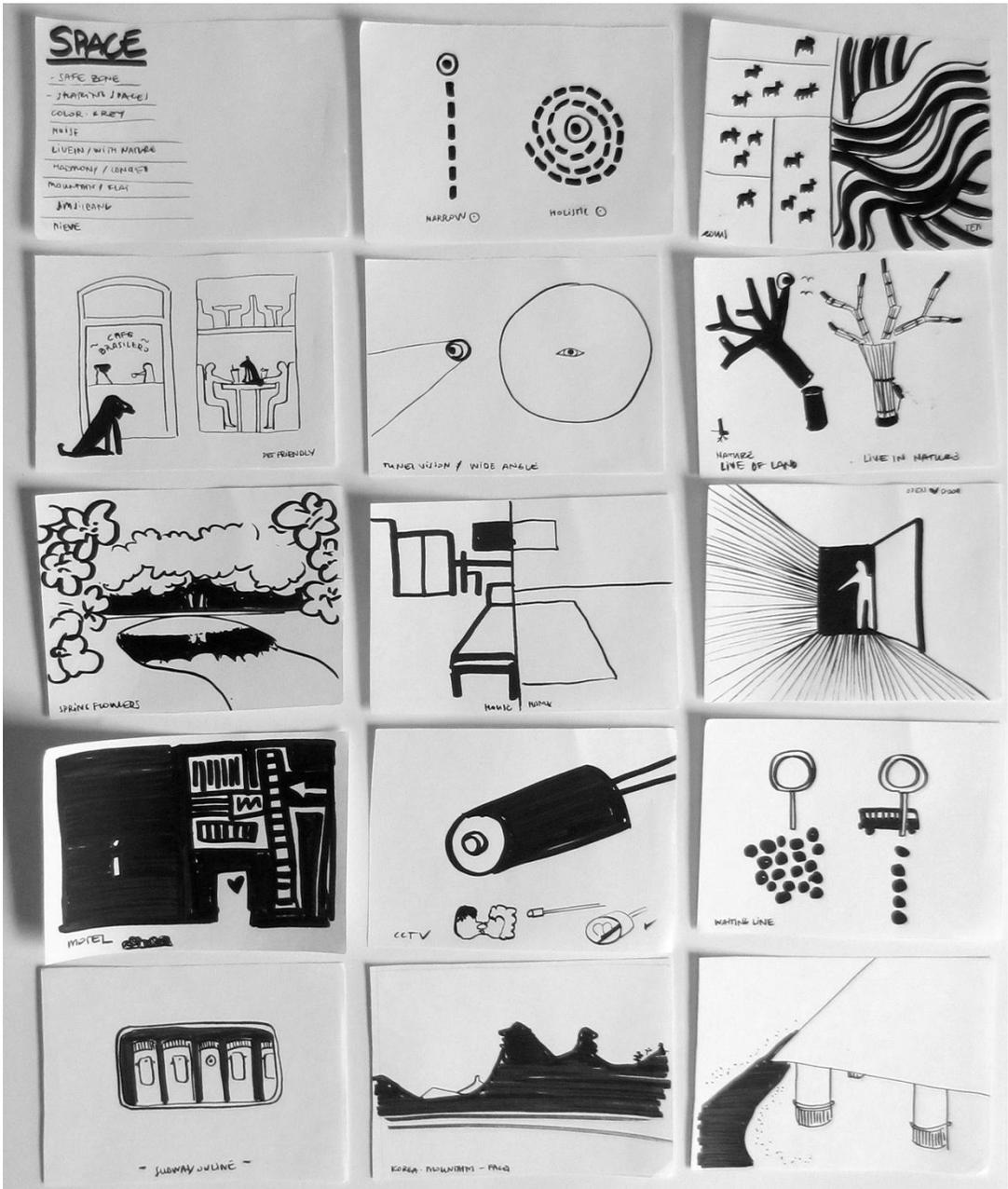


MEDICINE



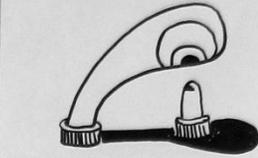
TEARD

MAPLE



TALKING

- PHYSICAL - EYE CONTACT
- ALERT / CONFIDENT / DEBATE
- SAFE ZONE
- SELF CONTROL / REACTION
- BRECK SPEECH / CIRCLES
- SHOW EMOTION



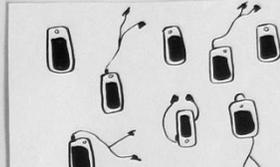
RESUME - NOT CONFIDENTIAL



CENTERS
NECESSARY



DEBATE - FIGHT LIKE A WARRIOR



COMMUNICATIONS - IMPERPHONE / SHAPE ISOLATION



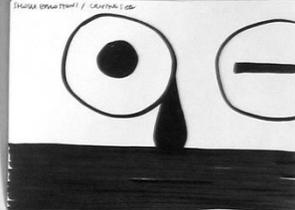
FACE - HANGAN



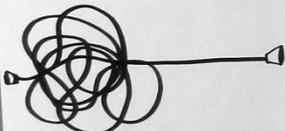
CONFIDENT / NEED / FUTURE



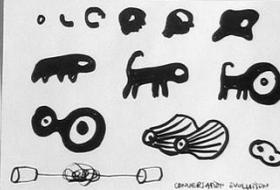
SHOW EMOTION / ANGER



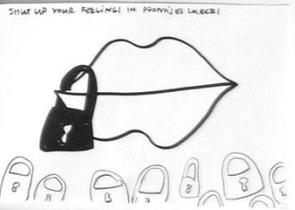
THINK SPEAKING / CENTER / UP



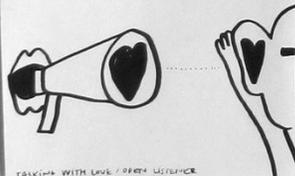
CONVERSATION / INHIBIT - DIRECT SPEAK



CONVERSATION - EMULATION



STAY UP YOUR POSITIVE IN FRONT OF LIPS



TALKING WITH LOVE / DEEP LISTEN



LOOK INTO THE EYES / NO LOOKING DOWN



Myth says, I'm
up and down
up and down



MONITOR
POSTURE



POINT OF VIEW



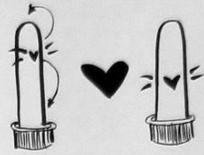
SHOWING EMOTION / RANGE OF ANGER



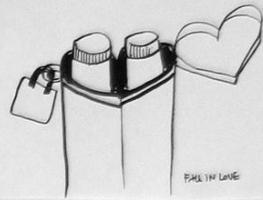
CONVENTION REC

WEDDING - FUTURE

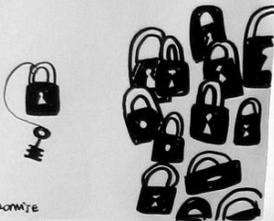
- VISION
- FUTURE
- MARRIAGE FOR LIFE
- WEDDING DOCUMENTS
- TRAVEL - JERUSA
- FURNITURE
- WEDDING



FEELING LOVE



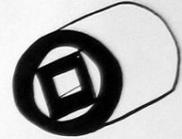
PLAN IN LOVE



LOVE PROMISE



FREEDOM TO CHOOSE OUR PARTNER | PERSONAL SPACE



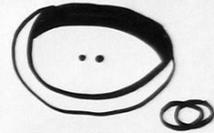
COUPLE ROLLING



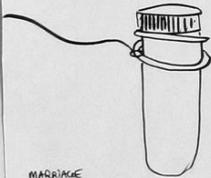
ADN - MOEBIUS STRIP



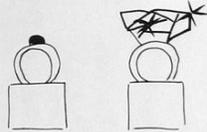
WEDDING - FIRE



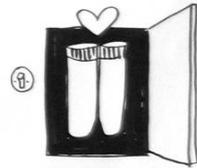
WEDDING RINGS / MARRIAGE



MARRIAGE AND HOME



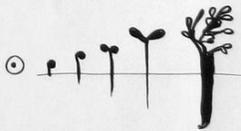
JEWELRY - FASHION / NOT FANCY ≠ FANCY



NO BRIDE PRICE FOR THE COUPLE



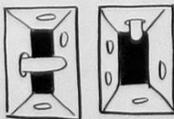
BABY & HOME



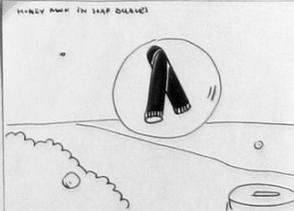
BABY / FAMILY LIFE



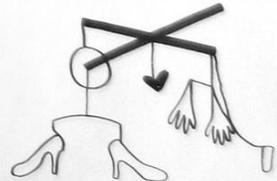
WEDDING DOCUMENTS - FAMILIARITY



INDEPENDENT



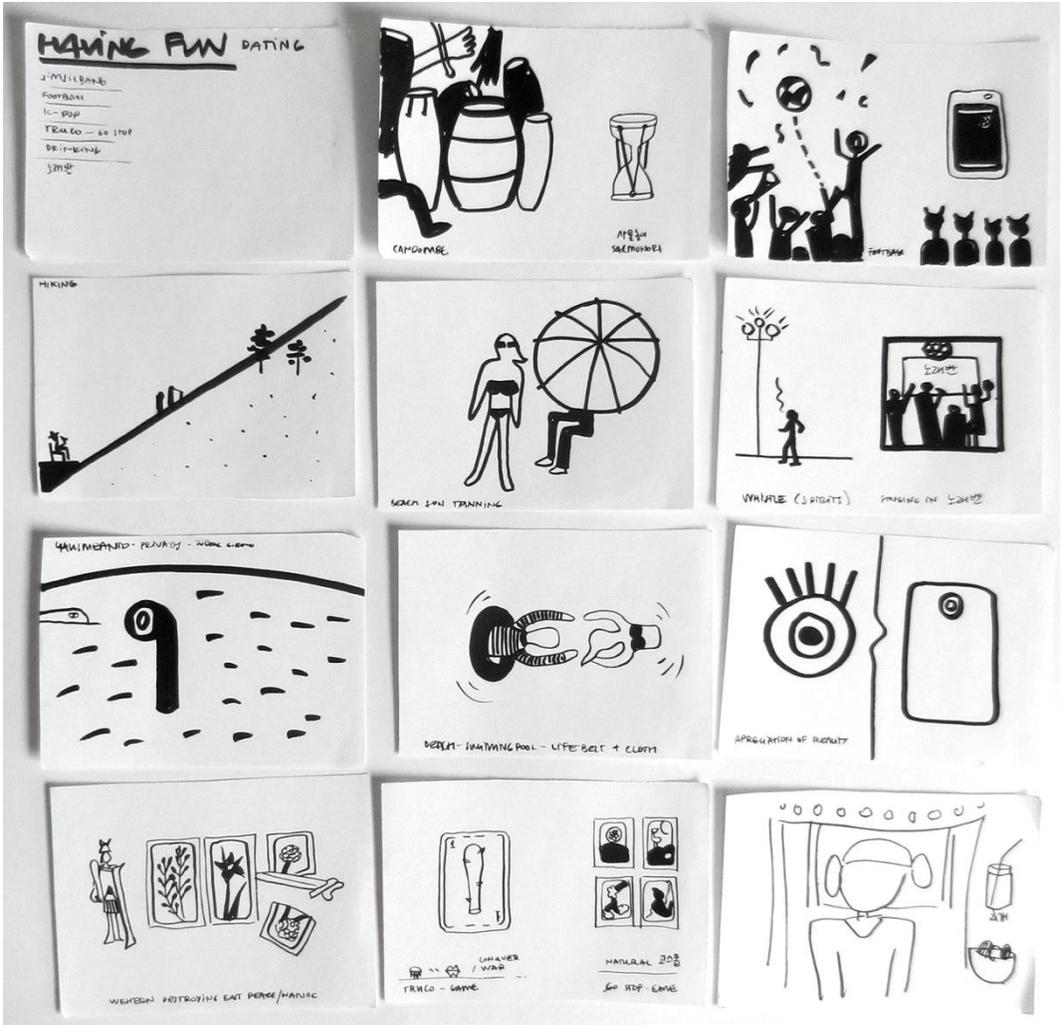
PERSONAL SPACE IN THE DISTANCE



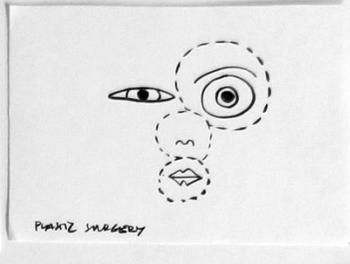
INDEPENDENT



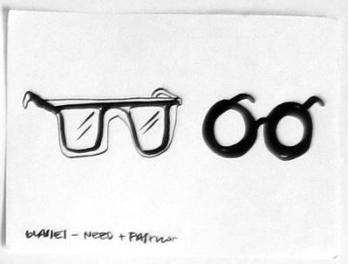
INDEPENDENCE



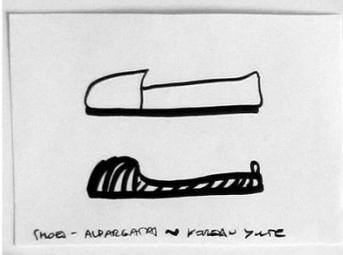
FASHION
 - HANBOK ~ GORCHIO
 - ALPARGATI



PUNKY SNEGGY



WAKEL - NEZOS + PAFTRAR



PHOD - ALPARGATI ~ KOREAN SATE



CAMOUFLAGE - M'VITARDY HOUNCE



TYPICAL CLOTH - HANBOK ~ GORCHIO



HOT SUMMER : MAGAZINE VS FAN

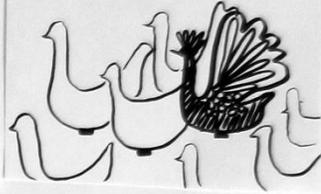
SELFISH

- SHINE & NOT
- MODesty IN ACHIEVEMENT
- COLLUSIVE CLOTH
- CARD COLOR
- PROPERTY - LOUPE BINKH
- MYMEND / BIKI 277

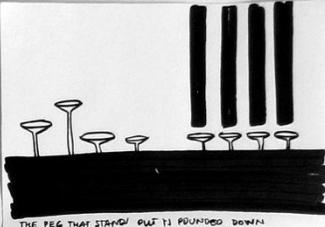


PUT IN OTHER SHOES

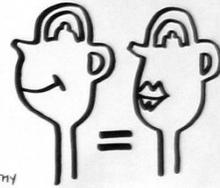
W. CROSS APPEARS / E. SAME



INDIVIDUAL PREFERENCE & EQUAL



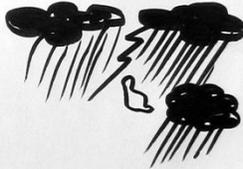
THE PEG THAT STANDS OUT IS POUNDED DOWN



EMPATHY



CARRY HER BAG



PROBLEM

GREETING:

- OLD PEOPLE
- BOWING
- MUGG IN WARMWAY / KILL
- MEETING BIDHU
- BRINK FRONT
- HIERARCHY

LAMEN
PUBLIC
MNETJ



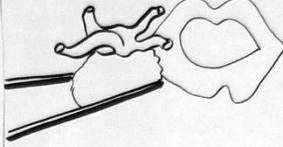
MUGS - RAMEK



MEETING MOTHER IN LAW - GREETING

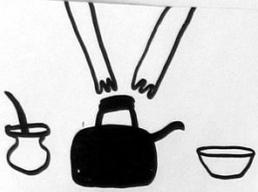
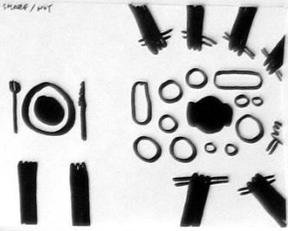
TASTE

- FOOD / SPICY / KIMCHI / MEAT
- ALCOHOL / JAPN / WINE
- ICECREAM
- JAPANESE FOOD
- CUTLERY / KITCHEN WEAPON
- COW RELATED
- ESCAPE FOR LOVE
- DATE / LIFE

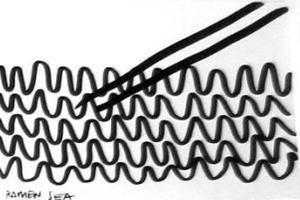
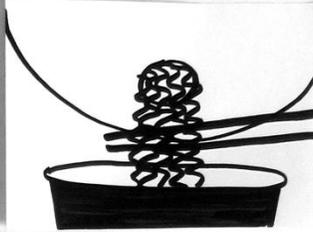


DATING SUITEI - RAMA OKUBAI

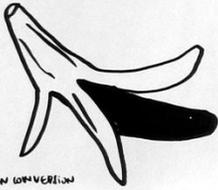
FOOD SHARE / HIT



LAOERA MATE + MASUWA



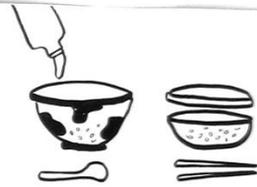
RAMEN SEA



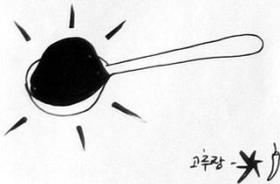
BANANA
ASIAN WESTERN CONVERSION



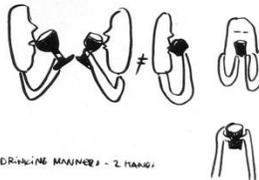
VEGETE LOVESURY - DIGIMBAF



RICE - WITH MILK + PHEAL / DATE



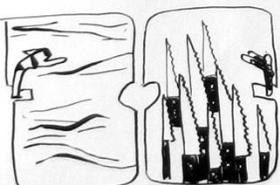
PIZZA - * ⚡



DRINKING MANNERS - 2 HANDS



DRINKING + ALCOHOL



KIMCHI
KUPPI TO THE DANTRACHONGI
SUNNY



WEAPON

8. PROPOSAL

CONCEPT

WE . Western + Eastern . LOVESTORY

사랑의 발견을 향한 여정인 WE의 주제는 “어둠에서 빛으로, 단색에서 색상으로의 이동”이며, 이것을 찾기 위해 서양에서 동양으로 넘어와 문화 간 사랑의 차원들을 탐구하는 서양여자인 저의 여정을 되돌아보는 것입니다.

제가 한국에 관심을 갖게 된 계기는 제가 존경하고 국제적으로도 인정받는 예술가 유명호의 작품 “Greeting-man/인사하는 사람”이 2012년 10월20일 몬테비데오에 설치된 것을 감상하고 나서였습니다. 인사하는 사람은 나체인 파란색 남성이 허리를 굽혀 인사하는 조형물로 그를 통해 서로간의 차이를 극복하고 인간과 감정을 탐구하고자 하는 그의 생각을 나타낸 작품입니다. 저는 서로가 관계하기 위해서 종교, 문화, 인종, 정치적 차이를 뛰어넘어야 하는 인간의 조건을 가시적으로 탐구한 결과물인 거대한 유작가의 작품에 압도되어 그 작품이 인도하는 대로 가시적 여행을 한 것입니다.

저는 관객들을 감정들의 몽환적인 우주로 이끄는 집착과 광기를 통해 존재의 한계로 끌고 가고자 합니다. 그 곳에서 저는 아무리 희망이 없는 상황에서도 희망의 한줄기 빛을 비추고자 합니다.

이 동영상은 성경에서 인간의 추락을 담고 있는 창세기 3장 24절과 함께 시작합니다. 저는 이 작품에서 추락의 중요성을 강조하고 싶습니다.

“아담과 이브가 지식의 나무에서 금지된 선악과를 먹은 후 그들은 삶과 죽음, 가난함과 부유함, 고통과 쾌락, 선과 악으로 점철된 현재 우리가 경험하고 있는 인생을 경험하기 시작합니다.

도가 철학에서 말하는 음과 양의 이치처럼, 우리는 반쪽들이 합하여 완전한 하나를 이루는 이중성에 세계에서 살고 있습니다. 음과 양은 또한 변화의 출발점에 있습니다. 어떤 완전체가 존재한다면, 그것은 말 그대로 변하지도 않고 그대로 완벽합니다. 남편과 아내와 같이 우리는 반대지만 상호보완적인 것들과 짝을 이룹니다. 그리고 우리는 대부분의 시간을 죽음, 가난, 고통을 경험하지 않으려 합니다. 그것이 사랑 이야기가 추구하는 것들입니다.

저는 창세기의 ‘인간의 추락’ 과 저 자신이 한국에 처음 도착한 후 경험한 문화적 ‘혼동’ 을 비교하는 작품을 그리면서 다시금 제 스스로 추락에 대해 질문 합니다. 만약에 아담과 이브가 지식의 나무가 아닌 삶의 나무에 열린 열매를 먹었더라면 무엇이 그들을 창조주로부터 멀어지게 만들었을까?
그러므로 우리를 진정 인간으로 만들어 주는 것은 사랑입니다. 사랑이 있기 때문에 우리는 특별한 존재입니다. 사랑은 인간이 그들의 반쪽과 충돌한 후 서로의 균형을 맞추기 위해 노력하면서 시작합니다.

WE's theme of journey toward love discovery is "a movement from darkness into light, from monochrome to colour" tracing my journey as a western woman exploring dimensions of intercultural love, moving from West toward East to find it.

My sensibility ventures into South Korean, highly admired, and internationally recognized artist Yoo Young-ho's invitation to overcome differences and explore humanity and emotionality by means of "Greeting-Man" depicting a bowing naked blue man, which was installed in Montevideo on October 20th 2012. I embarked in a visual trip mixing Yoo's excess visible exploration of the human condition to transcend religious, cultural, ethnic, and political differences in order to relate to each other.

I lead the audience towards the limit of existence by means of obsession or madness to a dreamy universe of emotions where I wish to beam a ray of hope, regardless of how hopeless the situation might be.

The videography begins with a paraphrase of Genesis 3;24, the Biblical passage that reflects The Fall of Man. I want to emphasize the importance of the Fall in the artwork: "The moment in which Adam and Eve ate of the Tree of Knowledge of Good and Evil, and humans started to experience life as we all experience it now, which is life and death, poor and wealthy, pain and pleasure, good and evil.

As reflected in philosophy of Tao the yin and yang, we live in a world of duality in which two halves together complete wholeness. Yin and

yang are also the starting point for change. When something is whole, by definition it is unchanging and complete. Husband, wife, we relate everything in opposite pairs yet compatible. And much of our lives are spent not wanting to die, be poor, and experience pain. It's what the pursuit of love story is all about.

Drawing a parallelism, I inquired myself about the Fall, "If they had drank from the Tree of Life instead of the Tree of Knowledge what would have separated them from their maker (destiny)? Therefore, what makes us human is actually love. It's what makes us special. This started when both halves chased after each other as they seek a new balance with each other.

Bring the spectator through a journey of an intercultural love-story representing Korean-Uruguayan cultures, each one with a specific language determined but their main original attributes. A visual journey between two humans, culturally rich worlds where cyclical events trigger birth, joy, fear, discoveries and chaos all into one. In the story, surreal meets comedy and fantasy, in order to dissect the quest for resources to avoid pain and find joy, focusing on the human elements that grow love and the heavy influences of cultural phenomena throughout time.

Considering love as the universal feeling whilst the manifestations of attraction, affection, respect and support remain different, cultural backgrounds and natural events come too close to provoke chaos and significant, emotional discoveries in the journey to shared destiny.

Along a succession of events that challenge mutual understanding and provoke chaos, moral and values of respect come in to question the weight of one`s own and the other`s safeguard, integrity, dignity and ultimately its worthiness as individuals and what it is to become when in a duo. In a hybrid relationship, a multifaceted reality is the precondition for an ulterior, one sided reality shared by the union of the pair in a three dimensional space redefining a new boundary that is continuous and yet visible from two perspectives.

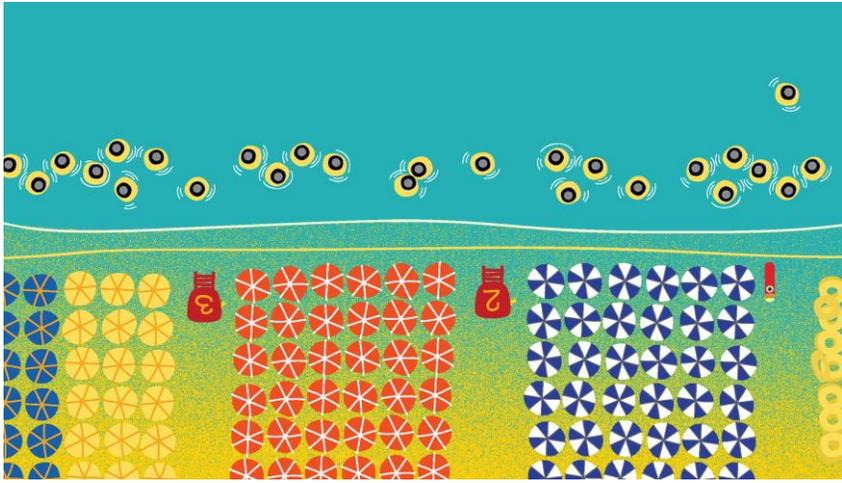
In the story, both characters are depicted masked with a metaphor as they are the result of an industrial culturally produce and spectators are required to develop a strong imagination to think what it might be like to be on the shoes of a person as such, different from oneself in hopes to judge that story beyond the light of its own goals and aspirations. The characters nor the spectators are perfect in self-knowledge, and a perceptive understanding of the love story invites the spectators to get immersed in an experience that we fail to see in everyday life. We will learn if we can cross the cultural boundaries in imagination and the video along with the accompanying book will make it permanent.

TONAL MANNER-ART

Through a reductionist interpretation of ancient western and eastern cultures art references, an experimental language that is faithful to the message is intended to bring voice to the characters and the unspoken style visualizing the art piece. Point and line are the

starting point to a rather vibrant color palette and flat space to resurface the topography of the emotionally charged subjects studied. In the art pieces, both video and book, such expressive language finds its climax in the juxtaposition of the simplicity through the synthesis as the main resource along with the strength of the messages and topics evoked through the embellished written words.



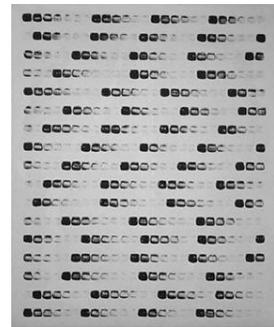
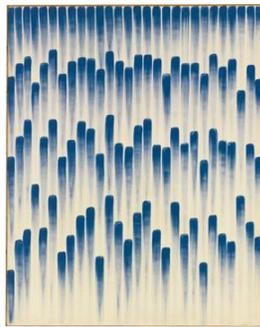


ART REFERENCES

LEE UFAN (Korea)

(Point and line). Monochrome artworks with a methodology of de-westernization and de-modernization. This process is interesting to be applied with his practice centering on matter and space.

“The work is never complete, because there is no perfection or completeness” .



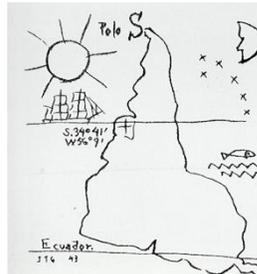
SUN SE OK (Korea)

The Energy of his stroke Calligraphy, by point and lines, expresses the synthesis of the society showing the essence, beside the plastic layer that is covering our existence.



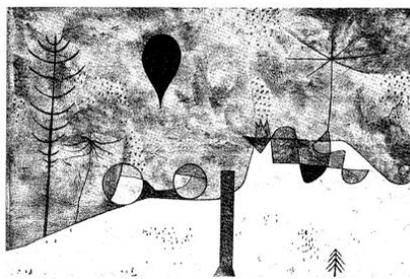
JOAQUIN TORRES GARCIA (Uruguay)

The constructivist studies of this Uruguayan artist guide the structure of the game of the life, like files-layers that can be moved and situated if we have a basement that allows it. Basic colors and shapes, basic attributes of human beings.



PAUL KLEE (Swiss-German)

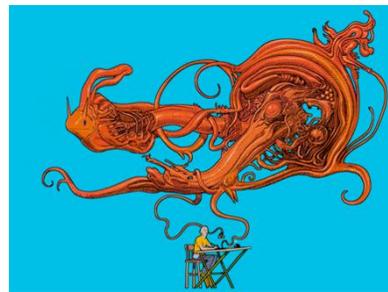
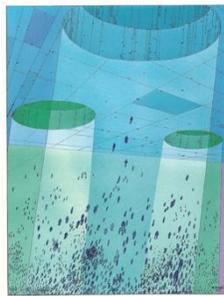
Notebooks “The Nature of Nature” and “The thinking eye” result an organic study about basic point and line, expressing conferring vivid attributes to basic shapes.



JEAN GIRAUD (France)

The oniric world of Jean Giraud, due the Science Fiction and fantasy genre, open a new dimension where everything is possible. This analogy with the real life make things happens if we really want it.

“Yellow Submarine” The Beatles (George Dunning, United Artists and King Features Syndicate).

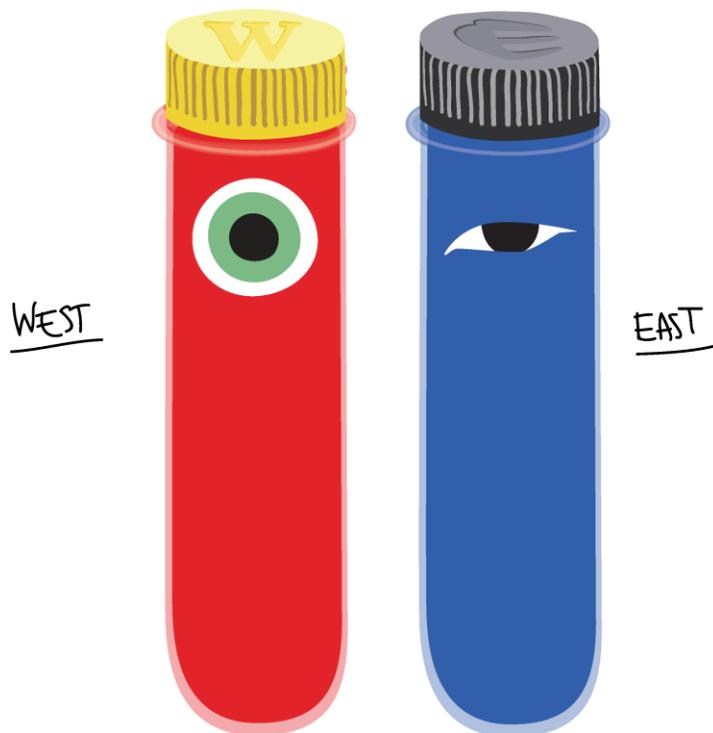


CHARACTERS

The PET (Polyethylene terephthalate) Container represents the definition of the human like a product of the culture, with all natural attributes that make us different (related with personal characteristics beside superficial fashion decoration).

Because of the properties of PET in its natural state (color-less, semi-crystalline) and the difference after being processed (Semi-rigid or rigid), the representation of the characters is associated with this shape.

Trough the story their characteristics will be mutating-and open, depending on the situations the same way we adapt to the circumstances. The Cap is the head (eventually they open their mind letting their feelings being free), and the rounded bottom represents the feet (the character falters, there's no constant stability).



LOGOTYPE

The logotype-name was defined by the concept of the thesis:

WE (us)

WE (West + East)

To emphasize this concepts, the typography for each letters are different.

GARAMOND for Western Culture, and CALLYGRAPHIC (Brush) for Eastern cultures.

There´s a 3rd. HANDWRITEN version used for spanish subtitles.



LOVESTORY

Garamond

러브스토리

훈화양연화

HISTORIA DE AMOR

Handwriting

BOOK

The book is a complementary piece for the video, following the same script plus text (Epilogue and introduction of the chapters, available in Korean, English or Spanish). In order to enrich the story and comparison of Korea-Uruguay, this edition includes new illustrations.

The format (folding) was determined by the character of the storyline, our life like a long path with continuity. Each situation is related with the past and will determine some aspects of our future. This art-book represent the two sides of the story, covered by the blue Korean skin (jogakbo), with a red Uruguayan cover full of passion.

Size: 24cm x 14 cm. 58 pages. Hardcover (hanji cover), Pop-up. Envelope made of Jogakbo fabric.



we



we
www.we.com



we
www.we.com

we
www.we.com

SCRIPT

1. 탄생

처음에는 지식의 성장에만 목마른 희망이 있었습니다. 꽃이 주변 환경을 환히 밝히며 피어나듯 우리는 아름답게, 그리고 제각각 성장했습니다.

그리고 친절함 마음으로 지혜의 초대를 받아 들였습니다. 그리고 깨우침을 향한 내 여정은 우리를 서로 가까이 다가가게 하였습니다.

GENESIS

At the beginning, there was only thirsty hope for knowledge growth. Like flowers bloom, reaching out across environments we grew up beautifully, and apart. Accepted an invitation of a kind mind to drink from wisdom. And my journey to enlightenment began to get us closer.

The story begins from a point (seed) from where an organic structure grows (branch=links). From these branches, we see flowering our typical flowers: (Ceibo-Uruguay and Mugunghwa-Korea).

Some of these flowers are collected in PET Container. Once the PET is filled “W” (WESTERN - Red color-Woman) is ready to start the travel to Korea. In Montevideo, the capital of the country, she stands up next to the “Greeting Man” sculpture by Yoo Young-ho, situated in front of the River.

From this view we can see Uruguayan landscape, it’s winter and everything is gray: the sky, the architecture, the river (Río de la

Plata= Silver River) excepted colorful cars moving and White
“optimist” boats sailing on the river.

Pressing a button (the button is represented by the cap of the carácter associating the act of thinking to take an action), a door on the ground opens and the journey starts. Traveling from the center of the planet Earth reaches the destination because Uruguay and Korea are diametrically opposed.

2. 상실

내 자신을 낙원에서 추방했고, 나는 낯선 곳과 나 자신을 배우기 위한 충격에 나 자신을 떨어지게 하였습니다. 좋은 것이든 나쁜 것이든, 심지어 불쾌한 것이라도 받아들이고, 경험하고, 반응하고, 공유했습니다. 눈 멀어도 볼 수 있고, 귀머거리여도 들을 수 있었습니다. 물론 나의 장애들로 인해 두렵기도 했습니다.

FALL

Self-expelled from Paradise, I fell to impact an unfamiliar area to learn about it, and myself. Absorb, experience, react, and share be it the good, the bad, and even the ugly. Blind but I could see. Deaf yet I could hear. Handicapped with fear.

Landing in Korea was an intense multisensorial experience. It was a hot and humid summer night.

“W” arrives to Korea by an elevator. When the door opens, “W” is expelled outside of the crowded elevator and she stands motionless observing the panorama. Everything moves so fast between neon lights, millions of citizens and cars. She closes her eyes and feels the remaining residue of the visual pollution.

3. 충격

내 뒤에 있는 죽음. 내 앞에 있는 사랑. 이전 것들은 내 마음에 흐릿하게 다가와 초월적인 경험들의 불꽃 속에 타서 없어졌으나, 내가 지금 상태로 오게 된 과정은 기억에 있습니다. 번민과 고생으로 힘들고 지칠 때 그가 나타나 내게 영원한 동반자가 되어 주겠다고 고통을 함께 하며 나의 공허함을 치유해 주었습니다.

IMPACT

Death behind me. Love ahead me. The former things come blurred to mind being lost in blaze of this transcendent experience, but remembered as having led to this state. Strength wears off and from distress and trouble he cured the vacuum with compassion, entitled with my everlasting companion.

The sun was shining, Korean passerby are using umbrellas to protect from the sun. They are moving fast like the traffic.

“W” is walking in the city not being able to understand the signs and commercial posters, the landscape turned to be like a texture full of lines and dots. She’s walking in an alley in Jong-ro, looking for a

place for eating. Standing in front of a Korean restaurant she's unable to understand the information displayed "Lost in Translation". Somebody inside of the restaurant is watching the situation.

She keeps walking in this street becoming unconscious and her body starts to fall while that man "E" (EAST-Blue) comes to help her, raising her body. She becomes conscious, they see each other with a sweet sight, and at that moment they feel something special, kind of empathy.

They go to the Cheonggyecheon to put their feet in the stream and refresh.

4. 소통

그가 새로운 세상에서 새로운 자신을 만나고 나와 함께 하게 되면서 나는 내 과거의 신념들로부터 해방되어 더 깊은 이해의 경지에 도달하였습니다. 모든 것은 현재의 상태를 생각하는 서로에 대한 불완전한 지식을 인정하는 자유와 함께 이루어져야 합니다.

BORDERLESS

Set free from the dogmas of the past to the better understanding of, and union with, his new world and the self. All is to be done with the freedom denoting the imperfect knowledge each other thinking models in the present state.

"E" is waiting for "W" at the Bus stop. We can see the order of the waiting line for the bus, contrasting with Uruguayan attitude while

they are waiting. She arrives and they to the Han River for a walk. Talking and exchanging ideas, “E” uses Korean indirect speech to express while “W” is talking on a straightway. The conversation is represented by a line with the Pet’s cap on the extremes.

5. 모색

죄인이 변화를 원하듯, 나는 깨끗해지고, 햇살에 비취지고, 우리 자신을 최고의 경지에 도달하지 못하도록 억누르는 속박들로 인한 고통들로부터 회생을 원하는 마음을 얻기 전까지는 편안하지 못했습니다.

나 자신이 깨끗해지고 마음이 정화되기 위해서는 온기로써 외부의 불순물을 씻어내야 할 뿐만 아니라 마치 불이 금속을 녹이며 찌꺼기들을 정리하듯 우리도 새로운 용광로에 내던져져야 할 것입니다.

EXPLORERS

Like a sinner feels changes are necessary, I was not comforted until I felt cleansed, and dispelled by the beams of the sun, desiring renewal from the afflictions to the bonds that oppressed the best of us. To cleanse and purify the heart, not only as warmth washes off the dirt on the outside, but as fire clears out the dross that is within, melting down the metal, we may be cast into a new mould.

It’s summertime and they decide to go to the Beach, Haeundae Beach in Busan.

The place is full of people, there’s no space to be on the sand because the beach is equipped with parasols to protect from the sun. Koreans

are wearing cloth, hat and sunglasses when they are out of the protection. The water (near the shore) is crowded with swimmers wearing rounded lifebelts.

Just “W” likes swimming with swimsuit and tanning, “E” is hiding under the parasol. They go to the sea together to enjoy this transparent and warm water, opposite with the Uruguayan freezing ocean.

6. 견해

조심성은 습관입니다. 평화를 주창하고, 풍요로움과 절제, 그리고 만족으로 나와 동행해 준 그의 넓은 혜안은 나의 편협한 시각을 넓혀주고 내가 나이보다 더 지혜로울 수 있도록 도와주었습니다. 이 지혜로 인해 저는 말하기보다 듣고, 천천히 말하며 남의 말을 경청할 줄 아는 사람이 되었습니다.

PERSPECTIVES

Watchfulness is the habit. Professing to speak outward peace, attended with plenty, temperance, and contentment my narrowed inspiration contemplated his holistic conceptions giving me wisdom to become wiser than the aged. Yet wisdom renders me swift to hear, slow to speak, and disposed to give the other a patient hearing.

“W” and “E” are visiting the Museum. They are watching an artwork of a Mountain (oriental painting).

When they talk about it, he expresses about the whole situation by his Holistic vision (the landscape, the trees, the feelings, the relation

between the elements and the background) while she decode the image applying the analytic vision isolating parts, seeing a big Stone that could be converted on material for construction.” She put items in boxes and he puts the boxes on the locker.”

7. 기본

억류된 기억의 수집은 내 과거의 나날들의 가벼운 고통을 다루는 내 작업을 용이하게 해주는 치유, 정화 그리고 번영에의 느낌을 위한 나의 진실합니다. 쾌락과 겸손한 경외감이 자연과 그리고 우리 자신에게 향하며 큰 환희를 줍니다.

BASICS

Collecting the captives is an earnest of healing, purifying, and prospering feelings to make employments easy with light afflictions remembering the days of my past life. Pleasure and humbly reverence rejoicing face to face back to nature and to ourselves.

They go for a picnic on the mountain. The landscape is wide and peaceful, with blue mountains fading on the horizon. They climb the mountain, walking into the Deep forest, between big trees. There's no sky, just leaves. When they arrive at the top, they see the crater of Halla Mountain. After pressing their Buttons, they jump into the hole on the ground while opens and they travel through the center of the planet Earth landing in Uruguay, in the flat countryside surrounded by cows. They fall into a small lake. The cows, not flinching, looks at them while they float. While Korean landscape is surrounded by

mountains, Uruguay is a flat country dedicated to the agriculture and cattle raising. Maybe this differences determine our personalities, Koreans up to move and excercise hiking mountains and Uruguayans pasives dedans.

8. 일체

온순함과 인내로 가득한 마음으로, 모든 준비된 것들과 계절의 첫 과실들이 우리를 이끄는 만찬으로 따라갑니다. 이미 훌륭한 싸움을 싸운 후 성숙하고 무르익은 영광스러운 모습을 한 우리의 만찬은 우리를 영원한 행복을 즐길 수 있게 합니다. 이 만찬이 베푸는 은혜가 어찌나 아름다운지! 고요하고 사적이지만 열렬한 연회입니다!

UNITY

Furnish with meekness and patience, for already all things were ready and the first fruits of the season led the way to meals with glorious appearance having fought the good fight to allow our course enjoying eternal happiness. What a wonderful change did grace make upon a silent, not publicly, and with fervour feast!

1st. Round: After “W” says that she’s missing Uruguayan Beef, they decided to go for Korean “asado” . They go a to Samgyeopsal 삼겹살 restaurant. Representing Korean custom of sharing food, everything is circular (Round table, circular grill in the center, circular tableware, glasses, water and soju bottles). After the table is settled, the meat starts to be cooked and in between they drink. The

scene starts to rotate still they finish really fast the meal. The fact that in Korea, instead of using knives to cut the meat and vegetable on the table, they use scissors was a surprise for “W” . When they finish, before going out they spray perfume on their clothes.

“W” is whistling in the Street as usual, but “E” says NO! because there is a Korean Belief that the whistle attract the spirits, so better they go to the 2nd. Round to the Norebang (노래방).

9. 약속

우리 마음이 주는 계명을 따라 내면의 희망을 들어봅시다. 이 희망들이 충족될 기회가 사라져 버린다 해도 이 계명들은 끝까지 남을 것입니다. 우리는 사랑의 안전망 없이도 뛰어내리는 우리 자신이 얼마나 연약한지 봅니다. 그러니 우리는 영원토록 그 위험에 의존해서 살아 봅시다.

PROMISE

Let us hear the inner hope walk along commandments from the heart. These will last even when opportunities to gratify them are taken away. We see how weak we are of ourselves, jumping without the safety net of love and let us therefore live in constant dependence on that danger.

The couple is walking under Ginko trees, its leaves are falling like a Golden rain.

They walk on the boardwalk by the lake. Entering to the Green-floating-boats (Falling in love), he chooses a Green-tea-cup and she

jums into a “mate” .

They start sailing on the lake, sealing their love with a joint-lock . Koreans are riding tandem and foreigners are riding individual cycles, like a representation of korean concept of community versus western individualistic attitude.

10. 지속

언젠가 몇 세기 후 모든 세속적인 일들이 무너지고 우리는 결국 우리의 성스러운 공동체를 원한다는 것이 드러날 때쯤 모든 것은 더욱 변영하고 나아질 것입니다. 사랑이 우리에게 주는 것들을 보고, 상실을 두려워하며 서로를 존경하게 됩니다. 이전 것은 가장 필요한 원칙이 되고, 나중 것은 가장 필요한 실천이 됩니다,.

Once a centennial all worldly business must give way to show we prefer our communion and all work will prosper the better. See in what love has summed up, fearing loss yet worshipping each other; the former the most needful principle, the latter the most needful practice.

They go to Everland to celebrate their anniversary (100 days). Riding the roller coaster strong emotions arise and she can't bear it, “W” Push the bottom head and they appear on the small Uruguayan Giant Wheel, just watching the bay and the sunset, but they return to the roller coaster and finish the fast trip that seems to kill them.

After that they have a discussion and fight. She makes a big deal while he doesn't show his feelings and emotions. "W" starts crying flooding the scene. The red hot pepper paste enters with topokki and they start to float there between the rice cakes.

11. 변화 . 1+1=1

서로와 짝을 짓기 위해 모든 알고 있는 것들을 무너뜨립니다. 그들 스스로와 평화를 유지하기 위해 작가, 중심, 물질이 되어 새로운 존재들로 변합니다. 그 새로운 정체성과 희생과 사랑에 대한 명상으로 그들은 서로를 서로에게 이끌게 됩니다.

CONVERSION

Destroyed all they knew to be akin to the pair. As authors, centre, and substance of their new being they find peace with themselves. Through that new identity, sacrifice, and mediation of love, they are allowed to draw nearer each other as one.

The scene is represented by the Yin-Yang icon, associated with the idea of finding the middle way. They are standing in black and White point, seeing each other from their realities. Talking, they conversation converge in a bubble with both ideas, in the middle.

The principle of yin-yang is the expression of the relationship that exists between opposing but interpenetrating forces that may complete one another, make each comprehensible, or create the conditions for altering one into the other.

Stepping into other's shoes they are able to understand other situations and cross the cultural barrier to find the middle way.

12. 작용

모든 진정으로 사랑하는 사람들은 선택 받은 세대입니다. 그들은 가족을 형성하고, 세상으로부터, 다른 정신과 원칙과 실천으로부터 분리됩니다.

어쩌면 이것은 비밀스러운 과정으로, 영혼에 닿는 길이며 다른 이들은 볼 수 없습니다. 그리고 매우 지난한 과정으로 빨리 지나가지 않습니다. 축복이나 저주는 우리 앞에 놓인 것들이 아닌 우리 안에 있는 것들입니다.

REFLECTION

All true lovers are a chosen generation; they make one family, a people distinct from the world, of another spirit, principle, and practice. Perhaps it is a secret curse, a curse to the soul, and does not work so that others can see it; or a slow curse, and does not work soon. The blessing or the curse is not just what is before us, but by what is within us.

“W” and “E” are walking near Gwanghwamun, suddenly they stopped and realized that there's just couples near them, and everyone is wearing couple cloth.

They go to buy Couple cloth. They enter to a machine to be customized (cloth, accessories and plastic surgery). Feeling between the desire for individual distinctiveness vs. a preference for blending harmoniously with the group they respect their natural morphology and escape from the surgery.

To celebrate they go to eat Bingsu. The mountain of ice seems to be a mountain with snow. They are playing there, in this magic world captured in a Crystal Ball.

13. 시스템

사랑하는 사람들은 이 세상에서 번영하려 부단히 노력하므로 더욱 나은 땅에 살게 되고 더욱 나은 것을 얻습니다. 우리는 역경이 찾아와 아무리 낙심하게 되더라도 우리의 짝이 주는 보호막 아래 살게 되고 우리가 우리의 의무를 충실히 이행하도록 격려하는 지켜보는 눈 아래 살게 됩니다.

SYSTEM

Lovers are reserved for a better land, and yet they have a better lot, for they thrive and prosper in this world. As one we are under each other's special protection with eyes upon us for good to keep us to our duties, and encourage us therein, when difficulties are ever so discouraging.

Playing with sliding puzzle we see the differences about the process of getting married, the order of the steps since two people meet, love, living together and get married. Considering Western-Eastern cultures and the fragmented-wide vision, playing it, we can get a different result, all valid.

Associating the composition of Jogakbo pattern and constructivist artworks of Joaquin Torres Garcia we are playing the game of life.

Following the *Principle of Relationship* nothing exists in an isolated

and independent way, but is connected to a multitude of different things. To really know a thing, we have to know all its relations, like individual musical notes embedded in a melody, in a structure.

14. 조화

복종이란 내면의 경외심과 외면의 행동입니다. 그리고 모든 세대에서 번영은 우리의 기원들에 대한 복종을 따릅니다. 성급하지 않은 부모님들은 불합리한 엄격함으로 다스리지 않으며, 분별있고 지혜롭게 판단력을 발휘하여 합리적으로 대합니다.

HARMONY

Obedience includes inward reverence and outward acts. And in every age prosperity attends those obedient to our origins. Parents not impatient use no unreasonable severities, prudently and wisely love judgements and work upon our reasons.

“W” is invited to meet “E”’s parents. They go to the his parent’s house, a typical Korean house “Hanok” . The house is an open place, with a warm atmosphere due the materials (Wood and paper), and light coming from the Windows. “E”’s father shadow cover the Young couple looking smaller.

They get married in Korea with a traditional ceremony and after that the couple travel through the earth, once again, to get married in Uruguay. “E” y “W” are dancing in circles still the pressure of the content (their energy-essence-soul) expels the caps liberating the

liquid bodies.

They melt in one organic chewy substance that's flying, forming a strip (Moebious), to finish in 2 wedding rings. That rings are placed in one that for them, sharing a common space.

15. 총만함

이것은 사랑 속에서 보이지 않은 것의 가시적인 발견입니다. 모든 만물이 우리의 쾌락과 우리의 가치와 정의를 충족시키기 위한 조건에 따라 창조되었고, 사랑의 힘으로 만들어졌습니다. 이는 시간을 견뎌내고 우리 함께 살아가며 서로의 존재와 화해하는 우리의 방식을 이끌어 줄 힘을 제공합니다.

ENRICHMENT

Is the visible discovery of the invisible in love. All things are created for us, being made by love power, according to our pleasure and fulness of merit and righteousness. It provides strength throughout time and for our cause presented to our view as the method of being reconciled.

After married they moved together in Korea and make a Chipduri, receiving paper and soap.

The Style of the room changes from Korean (austere, functional space with almost no furniture) to Western style (crowded space). Living together they learn about how to get the middle between the insistence

on freedom of individual action vs. a preference for collective action.

16. 창조

사물의 끝은 그 시작보다 좋습니다. 낙원은 좋았으나 천국의 재탄생은 더욱 좋아야 할 것입니다. 회복한 낙원은 잃어버렸던 낙원의 확장된 세계입니다.

CREATION

Better is the end of a thing than the beginning. Paradise was fair, but the heavenly rebirth shall be fairer. The Paradise regained is an extension on the Paradise that was lost.

The end starts like the beginning with a point at the center that it's divided in 2 points. Is the product of their love, a baby was born. In this case, the initial point is formed by "W" (red) and "E" (blue) cells. From them the cellular process starts and this reproduction never ends. This reproduction is replied forever and ever. To be continued ...

VIDEO AVAILABLE:

<https://vimeo.com/171050809>

Password: welovestory

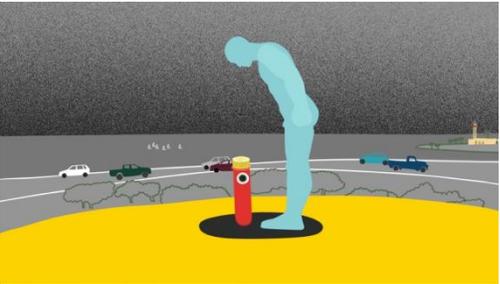
STORYBOARD

	CHAPTER:0 SCENE: 1 - TITLE
	LOCATION-TIME:
	ACTION: “W” appear by cut, “E” and line appear simulating handwriting, WEST+EAST, and “LOVESTORY” , “러브스토리” , “HISTORIA DE AMOR” .
SOUND: Bong and Flut	

	CHAPTER:0 SCENE: 2 - TITLE CHAPTER
	LOCATION-TIME: WHITE space
	ACTION: “W” appear by cut, “E” and line appear simulating handwriting, WEST+EAST, and “LOVESTORY” , “러브스토리” , “HISTORIA DE AMOR” .
SOUND: Bong and Flut	

	CHAPTER:1 SCENE: 3 - BLOOMING
	LOCATION-TIME: WHITE space
	ACTION: Starts with a point at the center that it's divided in 2 points. From the branches grows on the left side “ceibo” , and “mugunghwa” on the right. 1 “mugunghwa” flower falls.
SOUND: Soundtrack	

	<p>CHAPTER:1 SCENE: 4 - PET</p>
	<p>LOCATION-TIME: WHITE space</p>
	<p>ACTION: Flowers are collected on Pets. Once they are filled the caps close the containers. Flowers are floating-moving in the liquid. Left (Ceibo) Red, Right (Mugunghwa) Blue. Some falling flowers are not inside of the container.</p>
<p>SOUND: Soundtrack</p>	

	<p>CHAPTER:1 SCENE: 5 - GREETING MAN</p>
	<p>LOCATION-TIME: GREY. MONTEVIDEO. Exterior. Day</p>
	<p>ACTION: WS. “W” (RED_She-Uruguayan) is standing in front of the “Greeting Man” in Buceo Beach. “W” watch carefully the sculpture. We can see the transit, cars in the street and “Optimist” sailing on the River Plate.</p>
<p>SOUND: Soundtrack</p>	

	<p>CHAPTER:1 SCENE: 6 - PRESS BUTTON</p>
	<p>LOCATION-TIME: GREY</p>
	<p>ACTION: EWS. Press the button</p>
<p>SOUND: Button sound.</p>	

	CHAPTER:1 SCENE: 7 - WORLD
	LOCATION-TIME: GREY. UNIVERSE. Exterior. Day
	ACTION: EWS. Aereal Shot. "W" falls in the hole of the earth next to Greeting man. Spacial transit and star's lights are moving.
	SOUND: Starts Journey.

	CHAPTER:1 SCENE: 8 - TRAVEL
	LOCATION-TIME: EARTH Interior
	ACTION: WS. "W" falls through whole the center of the earth crossing it from one pole to another.
	SOUND: Starts Journey.

	CHAPTER:1 SCENE: 9 - TITLE
	LOCATION-TIME: BLACK SPACE
	TEXT Zoom in, SHAPE Zoom in + Rotation
	SOUND: Change new scene

	<p>CHAPTER:2 SCENE: 10 - LANDING</p>
	<p>LOCATION-TIME: KOREA. Exterior. Night.</p>
	<p>ACTION: WS. The elevator down from the sky and the city landscape appear by cut per layer. Neon lit signs, buses, and people moving with a fast speed. When the elevator's doors open many "E" (Blue-Korean) get off of the elevator. Last time "W" get off. "W" stands watching the situation.</p>
<p>SOUND: Incidental City Sound</p>	

	<p>CHAPTER:2 SCENE: 11 - EYE</p>
	<p>LOCATION-TIME: KOREA. Exterior. Night.</p>
	<p>ACTION: CU. "W" eye, we see the reflection of the neon lights while it's moving.</p>
<p>SOUND: Incidental City Sound</p>	

	<p>CHAPTER:2 SCENE: 12 - CLOSED EYES</p>
	<p>LOCATION-TIME: KOREA. Exterior. Night.</p>
	<p>ACTION: SUBJECTIVE. We see the memory of the lights when we close our eyes, just isolated fractions.</p>
<p>SOUND: Soundtrack</p>	

	CHAPTER:3 SCENE: 13 - TITLE
	LOCATION-TIME: YELLOW Space
	ACTION: TEXT Zoom in, SHAPE Zoom in + Rotation
	SOUND: Change new scene

	CHAPTER:3 SCENE: 14 - CITY TEXTURE
	LOCATION-TIME: KOREA. Restaurant. Interior. Day
	ACTION: PM. Over the shoulder. “E” is inside of the restaurant watching through the window. “W” moves trying to read the information on the window. Behind “W”, people is walking on the street wearing sun-umbrellas in a sunny day.
	SOUND: Eyes

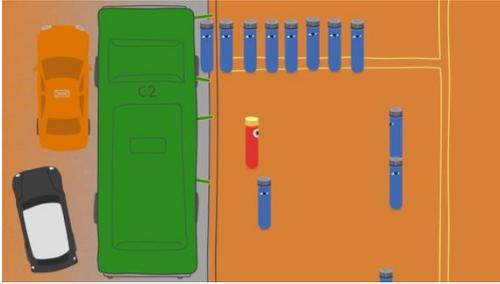
	CHAPTER:3 SCENE: 15 - SAD
	LOCATION-TIME: KOREA. Street. Exterior. Day
	ACTION: ECU. “W” ’s gaze turns sad while she can’t recognize a word in between this patterned landscape.
	SOUND: Soundtrack

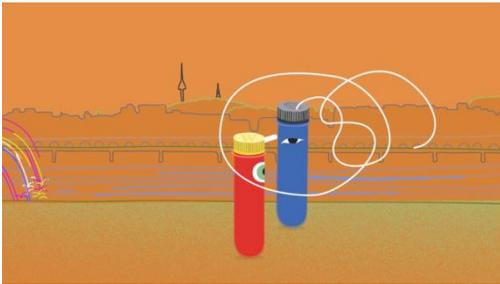
	<p>CHAPTER:3 SCENE: 16 - FALL</p>
	<p>LOCATION-TIME: KOREA. Street. Exterior. Day</p>
	<p>ACTION: WS. “W” is standing in the street, falling down while the “Advertising plastic man” moves like crazy in front of her.</p>
<p>SOUND: Soundtrack</p>	

	<p>CHAPTER:3 SCENE: 17 - LOOKING</p>
	<p>LOCATION-TIME: KOREA. Street. Exterior. Day</p>
	<p>ACTION: CU. “E” Watch the situation standing in front of the restaurant.</p>
<p>SOUND: Soundtrack</p>	

	<p>CHAPTER:3 SCENE: 18 - RESCUE</p>
	<p>LOCATION-TIME: KOREA. Street. Exterior. Day</p>
	<p>ACTION: WS. “E” goes to rescue “W” before she falls. She opens her eye again and the fly into a bubble.</p>
<p>SOUND: Bubble</p>	

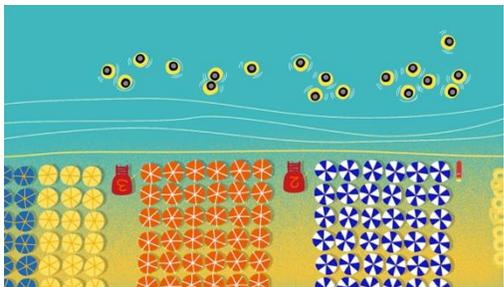
	CHAPTER:4 SCENE: 19 - TITLE
	LOCATION-TIME: ORANGE SPACE
	ACTION: TEXT Zoom in, SHAPE Zoom in + Rotation
	SOUND: Change new scene

	CHAPTER:4 SCENE: 20 - MEETING
	LOCATION-TIME: KOREA. Bus-stop. Exterior. Evening.
	ACTION: C-WS. “E” is waiting at the bus stop next to the perfect line of people. The bus arrives and after some passengers descend, “W” get off of the bus. They bow to greet. We can see a messed street transit.
	SOUND: Incidental City sound. Bus. Door Open.

	CHAPTER:4 SCENE: 21 - COMMUNICATION
	LOCATION-TIME: KOREA. Han River. Ext. Evening.
	ACTION: WS. They are walking and talking on the Han River. The river is flowing from right to left. The Lighting-Bridge is working on the left side. We can see the “conversation” with white lines. He “indirect speech”, She “Direct” .
	SOUND: River

	<p>CHAPTER:5 SCENE: 22 - TITLE</p>
	<p>LOCATION-TIME: EMERALD SPACE</p>
	<p>ACTION: TEXT Zoom in, SHAPE Zoom in + Rotation</p>
	<p>SOUND: Change new scene</p>

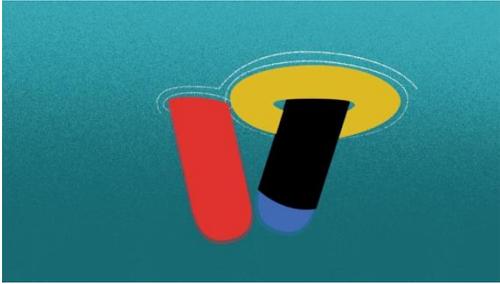
	<p>CHAPTER:5 SCENE: 23 - SWIMMING</p>
	<p>LOCATION-TIME: KOREA. Beach. Exterior. Day.</p>
	<p>ACTION W” is swimming. Starts underwater and after her face appear.</p>
<p>SOUND: Seagulls, Water</p>	

	<p>CHAPTER:5 SCENE: 24 - BEACH</p>
	<p>LOCATION-TIME: KOREA. Beach. Exterior. Day.</p>
	<p>ACTION: C-WS. The beach is full of parasols perfectly aligned, in between of lifeguard’s post. At the shore, swimmers are wearing rounded lifebelts. Only “W” is tanning out of the shade.</p>
<p>SOUND: Seagulls, Water, waves</p>	

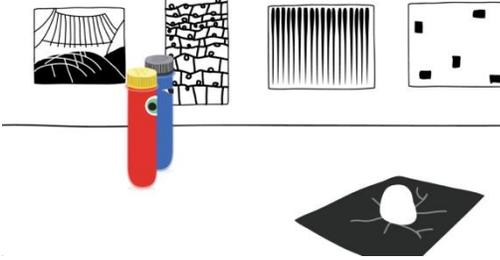
	<p>CHAPTER:5 SCENE: 25 - TANNING</p>
	<p>LOCATION-TIME: KOREA. Beach. Exterior. Day.</p>
	<p>ACTION: C-WS. They are lying on the sand. “W” is tanning without protection and “E” is under the parasol, wearing cloth. When the shade is moving, getting closer to “W”, she moves out.</p>
<p>SOUND: Sea Water</p>	

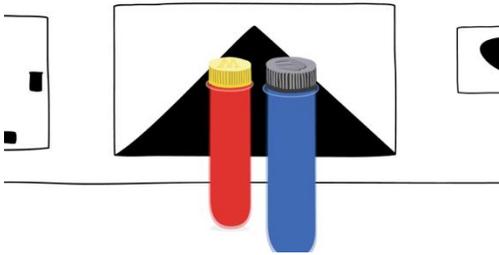
	<p>CHAPTER:5 SCENE: 26 - SWIMMING</p>
	<p>LOCATION-TIME: KOREA. Beach. Exterior. Day.</p>
	<p>ACTION: MS. They are swimming. He’s using a lifebelt, and wearing cloth-hat.</p>
<p>SOUND: Water</p>	

	<p>CHAPTER:5 SCENE: 27 - CCTV</p>
	<p>LOCATION-TIME: KOREA. Beach. Exterior. Day.</p>
	<p>ACTION: WS. While they are swimming a CCTV Camera appear from the ocean to watch them.</p>
<p>SOUND: Water</p>	

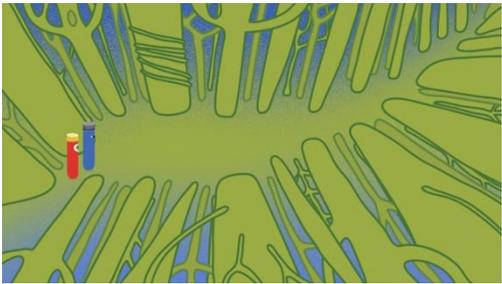
	CHAPTER:5 SCENE: 25 - CONTACT
	LOCATION-TIME: KOREA. Beach. Underwater. Day.
	ACTION: LAS. They are touching underwater.
	SOUND: UNDERWater

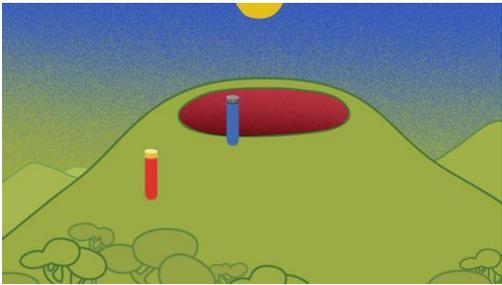
	CHAPTER:6 SCENE: 29 - TITLE
	LOCATION-TIME: WHITE Space
	ACTION: TEXT Zoom in, SHAPE Zoom in + Rotation
	SOUND: Change new scene

	CHAPTER:6 SCENE: 30 - MUSEUM
	LOCATION-TIME: KOREA. Museum. Interior. Day.
	ACTION: WS. They are walking (From left to right) in the museum at the Oriental Art section.
	SOUND: Soundtrack

	<p>CHAPTER:6 SCENE: 31 - ARTWORK</p>
	<p>LOCATION-TIME: KOREA. Museum. Interior. Day.</p>
	<p>ACTION: WS. They stand to see a picture. “W” goes closer and “E” separates from the artwork.</p>
	<p>SOUND: Separation back-front.</p>
	<p>CHAPTER:6 SCENE: 32 - VISION</p>
	<p>LOCATION-TIME: KOREA. Museum. Interior. Day.</p>
	<p>ACTION: SUBJECTIVE. Both “eyes” are watching at a black triangle. “W” eye focus on the top marking with a red zone while “E” sees the whole picture with details, trees growing, grass, river, sky.</p>
	<p>SOUND: Blink Eyes</p>
	<p>CHAPTER:7 SCENE: 33 - TITLE</p>
	<p>LOCATION-TIME: GREEN Space</p>
	<p>ACTION: TEXT Zoom in, SHAPE Zoom in + Rotation</p>
	<p>SOUND: Change new scene</p>

	CHAPTER:7 SCENE: 34 – HIKING
	LOCATION-TIME: KOREA. Mountain. Ext. Morning
	ACTION: EWS. They go hiking, entering to the forest by simulated door made of trees.
	SOUND: Soundtrack

	CHAPTER:7 SCENE: 35 – FOREST
	LOCATION-TIME: KOREA. Mountain. Ext. Afternoon.
	ACTION: C-WS. They walk into the forest.
	SOUND: Soundtrack

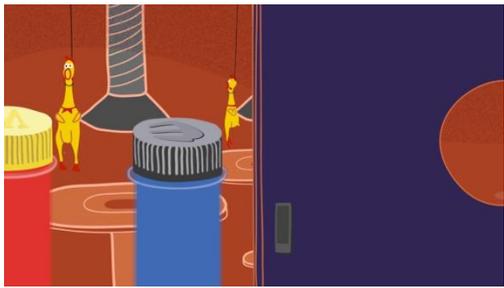
	CHAPTER:7 SCENE: 36 – TOP
	LOCATION-TIME: KOREA. Mountain. Exterior. Evening.
	ACTION: They arrive to the top of the mountain where there's a hole.
	SOUND: Soundtrack

	CHAPTER:7 SCENE: 37 – BUTTON
	LOCATION-TIME: KOREA. Mountain. Exterior. Day.
	ACTION: Press their buttons
	SOUND: Button sound

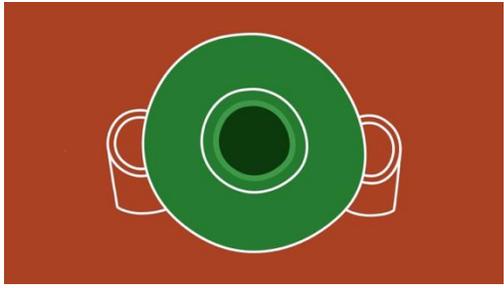
	CHAPTER:7 SCENE: 38 - TRAVEL
	LOCATION-TIME: EARTH Interior
	ACTION: WS. They fall into the earth.
	SOUND: Falling sound

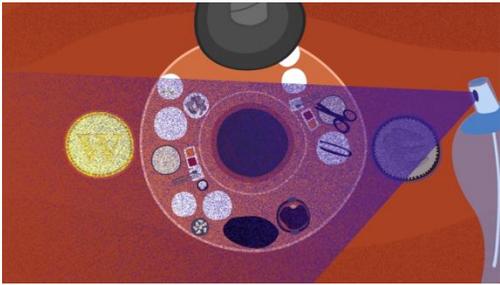
	CHAPTER:7 SCENE: 39 - FLYING
	LOCATION-TIME: URUGUAY. Exterior. Morning.
	ACTION: ES-A. They fall through clouds into a small lake in the crop field. The cows look at them, not moving.
	SOUND: Falling

	CHAPTER:8 SCENE: 40 - TITLE
	LOCATION-TIME: VIOLET SPACE
	ACTION: TEXT Zoom in, SHAPE Zoom in + Rotation
	SOUND: Change new scene

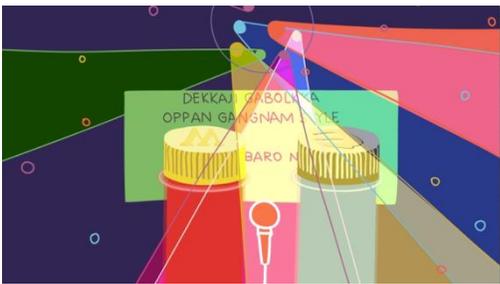
	CHAPTER:8 SCENE: 41 – RESTAURANT
	LOCATION-TIME: KOREA. Restaurant. Interior. Night.
	ACTION: MS. They go to a 삼겹살 (Samgyeopsal) restaurant. Pressing the electronic button the door opens. “W” enters first, after “E” .
	SOUND: Incidental Restaurant. Voices, tableware.

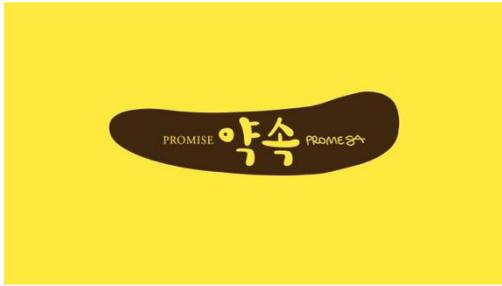
	CHAPTER:8 SCENE: 42 – TABLE
	LOCATION-TIME: KOREA. Restaurant. Interior. Night.
	ACTION: C. They have a seat and the table is setead with Korean banchan. The waitress brings the meat, turn of the fire and the fume hood goes down. We can “see” the heavy fried air.
	SOUND: Incidental Restaurant. Voices, tableware.

	CHAPTER:8 SCENE: 43 – DRINKING
	LOCATION-TIME: KOREA. Restaurant. Interior. Night.
	ACTION: CU. They drink soju. 2 glasses and a bottle of soju are on the table. Glasses are filled and the content disappear.
	SOUND: Glasses

	CHAPTER:8 SCENE: 44 – RESTAURANT
	LOCATION-TIME: KOREA. Restaurant. Interior. Night.
	ACTION: C. They eat the food while the table is rotating. After finishing they apply freshener to their cloth.
	SOUND: Spray

	CHAPTER:8 SCENE: 45 – WHISTLING
	LOCATION-TIME: KOREA. City. Exterior. Night.
	ACTION: WS. They walk, drunk, in the city looking for the second round at the norebang. The “Advertising man” is calling them.
	SOUND: Soundtrack

	CHAPTER:8 SCENE: 46 – KARAOKE
	LOCATION-TIME: KOREA. Norebang. Interior. Night.
	ACTION: MS. They are singing at the karaoke, Psy. Disco-Lights are moving into a dark space.
	SOUND: Psy. Gangnam Style.

	CHAPTER:9 SCENE: 47 - TITLE
	LOCATION-TIME: YELLOW Space
	ACTION: TEXT Zoom in, SHAPE Zoom in + Rotation
	SOUND: Change new scene

	CHAPTER:9 SCENE: 48 - GOLDEN DATE
	LOCATION-TIME: KOREA. Park. Exterior. Day. Autumn.
	ACTION: EWS. “W” and “E” are walking in the park, enjoying golden autumn. Leaves are falling in a yellow landscape. They walk from left to right. There are cyclist (“E” riding tandem faster than “W” riding Monocycle). At the lake there are floating Korean cups and Uruguayan “mate” .
	SOUND: Soundtrack

	CHAPTER:9 SCENE: 49 - LOCKS
	LOCATION-TIME: KOREA. Park. Exterior. Day. Autumn.
	ACTION: WS. They are sailing: “E” in the Korean cup and “W” in the “mate”. They put a lock to join their travel together. Leaves are falling.
	SOUND: Soundtrack

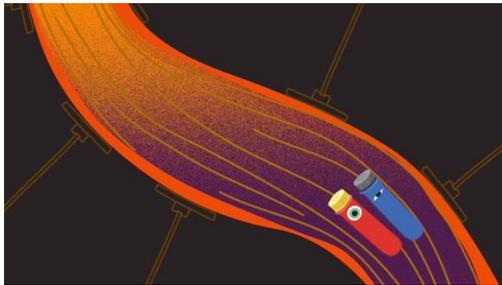
	CHAPTER:10 SCENE: 50 - TITLE
	LOCATION-TIME: BLACK Space
	ACTION: TEXT Zoom in, SHAPE Zoom in + Rotation
	SOUND: Change new scene

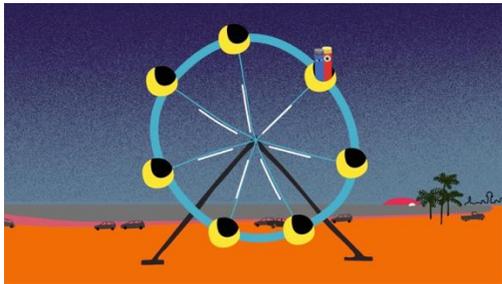
	CHAPTER:10 SCENE: 51 - LOVE
	LOCATION-TIME: KOREA. Everland. Exterior. Night.
	ACTION: EWS. They go to ride a wooden rollercoaster, into a cart with the shape of New Balance running shoe. Full moon is behind the mountain.
	SOUND: Soundtrack

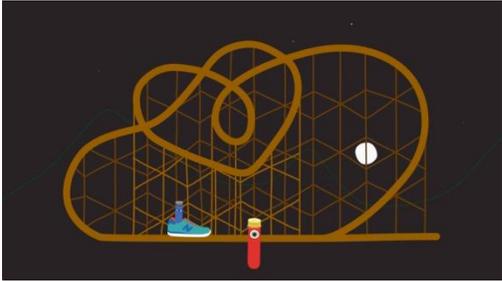
	CHAPTER:10 SCENE: 52 - GOLDEN DATE
	LOCATION-TIME: KOREA. Everland. Exterior. Night.
	ACTION: ACTION: WS. The cart starts to ascend slowly, she's looking down.
	SOUND: Soundtrack

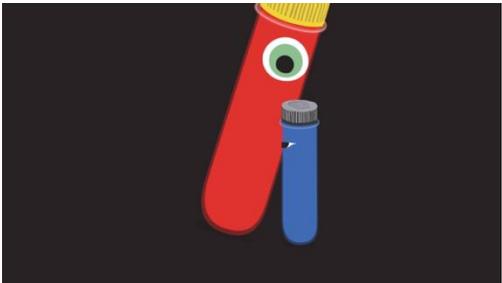
	CHAPTER:10 SCENE: 53 - LOVE
	LOCATION-TIME: KOREA. Everland. Exterior. Night.
	ACTION: WS. The cart is going fast.
	SOUND: Soundtrack

	CHAPTER:10 SCENE: 54 - SCAPE
	LOCATION-TIME: KOREA. Everland. Exterior. Night.
	ACTION: She press the button
	SOUND: Button sound

	CHAPTER:10 SCENE: 55 - TRAVEL
	LOCATION-TIME: EARTH Interior
	ACTION: WS. They fall into the earth.
	SOUND: Falling sound.

	CHAPTER:10 SCENE: 56 - PEACE
	LOCATION-TIME: URUGUAY. Exterior. Sunset
	ACTION: They fall in the Giant Wheel in Montevideo, in front of the river. They move slowly. Cars are moving in the street.
	SOUND: Soundtrack

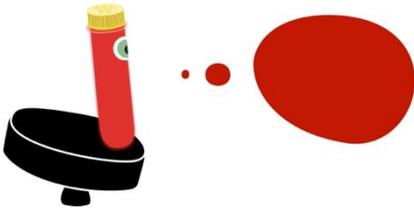
	CHAPTER:10 SCENE: 57 - SEPARATION
	LOCATION-TIME: KOREA. Everland. Exterior. Night.
	ACTION: EWS. Back in the rollercoaster the travel ends and “W” jump fast put of the car and run away from him.
	SOUND: Soundtrack

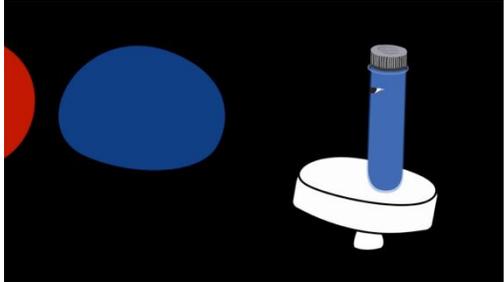
	CHAPTER:10 SCENE: 58 - FIGHTING
	LOCATION-TIME: KOREA. Everland. Exterior. Night.
	ACTION: WS. They fight.” W” is talking and shouting, moving while “E” static is listening to her talk.
	SOUND: Argue Sound

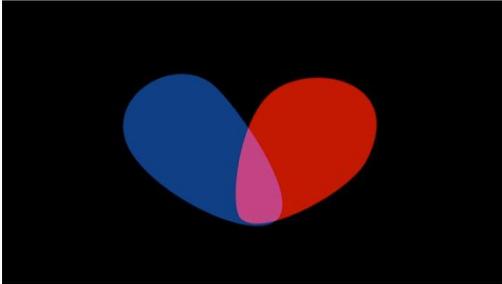
	CHAPTER:10 SCENE: 59 - CRYING
	LOCATION-TIME: KOREA. Everland. Exterior. Night.
	ACTION: ECU. “W” is crying.
	SOUND: Soundtrack

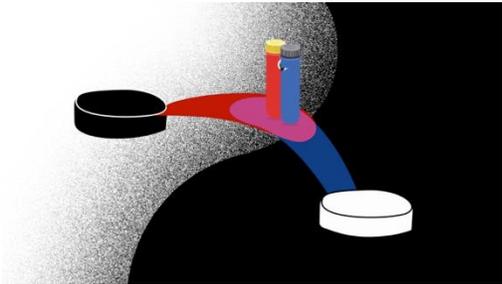
	CHAPTER:10 SCENE: 60 - TOPPOKI
	LOCATION-TIME: KOREA. Topokki Lake.
	ACTION: WS. They are swimming into a topokki "lake" while she keeps crying. They are separate.
	SOUND: Soundtrack

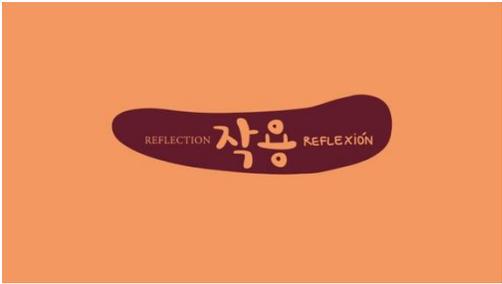
	CHAPTER:11 SCENE: 61 - TITLE
	LOCATION-TIME: WHITE Space
	ACTION: TEXT Zoom in, SHAPE Zoom in + Rotation
	SOUND: Change new scene

	CHAPTER:11 SCENE: 62 - YANG
	LOCATION-TIME: WHITE Space
	ACTION: WS. "W" is balancing in a black surface, over a rock. She talks sending a floating message (eed).
	SOUND: Conversation

	CHAPTER:11 SCENE: 63 - YIN
	LOCATION-TIME: BLACK space
	ACTION: WS. "E" is balancing in a white surface, over a rock. He talks sending a floating message (blue).
	SOUND: Conversation

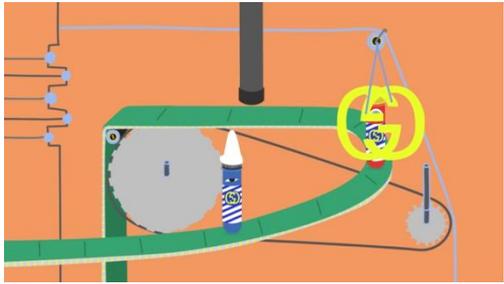
	CHAPTER:11 SCENE: 64 - UNDERSTANDING
	LOCATION-TIME: BLACK Space
	ACTION: CU. Their messages encounter on the space mixing, generating a new color because of the mixture.
	SOUND: Soundtrack

	CHAPTER:11 SCENE: 65 - MIDDLE WAY
	LOCATION-TIME: YIN-YANG space
	ACTION: CU. Their messages encounter on the space mixing, generating a new color because of the mixture.
	SOUND: Conversation

	CHAPTER:12 SCENE: 66 - MIDDLE WAY
	LOCATION-TIME: PEACH space
	ACTION: TEXT Zoom in, SHAPE Zoom in + Rotation
	SOUND: Change new scene

	CHAPTER:12 SCENE: 67 - COUPLES
	LOCATION-TIME: KOREA. Palace. Exterior. Day
	ACTION: EWS. "W" and "E" are walking in the palace. They look at the surrounding and they the only couple that is not wearing matching cloth.
	SOUND: Soundtrack

	<p>CHAPTER:12 SCENE: 68 - CUSTOMIZE</p> <p>LOCATION-TIME: KOREA. Palace. Exterior. Day</p> <p>ACTION: MS. In between the matched people, a machine choose them and extract from the scene.</p> <p>SOUND: Industrial-serial sound.</p>
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	<p>CHAPTER:12 SCENE: 69 - MACHINE</p> <p>LOCATION-TIME: YIN-YANG space</p> <p>ACTION: EWS. They are deposited in the machine, for customization. They wear Gucci custom (white and blue striped with monogram) after the logotype moves to the original position) stopping them. Then they continue to another section where a tube add a wooden hat.</p> <p>SOUND: Industrial-serial sound.</p>
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	<p>CHAPTER:12 SCENE: 70 - PLASTIC SURGERY</p> <p>LOCATION-TIME: KOREA. MACHINE. Interior</p> <p>ACTION: MS. They are in the plastic surgery section. Once they are locked, the surgery suggestion for him to make bigger eyes illuminates his face, and they scape.</p> <p>SOUND: Industrial-serial sound.</p>
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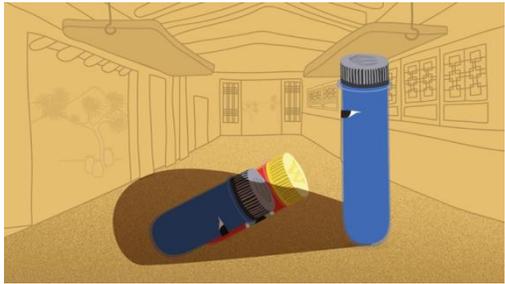
	CHAPTER:12 SCENE: 71 - BINGSU
	LOCATION-TIME: KOREA. Interior. Day
	ACTION: MS. Wearing couple cloth they are preparing to eat "Bingsu" . The spoon moves.
	SOUND: Soundtrack

	CHAPTER:12 SCENE: 72 - BINGSU
	LOCATION-TIME: KOREA. Interior. Day
	ACTION: CU. They are skiing into a snow ball, in the "Bingsu" mountain. Snow is falling.
	SOUND: Soundtrack

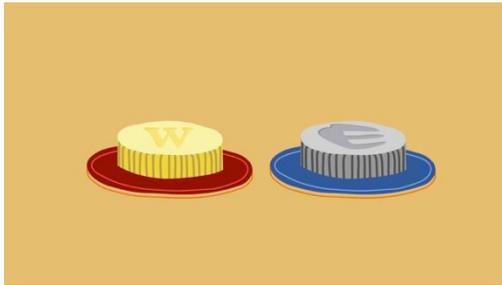
	CHAPTER:13 SCENE: 73 - TITLE
	LOCATION-TIME: DARK GREY space
	ACTION: TEXT Zoom in, SHAPE Zoom in + Rotation
	SOUND: Change new scene

	CHAPTER:13 SCENE: 74 - CONSTRUCTIVISM
	LOCATION-TIME: Picture
	ACTION: In a constructivist composition the parts move and appear creating a landscape.
	SOUND: Soundtrack

	CHAPTER:14 SCENE: 75 - TITLE
	LOCATION-TIME: BROWN space
	ACTION: TEXT Zoom in, SHAPE Zoom in + Rotation
	SOUND: Change new scene

	CHAPTER:14 SCENE: 76 - TITLE
	LOCATION-TIME: KOREA. Hanok. Interior. Day
	ACTION: WS. “W” and “E” go to “E” parent’s house to introduce her to his family. They bow behind his dad.
	SOUND: Korean Traditional Music.

	CHAPTER:14 SCENE: 77 - KOREAN WEDDING
	LOCATION-TIME: KOREA. Wedding Hall. Interior. Day
	ACTION: WS. They have a traditional Korean wedding wearing “hanbok” and preparing the ritual. Chestnuts fall to the embroidery fabric and they collect them. They have tea pottery for the ceremony.
	SOUND: Korean Traditional Music.

	CHAPTER: 14 SCENE: 78 - TITLE
	LOCATION-TIME: KOREA. Wedding Hall. Interior. Day
	ACTION: They press their buttons.
	SOUND: Button Sound

	CHAPTER: 14 SCENE: 79 - TRAVEL
	LOCATION-TIME: EARTH Interior
	ACTION: EWS. They travel through the center of the earth. They open the containers to liberate the fluids.
	SOUND: Travel sound, Uruguayan Tango

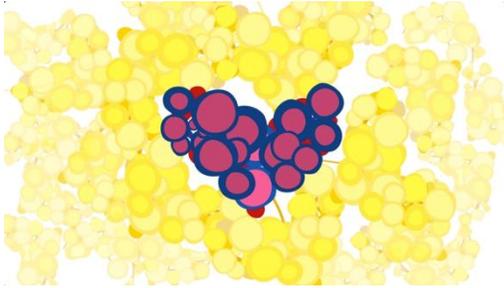
	CHAPTER: 14 SCENE: 80 - URUGUAYAN WEDDING
	LOCATION-TIME: URUGUAY. Interior. Night.
	ACTION: They (fluids) are floating and dancing celebrating they wedding while rice thrown out. They dance between a rainbow (homosexual marriage) and free spirits.
	SOUND: Uruguayan music

	CHAPTER:14 SCENE: 81 - CHIPDURI
	LOCATION-TIME: KOREA. Exterior. Evening
	ACTION: WS. The couple move to their first house and make a Chipduri. People give toilet paper and soap.
	SOUND: Soundtrack

	CHAPTER:14 SCENE: 82 - EASTERN STYLE
	LOCATION-TIME: KOREA. House. Interior. Day
	ACTION: WS. They start living by Korean rules-style of floor sleeping and just necessary furniture. They go to bed (blanket).
	SOUND: Soundtrack

	CHAPTER:14 SCENE: 83 - WESTERN STYLE
	LOCATION-TIME: KOREA. House. Interior. Day
	ACTION: WS. As time goes by, the house is equipped by western style. The house is closed because of privacy.
	SOUND: Soundtrack

	CHAPTER:15 SCENE: 84 - TITLE
	LOCATION-TIME: WHITE Space
	ACTION: TEXT Zoom in, SHAPE Zoom in + Rotation
	SOUND: Change new scene

	CHAPTER:15 SCENE: 86 - CREATION
	LOCATION-TIME: WHITE Space
	ACTION: CU. The end starts like the beginning with a point at the center that it's divided in 2 points. In this case, the initial point is formed by "W" (red) and "E" (blue) cells. From them the cellular process starts and this reproduction never ends. This reproduction is replied filling the shot.
SOUND: Soundtrack	

	CHAPTER: CREDITS
	LOCATION-TIME: WHITE Space
	ACTION: Credits appears Overprinting the last sequence fading.
	SOUND: Sounds for each section.

CAMERA TERMS:

Wide Shots (WS), Medium Shots (MS), Medium Close Ups (MCU), Close Ups (CU), Extreme Close Ups (ECU), Cenital (C), Low Angle Shot (LAS), Establishing Shot (ES), Aereal (A).

TECHNICAL

VIDEO

Video format: HD 1920x1080 pixel.

5.22 minutes.

2D Illustration. Motion-graphics.

Photoshop, Illustrator and After-effects.

SOUND

A special instrumental soundtrack was designed by Cecilia Trajtenberg for this video.

Manipulating previously composed audios and sound effects this sound design emphasize the mood of each scene.

Under a base created for this piece, the soundtrack flows by the animation with the characters, combining classical instruments, incidental sounds and recognizable songs like Gangnam Style by Psy, and Uruguayan “tango” notes.

VIDEO AVAILABLE:

<https://vimeo.com/171050809>

Password: welovestory

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초록

그리스식 교육 제도에 크게 영향을 받은 서구 사회에서 공부하면서 나는 사랑에는 한 가지밖에 없다고 배웠다. 이러한 사랑은 어떤 사람을 미치게 좋아하는 감정으로서 설명하기는 어렵지만 이런 감정이 나타날 때는 쉽게 알아볼 수 있다고 배웠다. 나는 주님에 대해서 배울 때는 종교적인 측면에서 욕정이라는 것이 있다는 것도 알게 되었다. 욕정은 사랑과 구별되는 것으로 지적인 욕망이 아니라 육체적인 욕망인 것이다. 플라톤은 그의 심포지움(향연)에서 여러 유형의 사랑에 대해서 말하고 있는데 욕정도 사랑으로 받아들이고 있다. 사실 플라톤은 아가톤을 기리기 위한 심포지움에 참석한 일곱 명의 연사가 발표한 사랑에 대한 일곱 가지 관점을 기록하고 있다. 모두들 사랑에 대해 기막힌 정의를 제시하고 있지만 한 여성의 정의가 가장 뛰어난 것으로 알려져 있다. 파우사니아스(Pausanias)가 제시한 평범한 사랑과 천상적인 사랑이라는 이론의 차이와 디오티마(Diotima)가 심포지움에서 보여준 중요한 역할에 대해 집중적으로 다루고자 한다.

플라톤의 향연 중에 소크라테스는 자기가 젊었을 때 디오티마로부터 “사랑의 철학”을 배웠다는 것을 인정한다. 디오티마는 여사제였으며 사랑의 계보를 소크라테스에게 주면서 그가 “지략과 요구”의 아들이라고 말했다. 디오티마가 보는 사랑은 신을 관조觀照하는 경지에 오르는 수단이다. 디오티마는 다른 인간을 올바로 사랑한다는 것은 신을 사랑하도록

그의 마음을 인도하는 것이라고 보고 있다. 디오티마의 말에 의하면 아름답고 사랑스러운 상대방은 정신과 영혼을 고무하여 영적인 것에 관심을 갖도록 이끈다. 우리는 다른 사람의 아름다움을 인정하는 데서 출발하여 개인과는 관계없이 존재하는 미 자체를 이해하고 미의 원천인 신을 생각하고 신을 사랑하게 된다는 것이다.

학창시절 동안 많은 영향을 받았던 오랜 전통의 디오티마의 가르침을 따르면서, 극적인 차이에도 불구하고 문화적 미美를 이해하는 것이 무엇인지 탐구하고자 한다. 문화적인 차이가 심한 어떤 사람과 사랑을 할 때 문화적 미를 통해 시대에 따른 문화적 차이를 이해하게 된다. 문화적 미를 통해 사랑 때문에 만나게 되는 새롭고 낯선 문화에 대처하는 법을 배우게 된다. 문화적 미는 육肉을 초월하는 정신적인 사랑의 개념을 보다 깊이 이해하도록 도와준다. 문화적 미를 통해 우리는 실재적인 것과 신적인 것에 대해 관심을 갖게 되며 문화적 미에는 사라지거나 바래지거나 퇴물이 되지 않는 전통이 들어 있다.

키워드 : 다문화, 서양, 동양, 사회, 존경, 사랑.

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